



THE FACTS ON FILE
COMPANION TO THE

BRITISH NOVEL

VIRGINIA BRACKETT
AND
VICTORIA GAYDOSIK



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VOLUME 1
Beginnings through the 19th Century

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VIRGINIA BRACKETT

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The Facts On File Companion to the British Novel: Beginnings through the 20th Century

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FOREWORD



The Facts On File Companion to the British Novel is a comprehensive reference for students, instructors, and aficionados of the novel. Tracing the development in English of the genre, this two-volume companion considers everything from the British works of the late 1600s that prefigured the novel to British novels published through the end of the 20th century. The wide scope of the companion allows the inclusion of all major writers of the English, Welsh, Irish, and Scottish traditions, in addition to important writers from countries of the British Commonwealth, as well as many minor, or “second tier,” writers. Entries on all these writers’ most important and interesting works are also included. Thematic entries help readers better grasp concepts connected to the novel, such as the narrative elements of fiction, as well as various critical approaches—from formalism to feminism—used to

interpret and analyze fiction. Cross-references are indicated by SMALL CAPITAL LETTERS and can help readers easily locate additional information relating to specific works, authors, or concepts.

While the authors of each volume have followed a similar prescribed format, each remains solely responsible for her volume. The two volumes perfectly complement each other, with the second volume extending the discussion regarding the development of an art form that began more than 300 years ago. The thorough consideration of this magnificent genre allows readers to trace its evolution into the enduringly popular form that continues to capture the reader’s imagination.

Virginia Brackett
Victoria Gaydosik

PREFACE



When approached with the idea of developing a study guide for the pre-1900 British novel, I enthusiastically embraced the idea, notwithstanding the enormity of the challenge such a two-year research and writing project would surely present. With my background and publication in 18th-century literature, women writers, children's literature, and the classical romance tradition, along with years of teaching the fiction I would write about, I felt I possessed at least the minimal knowledge and research skills to take on such a task. It has proven greatly satisfying. Not only could I spend all my hours outside my day job living in centuries past, immersed in fiction, I greatly benefited from the reminder that the novel remains a fairly new genre. It did not suddenly spring, fully formed, from the heads of poetry and drama, its unquestioned parents, but instead passed through a sometimes painful nascence, on to toddlerdom, and into awkward adolescence before finally standing on its own as a distinctive recognizable literary genre. Its development reflects, like all literature, vast influences, including those social, political, religious, ethnic, and nationalistic, as does the human nature on which it dwells.

As I considered the overall results likely to come from the project, I first of all did not judge that anyone could benefit much from one more summary of Henry Fielding's *Tom Jones, the History of a Foundling* (1749) or Jane Austen's *Emma* (1816) or Robert Louis Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde* (1886).

Instead, I sought along with plot summaries to link each entry to at least one other in the collection, perhaps to a novel or novelist not nearly so well known, along the continuum that represents the novel's development. My hope was to demonstrate their unquestionable dependence upon one another, even if that dependence be represented in a countermovement, taking as an example George Meredith's work, which resulted in large part from his abhorrence of the sensation fiction produced by Mrs. Henry Wood, Charles Reade, Wilkie Collins, and others. Discovering what seminal novelists read as they wrote seemed of inestimable importance. A second factor I desired to work into entries were quotations from the works, especially those not enjoyed by a wide audience, in order to allow their authors to represent the novels with original wording. Finally, I planned to include more information on works often dismissed or perhaps only mentioned or alluded to in a brief paragraph by other encyclopedias, dictionaries, and guides I myself had used. In some instances, that proved impossible, due to difficulty in procuring the works themselves, but in others, such as Charlotte Smith's *Emmeline, or The Orphan of the Castle* (1788) or Thomas Trollope's admittedly forgettable *A Siren* (1870), the pleasure of enjoying and writing about such little-known works proved immense.

An additional pleasure derived from any project the size of this involves working with others who

performed research for my entries, as did Lisa Meredith Lamb, or contributed to the writing of biographies on some of the euphemistically termed “lesser novelists,” as did Shandra Meredith Chapman. Kay McAfee wrote entries on most of the periodicals, which proved so crucial to prepublication of early novels, and Ralph York Erwin wrote the entries on Daniel Defoe and his *Robinson Crusoe*. I am also grateful to my colleagues Victoria Gaydosik for her entries on George Eliot and her *Adam Bede*, *Daniel Deronda*, *Middlemarch*, and *The Mill on the Floss*; to Lynda Thompson for entries on Thomas Hardy and his *Tess of the d’Urbervilles* and Charlotte Brontë’s *Jane Eyre*; to Michael Flaherty for the entries on Laurence Sterne and his *Tristram Shandy*; and to Shu-Dong Chen for

the basis for my entries on Henry James and his *The Americans*, *The Europeans*, and *Daisy Miller*. I also owe a debt of gratitude to the librarians, specifically at Triton College, as well as all of those unseen librarians who so diligently support the intricate process of interlibrary loan at Triton’s many sister institutions, for their inestimable contribution to this project; I literally could not have completed it without their efforts. Finally, as always I must thank my husband, Edmund, for his patience during my months of distraction; whatever may be his honest feelings toward my various writing projects, he has come to embrace them as an inevitable part of his world.

Virginia Brackett

INTRODUCTION



By necessity, any study of any literature of any culture produced over more than two centuries represents an overview of that culture's history. Nothing could be truer of a study of the 18th- and 19th-century British novel. Assign to that study the descriptive term "Companion," and one understands that it represents a challenging but pleasant walk, better accomplished with a bit of guidance, down a not-necessarily-linear historical path, eventually moving a reader from point A to point Z, albeit with various pauses and even back-steps along the journey. Because critics agree that the 18th century represented the age of definition for the English-language novel, and that most novels reflect social, political, ethnic, national, gender, and racial issues of the eras in which they are written, one must acknowledge the intimacy with which novels reflect their points of origin. A curious traveler need only step into the rare-books collection room of the British Library to note the celebration in literature of crucial stages of Great Britain's history. In a few steps, an onlooker moves past glass cases enshrining manuscripts such as Charlotte Brontë's *Jane Eyre*, open to the page on which Mr. Rochester proposes to Jane; Jane Austen's *Persuasion*, along with her writing desk and eyeglasses; Charles Dickens's *David Copperfield*; Lewis Carroll's *Alice in Wonderland*; George Eliot's *Middlemarch*; Laurence Sterne's *A Sentimental Journey*—the collection represents a dizzying parade through 19th-century English fiction. A walk about historic

London finds visitors standing before buildings marked by uniformly fashioned medallions that declare important historic landmarks, many of them literary in nature, such as one of the houses in which Charles Dickens lived. Poet's Corner in Westminster Abbey memorializes within an edifice also honoring kings, queens, and princes, novelists, including George Eliot, Henry James, Lewis Carroll, Anthony Trollope, Samuel Johnson, Jane Austen, Sir Walter Scott, Thomas Hardy, Rudyard Kipling, Charles Dickens, and the Brontë sisters. Novelists remain as much a part of Great Britain's national identity as its long succession of monarchs. Both mythology and history, as we are taught from an early age, grew from an oral tradition that, after a time, conflated the two approaches to produce fiction. Eventually, what had been brief, or short, stories expanded into book-length works.

Exactly what differentiates a novel from a short story is immediately evident—its length and physical bulk. But other characteristics are also important. A novel contains more action than a short story and may take its time working through that action, allowing greater development of characters and the conflict they face. But what of the unity of structure and illusion of reality modern readers expect in the well-wrought novel? At what point did writers of book-length fiction understand those aspects as necessities? A consensus for what the novel required was not reached until well into the 18th century, and the discussion by those participating

in writing often became part of their work. While Samuel Richardson in what was long touted as the first epistolary fiction, *Pamela* (1740), silently allowed its structure in correspondence to lend it form, Henry Fielding overtly and candidly discussed his development of form with his readers throughout *Tom Jones* (1749). But their concerns about format were not what brought readers to the novel. Rather, their offering readers characters with whom they could identify in familiar situations—characters that represented their own environment's increasing complexity, with its dawn of modern science, industry and technology; characters functioning in a medium built upon the practice of observation that foreshadowed scientific theory and formed the basis for 18th-century pragmatism and the structuring of society—that is what drew the public to the novel.

Works appearing previous to the 18th century that offered a foundation from which the novel would rise included most especially in the English language John Bunyan's *The Pilgrim's Progress from this World to that which is to Come* (1678). It contained all the ingredients desirable to an audience that appreciated entertainment along with instruction: an imperfect hero; conflict and spiritual struggle; monsters; characters, though allegorical, were still quite human; and a setting that represented the countryside readers knew. The printing of four editions in two years proved that the audience was ready for a well-told story containing aspects with which they could identify. Pamphleteering prior to the Restoration primed those readers to be accustomed to reading information written on their level.

Other individual writers followed Bunyan with seminal contributions to the novel's development. Aphra Behn would prove crucial in advancing the novel form as the first woman to earn her living from writing. Nicknamed "the incomparable Astrae" and agreeably known to an interested public, she moved from writing drama to recording the first epistolary narrative, titled *Love-letters between a Nobleman and his Sister*. Long ignored as serious writing due to gender discrimination in academe, Behn's work was promoted by feminist critics in the 20th century as a rival to *Pamela* for the first epistolary novel. Her later

Oroonoko, or The Royal Slave (1688) became a classic and made a crucial point in its introduction in which Behn explained how her novel and others differed from traditional romance. Unlike romance, the novel contained "a more familiar nature" for readers and dealt with events "not so distant from our belief." She summed up by writing that "Romances give more of wonder, novels more delight."

Following the development of that delight remains the purpose of this companion, and a quick summary, mentioning only a fraction of its entries, will be provided here. It surveys from the early 18th century works by Delarivière Manley, Daniel Defoe, and Eliza Haywood, and observes the movement from romance to realism, which would prove crucial to the novel. It takes care to note how one writer affected another, a prime example being Fielding's reaction against Richardson's *Pamela* to produce a satiric parody titled *Shamela*. More important was his second novel, *Joseph Andrews* (1742), which he intended to use as another parody. Instead, he developed an entirely new technique, identified in his first edition preface as "a comic epic poem in prose." When Fielding's sister Sarah wrote *Adventures of David Simple* (1744), her style was sentimental and the action episodic, but she incorporated a tone of sincerity and an examination of human nature that brought something new to the form.

As the century advanced, it produced the thesis novel, fiction of social conscience that proved the novel could be a political and social force. The philosophies of French writers Voltaire and Rousseau became important influences, and English writers including Samuel Johnson discovered fiction as a medium by which to express personal belief, as in his *Rasselas* (1759). Laurence Sterne would bring to the novel not only his own philosophy and many events from his own life, but a sense of humor and irony that marked nine volumes of *Tristram Shandy* (1760–67) as a different type of novel. Frances Sheridan introduced the complexity of the female mind into the novel with her *Memoirs of Miss Sidney Bidulph* (1761), while Horace Walpole almost single-handedly introduced the subgenre labeled Gothic in *The Castle of Otranto* (1764). Variations continued throughout the century, including Henry Goldsmith's use of the first-person

point of view to great effect in *The Vicar of Wakefield* (1766). With the death of Tobias Smollett, who had gained a reputation for his savage satire based on personal experience, the first wave of novelists passed away, leaving behind a rich inheritance on which the next century might base its novel. But in the last decade or so of the 18th century, a group of women would rise to claim the genre with their novels of realistic terror and cautionary tales, including Mary Wollstonecraft, Charlotte Smith, and Fanny Burney, while William Godwin produced the radical *Caleb Williams, or Things as They Are* (1794), identified in its preface as a political work.

The 19th century saw a reaction against the heightened emotion of the Gothic and romance, prompting the redemption of the novel, which had earned in the preceding decades a poor reputation. Even solid authors, such as Godwin, felt for material reasons pressure to write the sensational novels demanded by the public. Soon after 1800, a community of women writers, including Amelia Opie, Maria Edgeworth, Sydney Owenson, and sisters Anna and Jane Porter, began to raise the novel's status. By the time Jane Austen began publishing her so-called novels of manners or domestic fiction that she had written as early as 1795, the intelligentsia was ready to read again. Mary Shelley proved a woman could write horror fiction, reflecting the public's new fascination and uneasy relationship with the promise of science and medicine, while Sir Walter Scott demonstrated through his seminal historical fiction that the reputation of an entire country, in this case Scotland, could be rescued through fiction. As the bourgeoisie flourished, the working class suffered, and novels made public their suffering and their movements to correct inequities, including the Chartist movement. Charles Dickens's rule as undisputed king of novelists included production of a series of novels that focused on social ills of the day. In later decades, the Gothic would return in a new form through the Brontë sisters to capture the public's imagination, as did novels of sentiment and sensation. They caused yet another later reaction against uncontrolled emotion in fiction to produce the problem novels of George Eliot and Joseph Henry Shorthouse; the novels that exposed the

public to the unpleasant truths of everyday existence by Thomas Hardy and George Gissing; the adventure novels by Robert Louis Stevenson and his imitators; the psychological studies of Henry James; the detective and crime fiction of Wilkie Collins and Arthur Conan Doyle; the didacticism of Frances Trollope and the quiet novels of place by her son Anthony; George Meredith's novels investigating the travesty of legal marriage; and by the century's end, the sophistication of George Moore and celebration of the dilatory in Oscar Wilde's work.

Just as the above summary could not nearly include all the authors presented in this *companion*, the book could not possibly include every author that wrote novels over an astoundingly productive 200 years. Necessity dictated the inclusion of the traditional major authors and works read in high school and college, as well as entries featuring those additional individuals who contributed to the advance of the novel, in form or fashion. In addition, more women than one might find in previous guides and encyclopedias appear, as their contributions continue to receive increased attention thanks to the work of tireless feminist critics. At the same time, works not so well known and some even questionable as novels are included because of those very facts, for instance William Sharp's *Sport of Chance* and his works written as Fiona Macleod, *Washer of the Ford* and *The Sinner and Other Tales*. Also, some novels of children's literature are included due to their dramatic increase in production during the 19th century, due to Lewis Carroll's inestimable influence on juvenile fiction as entertainment, not pure didacticism, and because of the manner by which they prepared young readers to later embrace adult-audience literature. Finally, some entries focus on terminology or literary movements important to a discussion of fiction, such as ones featuring the bildungsroman, the parody, various critical schools and subgenres including the Gothic and silver-fork fiction, or events or movements important to fiction of the era, including the Chartist movement, the kailyard school, the Industrial Revolution, and the Oxford movement. Within individual entries, careful connections between writers and writers, writers and works, works and works, and works and

trends, in the vein of a New Historicist critical approach, reflect the close interweaving of all those elements and their reflection of the British world around them.

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ABBOTT, THE SIR WALTER SCOTT (1820)

Sir Walter SCOTT's 11th novel, *The Abbott* represents his third prose fictional reconstruction of history. Whereas *IVANHOE* (1820) had focused on 12th-century medieval England, the next two historical novels took on 16th-century Scotland. Scott originally planned to write one lengthy work featuring the Reformation and the struggle for the Scottish throne between Queen Mary and her half-brother, James Stuart, to be titled *The MONASTERY* (1820). However, as he worked on the first part of this book, he realized that he had more than enough material to develop two three-volume novels. Ever aware of publishing advantages that might generate more income, he made the decision to release a three-volume novel, *The Monastery*, in 1820, and follow it the same year with a sequel, *The Abbott*. Featuring several of the same characters, *The Abbot* picks up where *The Monastery* left off. Labeled by some critics as part of Scott's Tales of My Landlord series, *The Abbott* focuses on the political and religious conflicts inherent to the period in which Scott placed it. While the novel characterizes and refers to many historical figures in addition to Mary and James Stuart, earl of Moray, including David Rizzio, Lord Patrick Ruthven, James Douglas, fourth earl of Morton, and Mary's husband Henry Stuart, Lord Darnley, it also introduces fictional characters who represent the common man caught up in the royal drama. Like some of Scott's other works, this one inspired at least one work of art, W. B. C. Fyfe's

1860 painting *The Abdication of Mary Queen of Scots at Lochleven Castle*.

Recurring characters from *The Monastery* include the Lady of Avenel, loved by both her Protestant husband, the knight Halbert Glendinning, and Halbert's brother, the Catholic clergyman Edward Glendinning. While the two brothers follow different faiths, they maintain a great love and respect for one another, allowing Scott to emphasize that religious differences may exist between people who care for one another. Halbert has earned his knighthood from James Stuart, earl of Moray, rather than inherited it, and thus must constantly prove he deserves his title. Left alone much of the time at the Castle of Avenel, her paternal mansion, while her husband patrols his lands, the Lady of Avenel mourns her lack of children and the lonely state in which she exists. One day, she observes some local children playing with a boat on a lake. When one 10-year-old child appears in danger of drowning, the castle's loyal hound rescues him, and the Lady decides to take him into her family as a page. His grandmother, the mysterious Madeline Graeme, agrees, and Halbert gives his wife his blessings. Young Roland Graeme matures among aristocrats, causing conflict with the castle servants and the commoners, once his fellows, who now must salute him as their lord. When the Lady eventually dismisses Roland due to his presumptuous and ill-tempered behavior, he welcomes the chance to prove that he is, in actuality, a noble by blood, something his grandmother has led

him to believe. The Lady will reappear only briefly in the story and, like Halbert, remains a flat character.

Scott shapes Roland as something of an antihero during his character's early adventures. Roland cries when frightened and has a tendency to stab those with whom he disagrees. He wanders without direction, conveniently stumbling upon his grandmother, who had gone missing for seven years, when he visits an abbey where he has secretly received Catholic training from Edward Glendinning of St. Mary's. There he meets the novel's romantic interest, Catherine Seyton, who will reappear in ways that confound Roland with their seemingly mystical circumstances. Catherine and Roland become the novel's dynamic characters, with each experiencing an epiphany of sorts in this initiation story. Roland later witnesses the confirmation of Edward Glendinning as the new Abbott of Saint Mary's and comes back under the care of Sir Halbert Glendinning, who reveals that he has not ignored Roland as the youth thought, but has been biding his time to take part in Roland's training after his wife had completed her own efforts on his behalf.

Roland matures during his romantic QUEST and takes on the characteristics of the romantic hero Scott intends him to be. He retains and nurtures his passion for a rational justice, with little regard to circumstances, and his actions always support his motto, "That which is fairly won and freely given, is neither reft nor stolen." Of his own life he declares, "Let it be short, so it be honorable." In his position as knight's page, he brashly enters a street brawl that he judges an uneven dispute, without knowing the combatant that he supports. He then follows a figure that resembles Catherine and ends up in the aristocratic Catholic Seyton household, which has pledged support of Mary Stuart's claim to the Scottish throne. Confronted by the family's men-at-arms, he learns that he had protected Lord Seyton during the earlier street scuffle when the Lord himself presents Roland with a gold chain that acts as a token of the family's favoritism. Subsequently Roland is charged by the earl of Moray to travel with Lord Lindesey and Sir Robert Melville to act as page to the imprisoned Queen Mary, captive at Lochleven Castle. The party will meet Lord Patrick Ruthven, already at the castle as a guest of Mary, mother to the

earl of Moray and her son, Sir William Douglas, in an attempt to persuade Queen Mary to sign documents abdicating her throne to the earl of Moray.

As the intrigue develops along mostly historical lines, Roland meets up with Catherine, assigned as a lady to the queen, shaped by Scott as a graceful, courageous and captivating woman. Choosing loyalty to individuals over that to religion or political power, Roland totally commits to the protection of the queen and later participates in her famous escape from the Castle and her ensuing political defeat and self-exile to England.

Replete with characters of double and even triple identities, a journey, hand-to-hand combat, the winning of a fair lady, and the eventual revelation of its hero's true aristocratic identity as the only male heir of Julian of Avenel, the novel does not disappoint those who admire the historical-quest fiction that Scott quickly made popular in the 19th century. Scott offers, in addition to the expected elements, some additional touches that readers in all eras enjoy, including liberal quotations of, and references to, various writers to whom he obviously felt indebted and his strong characterizations that Virginia Woolf later compared to those of Shakespeare. One of those characters, Catherine Seyton, echoes Shakespeare's Beatrice, among other Shakespeare females, when she regrets not being a man, in order to take up arms in defense of her beliefs. Most interesting to those who know of Scott's own disgust over religious fanaticism is his honest look at the damage such radicalism can inflict on innocent bystanders.

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ADAM BEDE **GEORGE ELIOT (1859)** George ELIOT's first full-length novel, *Adam Bede* testifies to her skill in crafting a narrative of DOMESTIC REALISM. Although published in 1859, the story looks back

nostalgically to the end of the previous century before railroads and factories had transformed the rhythms of rural English life. Both Eliot's contemporaries and later critics praised her realistic characters and settings. Few proved more skilled at shaping a purely innocent rustic character and the countryside that accommodated him. She captured the cyclic rhythms of country life, both in her narrative descriptions of planting and harvest, and in native speech patterns. The innocence of her novel's characters contrasts well with the sly Edenic setting that suggests sexual temptation. While the characters from her later works also proved realistic and well drawn, they could not match those in *Adam Bede* for human potential; like blank canvases, Adam and his fellow characters awaited the coloring of life. A popular novel into the 21st century, *Adam Bede* was adapted for television in 1991, and a movie version directed by Giles Foster was produced in the United Kingdom in 1992.

Eliot sets her story primarily in the idyllic village of Hayslope. The fictional lush England farming district, Loamshire, literally "soil province," is home to simple farmers and laborers who speak in a broad dialect, which the author captures in accurately rendered conversations. The farming community's surface simplicity, however, hides a complicated larger social order, from which conflict grows among various characters and between the characters and society itself. Adam's name symbolizes the first human, unblemished and naive, whose future depended not only on his own choices, but also on those of his mate. His occupation as a carpenter suggests a creative personality whose vision converts basic materials into symbols of domestic order, an order that eludes him when social conventions are shattered.

In Eliot's vision of social order, a particular community, such as a family or a group established by social custom, may set its own moral standards as a subset of civil law. It then holds individuals responsible for complying with those standards. Social responsibility directs a person's behavior. However, personal commitment to community ideals establishes that same individual's self-identity as part of a small group positioned within a larger CLASS STRUCTURE.

Eliot's subject came partially from the true case of a woman accused of child murder with whom Eliot's aunt, the Methodist minister Elizabeth Samuel, spent her final night before the execution. Historians later determined that the prisoner Samuel ministered to was one Mary Voce, executed in Nottingham in 1802. Critics point to other likely influences on Eliot, including Sir Walter SCOTT's child-murder novel, *THE HEART OF MIDLOTHIAN* (1818); one of Scott's probable inspirations, William Wordsworth's 1798 poem "The Thorn"; Charles DICKENS's *The Chimes* (1844), which focuses on the common belief that the 1834 Malthusian New Poor Law led to child murder and suicide among poverty-stricken mothers; and Elizabeth Barrett BROWNING's 1848 child-murder abolitionist poem, "The Runaway Slave at Pilgrim's Point."

In more than 55 titled chapters divided into six books, Eliot examines love's effects on five key characters and the disastrous consequences when that love is stymied by personal folly and class bias. Related by a third-person omniscient narrator, the novel begins at the leisurely walking pace of village life. Adam BEDE and his brother Seth are carpenters in a prosperous woodworking shop. Adam, the elder brother and shop foreman, is 25. Tall, handsome, and talented, he has a penetrating intelligence and has set his heart on beautiful 17-year-old Hetty Sorrel, the orphaned niece of a tenant farmer. In turn, Hetty falls prey to the attentions of Arthur Donnithorne, 20-year-old heir to the estate of which Hayslope is a part. Seth, meanwhile, attempts to court Hetty's cousin, Dinah Morris, a woman so moved by her Methodist faith that she begins preaching in Hayslope's village green. By the novel's end, each of these characters faces heartache, and some come to public shame and personal ruin.

The tragic drowning death of Adam's alcoholic father places the Bedes at the center of village attention and brings Dinah into their household for a day to comfort Adam's mother. Dinah soon makes clear that she cannot return Seth's love. She gently tells him that her service to God leaves no time or energy for marriage and family. She leaves Hayslope to continue her mission in the harsh upland factory town of Snowfield in rugged, forbidding, infertile Stonyshire.

In contrast to Dinah's cool avoidance of love, Hetty becomes enraptured with Arthur Donnithorne, imagining herself as his wealthy wife. She sees no reason why a fine gentleman should not marry the most beautiful girl in the district. She does not suspect that Arthur accepts class dictates not to marry a woman of a lower social status. He knows that he should not succumb to his attraction for Hetty, but his desire to possess her overmasters his will. Unfortunately, Arthur is unaware of Adam's intentions toward Hetty, because Adam remains too proud to declare himself until he feels sure of winning her love. Hetty allows Adam to cherish the hope of gaining her affection, but makes no commitment. Arthur respects and admires Adam, and longs to win approval from the villagers he will one day govern, but this very longing is his undoing. Arthur's rustic woodland lodge near the path Hetty takes every week to visit his aunt's maid for lace-making lessons soon becomes their secret trysting place.

In the book's midsection, as the summer crops ripen, Arthur celebrates his own coming-of-age with a grand party. Arthur leaves the village with the coming of the harvest season, joining his militia regiment in London. Hetty soon discovers she is pregnant but tells no one, suddenly accepting Adam's marriage proposal. She has never loved Adam, but he remains blind to her faults with no idea that his best friend, to the extent that friendship can cross class lines, has already unintentionally ruined all their hopes for happiness.

As plans for Adam and Hetty's marriage develop over the winter and Hetty's secret becomes harder to hide, she decides to find Arthur. Pretending to visit Dinah in Snowfield, she turns south toward London, unaware that Arthur's regiment has been ordered to Ireland. She considers suicide, but lacks the will to take her own life. When she arrives in London, Hetty learns that Arthur has departed and decides to go to Dinah as her second-best hope. She travels homeward, but gives birth one night along the way.

Two weeks after Hetty departs, Adam determines to go himself and bring both Hetty and Dinah home. He searches frantically for Hetty, but soon learns of her arrest on suspicion of murdering her newborn. Stunned by grief and rage, Adam immediately connects Arthur with Hetty. His great love for Hetty causes

him to blame Arthur completely, because a gentleman should behave honorably. Hetty retreats into silence; her unwillingness to discuss events or name her child's father leads to her conviction and sentence to be hanged. As Hetty waits in jail, Dinah arrives to provide spiritual guidance. Her steadiness and deep faith soon move Hetty to a heart-wrenching confession of her affair, her journey, the baby's birth and abandonment, and her inability to leave the vicinity afterwards. Dinah vows to stay with Hetty, mounting the cart with her for the shameful journey to the gallows.

In contrast to the book's opening slow-paced narrative, the story races as Arthur is summoned home from Ireland upon his grandfather's death, and he learns of Hetty's impending execution. Deeply ashamed, Arthur realizes that he has squandered the villagers' respect and spoiled many lives. He makes an appeal in a higher court, galloping homeward with a commutation of Hetty's sentence from death to "transportation"—exile to the Australian penal colony. As the condemned girl stands on the gallows, he tears into the square waving the document and saves Hetty's life.

The final portion of the book sees Arthur beginning penance in form of a voluntary exile from Hayslope when he embarks on military service in distant lands. Adam will manage the estate, as Arthur had always intended. Dinah comes to help her aunt and uncle in the dairy and assists Lizbeth Bede, virtually becoming her daughter. Gradually Dinah realizes she has fallen in love with Adam, who has come to view her as a sister. He is slow to recognize her pain and to realize that she is the only woman who will understand his suffering. With Seth's blessing, he tries to court her. Knowing her devotion to a family would conflict with her divine mission, Dinah tries to stifle these emotions by again running away. This time, her passion cannot be cooled even in the symbolically named Snowfield; she at last joyously accepts Adam's suit.

In a tender epilogue set some eight years later, Adam and Dinah's son and daughter play under the eye of their devoted uncle Seth. Arthur will soon return to Hayslope, broken by wounds and illnesses; Hetty is also homeward bound, but dies at sea. Of the original five young people at the threshold of life and love in

the novel's opening, only two achieve love, a happiness no less sweet for the bitterness they have tasted.

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ADELINE MOWBRAY, OR THE MOTHER AND DAUGHTER AMELIA OPIE (1802)

When Amelia OPIE, the most popular novelist of her day, decided to write *Adeline Mowbray*, based loosely on the tumultuous public relationship of her acquaintances William GODWIN and Mary WOLLSTONECRAFT, she signaled readers with her subtitle that the female characters would receive by far most of her attention. It features three mother-daughter combinations, that of Mrs. Woodville and her daughter, Editha Mowbray, of Editha Mowbray and her daughter, Adeline Mowbray, and ultimately of Adeline and her own child, named Editha for her grandmother. Mrs. Woodville, of sensible and logical character, believed her daughter Editha to be a genius. She proved so concerned over her daughter's upbringing and schooling that she failed to

school her at all. Preoccupied by abstracts such as romance, Editha married a man who captured her imagination but did not live long enough to help in the raising of her own daughter Adeline. Age 10 when her father died, Adeline would soon be "tormented by the experimental philosophy" of her genius mother. Still, she had her more practical grandmother as a model, and she loved her mother, despite her deficiencies. Those deficiencies were not in the area of affection, and Adeline often remembered her mother's constant care during a time of childhood illness.

As she matured, Adeline became an aficionado of a social philosophy that held man and woman could share a chaste love outside of the confines of marriage, an idea promoted by the writings of a has-been author named Frederic Glenmurray, intended to be a parallel to Godwin. Both Godwin and Wollstonecraft had eschewed the institution of marriage. When Wollstonecraft delivered her first child, Fanny, by her American lover, Gilbert Imlay, out of wedlock while living in Europe, she had well overstepped the boundaries of propriety set by her community. When she returned to England and took Godwin as her lover, the resultant pregnancy with him moved them both to decide to marry, although they did not live together. With a second pregnancy while unmarried, Wollstonecraft tempted society's ire. Thus they discovered what became a major theme of Opie's novel, that the conflict between life as the ideal and life as commonly accepted proved great. Adeline will also learn this truth and suffer for her independent attitudes. When her new stepfather, Sir Patrick O'Carrol, assumes he can rape her due to her revolutionary views, Adeline gains an idea of her precarious position. Her mother is so smitten with Sir Patrick that she feels Adeline has exaggerated his attentions, and eventually a gulf forms between the two women.

Almost every man Adeline meets becomes aroused when they learn she lives with Glenmurray, many taking liberties that include touching and embracing her. When pregnant with Glenmurray's child, she suffers rejection by her mother, who had served for so long as her touchstone. Like other members of society, Editha drew a sharp line separating theory from practice. Adeline loses that child but begins to

realize that motherhood changes her ideas regarding marriage.

Adeline attracts a long string of admirers, beginning with Colonel Mordaunt, who pursues Adeline throughout her relationship with Glenmurray, once even rescuing her from the unwanted attentions of others. A libertine, he is nevertheless taken aback when he learns at one point that Adeline has at last married Glenmurray's cousin Berrendale, following Glenmurray's debt-ridden death, apologizing for his inappropriate actions while addressing a married woman. When Adeline has Berrendale's child, she names her daughter for her now-deceased mother, Editha, and will eventually take solace in the comfort of a supportive community, albeit a small one.

Adeline's group includes Mrs. Pemberton, Emma Douglas and the mulatto Savannah, and one supportive man, her lifelong physician and sentimental friend, Dr. Norberry. These individuals contrast with the more "respectable" Mrs. Norberry, Mrs. Beauclerc, Mrs. Wallington, and Miss Emily Maynard, all of Adeline's own social class and all too judgmental to associate with her. When such pillars of the community discover Adeline's past, she is removed from a teaching post where she had previously been widely praised, and only at that point marries Berrendale.

Autobiographical figures in addition to Godwin and Wollstonecraft likely inspired various Opie characters. The figure of Savannah may be based on a person with that name from Opie's background. Her mother, Amelia Briggs, was orphaned at age eight while in India and returned to England accompanied by a black nurse named Savannah who could not adjust to Europe and elected to return to Bengal. Opie spent a lifetime interested in issues involving blacks, and when she later became a member of the Society of Friends, worked for abolition of slavery, attending the famous London Convention of 1840, which would galvanize Americans, including Elizabeth Cady Stanton, to support suffrage for all. Rachael Pemberton represents many of the practical and peaceful ideas of the Quaker movement, most especially that of compassion. Emma Douglas represents a small number of women in Opie's own society who, due to a plain appearance, do not feel pressure to participate in the commodification of women, where

each trades on her beauty and charm in a patriarchal society. They could nurture their intellect and, if not wholly agreeing with revolutionary ideas such as sex outside of wedlock, could intelligently consider and discuss society's limits and their need for expansion.

Adeline Mowbray moved many who read it, with two interpretations arising from their reading—one camp saw Opie as legitimizing marriage in the end while others saw the opposite. The truth likely fell somewhere between those poles. Opie sought to problematize her community's simplistic view of the two genders as possessed by desires so different that they could never be satisfactorily resolved, certainly not in the name of morality. The book remains readily available and widely studied by FEMINIST CRITICS and other appreciators of women's literature.

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ADVENTURES OF DAVID SIMPLE IN SEARCH OF A REAL FRIEND, THE SARAH FIELDING (1744–1747) Sarah FIELDING described *David Simple* as a "moral romance." The episodic novel took a timely approach to the ROMANCE genre, moving away from the traditional chivalric tales to a story based on codes of middle-class ideology. Modern critics note that Fielding moved away from the Augustan objective approach to romance, which found meaning in political, social, and legal references. By Fielding's time, readers desired stories based on sensibility, or emotion and ideals, and thus dependent upon subjective references—personal, spiritual, and emotional. They valued the emotional over the logical.

The change to some extent reflected the conflict between the bourgeois, or landed, class and the novel's expanding working-class audience. When novels before the 1740s did focus on political ideology, it was one shared by individuals or small groups within the same political faction, that of the upper class. With the

rise of the middle class, however, novels began to present political and social struggles between whole social classes. Thus Fielding's work took its place among novels of the 1740s that questioned the relationship of the novel to the reading public. With a middle-class set of readers expanding the consumer audience, novels had to undergo changes to satisfy their ideological, as well as intellectual, needs.

The title character's position as a romantic hero whose most pronounced characteristic is that of sensibility, rather than physical prowess in combat and love, requires a new definition of the term *hero*. Attempts to define him as a traditional QUEST hero are undermined by his choice simply to avoid confrontation, rather than to face and conquer challenges. He lacks traits traditionally connected to masculinity, displaying a sensitivity that Augustan audiences would have considered effeminate.

David Simple is an unremarkable middle-class male cheated from his inheritance by his younger brother, Daniel. He finds Daniel's actions so offensive that he launches into a quest, not with the traditional reward of wealth or romance in mind, but rather in search of friendship. His subsequent experiences with Mr. Orgueil, Mr. Splatter, and Mr. Varnish all confirm the presence of deceit and hypocrisy in the world. The characters are not meant to be well rounded, but rather to represent aspects of human nature to which David may react. No two characters are alike in their actions, nor is any one completely bad. However, each is revealed as a hypocrite, disloyal and unfaithful, and thus incapable of friendship. For example, Mr. Splatter performs good deeds but also spreads evil gossip about others.

David's quest is rewarded when he meets three other characters also cheated and mistreated by friends and family. They include Cynthia, swindled out of her father's fortune, and a sister-brother pair, Valentine and Camilla, whose stepmother has alienated their father's affections from them, partly by suggesting the two engage in incest. United by their like suffering and innocence, the friends form a happy community, with David eventually marrying Camilla, and Cynthia marrying Valentine. David regains his fortune and shares it with his friends. Valentine and Camilla also regain

their relationship with their father. Fielding resists a happily-ever-after denouement, however: The plot concludes with David's meeting late in his journey the one purely evil character of the novel, the Atheist. David is surprised to discover that the Atheist is actually his estranged brother, Daniel, who followed his shabby treatment of his brother with a brief but vice-filled life, stealing money from everyone he meets and corrupting their morals. Ironically, Daniel better represents the traditional active masculine hero than does David. However, masculinity does not equal heroism in Fielding's novel. Instead, Daniel fulfills his role in a cautionary tale by demonstrating the spiritual, mental, and physical destruction and debasement that awaits those who attempt to gain through the loss of others. Although still young, he dies the death of a decrepit old man, ravaged by alcoholism. As strong as David's goodness may be, it cannot rescue another human who resists the call to benevolence and generosity.

While David finds a seeming solution to his isolation, the novel's plot achieves no resolution. Instead of creating strategies to deal with the dilemma of human duplicity and treachery, David simply turns away from it to construct his own world, with the help of his friends. However, in the sequel, called the second volume, to the novel, *Volume the Last* (1753), Fielding sets a fatalistic tone as David's carefully constructed supportive world unravels over time, due to age, death, and financial setbacks.

Some NEW HISTORICIST critics have examined the novel in light of Fielding's own troubled youth in which her family circumstances produced multiple examples of personal betrayal, echoed as a theme in *David Simple*. The novelist Henry FIELDING, the author's older brother, wrote in the 1782 edition of his sister's novel that he tried to correct "some grammatical and other" mistakes in the first edition. He defends his earlier lack of involvement in his sister's work by his "absence from town" during its production. The errors are "small," and of such a nature that "no man of learning would think worth his censure in a romance; nor any gentleman in the writings of a young woman."

One group of FEMINIST CRITICS argues that the novel's heroine, Cynthia, represents gender stereotypes from which Fielding herself suffered, including the idea that

women lack the imagination and intellect to pursue a traditionally male occupation and are suitable for little more than a sexual object/wife. Within the novel itself, Cynthia labels activities approved for a young lady, such as spending her day preparing her husband's dinner and her own appearance to please him, as those "a degree above a natural fool." Her experience on the road, following her dismissal from her father's house, includes suffering undignified demands from three male fellow travelers, one the Atheist, later identified as Daniel Simple. All ask her for sexual favors, emphasizing the traditional fictional characterization of foolish, vulnerable women. Other feminist critics evaluate Cynthia and Camilla as a rare set of double heroines, each possessing recognizable faults but representing positive characters. Camilla could, like Cynthia, be seen as a victim, beaten by her father and turned out of her house. Yet she also takes charge of her life and goes in search of happiness with her brother. Because David presents such a passive hero, what little action the females can take in their patriarchal surroundings are magnified, making them appear to be the more active figures. When Cynthia laughs in the face of a suitor, responding to his marriage proposal by declaring she will not spend a life serving him, her move proves unwise, and yet the female readers who made Fielding's novel so popular appreciated Cynthia's unconventional behavior. Feminist critics also point out that David's steadfast devotion to the fulfillment of duty through the practice of generosity, service, and benevolence, pursuits generally seen as feminine, marginalize him in the way that society marginalized women.

Samuel RICHARDSON praised Fielding's novel, as did the critic Arthur Murphy. Her book also pleased Lady Mary Wortley Montagu, an arts-patron cousin of Fielding renowned for her epistles from Turkey and her promotion of smallpox vaccination in England. A July 1757 comment in *The Monthly Review* said "It was superfluous to compliment the author of [David Simple] upon her merits as a writer." Although Sarah Fielding's works never received the attention that her brother's work did in the centuries just following their publication, 20th-century feminist criticism and a resurgence of interest in early women writers brought

her novels and correspondence long-deserved attention from a scholarly readership. The original text of *David Simple* was reproduced for the first time in 1998 by Blackwell North America, Inc.

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ADVENTURES OF HAJJI BABA OF ISPAHAN, THE JAMES MORIER (1824)

JAMES MORIER based his SATIRE of Persian life on first-hand knowledge of the culture. Born in Smyrna (later Izmir), Turkey, Morier acted as attaché to two diplomats to Iran, Sir Harford Jones and Sir Gore Ouseley, from 1807 to 1814. As secretary to Jones, he traveled with a Persian envoy named Mirza Abul Hussan, on whom he based the *Adventures* character Mirza Firouz, the Persian ambassador to England.

A romantic first-person point-of-view PICARESQUE, the story moves with a skillful pace, remaining action-driven. It features a picaro, an adventurer, who enjoys various occupations, from water boy to executioner, in his steady climb toward pleasure and wealth. Morier mentions his debt to other writers of the picaresque in the epistle with which he opens his book. In the guise of one Peregrine Persic, he writes that a European might "give a correct idea of Oriental manners" to help his fellow countrymen understand "many facts and anecdotes of actual life as would illustrate the different stations and ranks which compose a Mussulman community, and then work them into one connected narrative, upon the plan of that excellent picture of European life, 'Gil Blas' of LeSage." In the foreword to the 1937 Random House edition, Christopher Morley labels the "famous old book . . . droll," explaining that

the term suggests “odd humor, unexpected and kindly, covertly facetious, mischievously wise.”

Named Hajji, which means “the pilgrim,” because of his birth during his parents’ pilgrimage to the sacred tomb of Hosein (Husayn ibn Ali, a Muslim martyr), the protagonist begins the novel as a barber’s apprentice to his father in Ispahan. Noticed by his village’s holy man, he receives an education and states that, by age 16, it was difficult “to say whether I was most accomplished as a barber or a scholar.” Later kidnapped by Turks while traveling with a merchant, he gains favor by practicing his barber skills and successfully plots to retrieve the merchant’s lost fortune for himself. Forced to become an accomplice in the Mussulmen’s nefarious activities, he returns to raid his own village and, in disguise, helps spare his father’s life. After escaping his captors, Hajji travels through Iran and Afghanistan, apprenticing with various individuals to learn magic cures, poetry, and the ways of court and business. An unabashed liar, he even denies membership in the Shi-ite religious sect, masquerading as a Sunni to suit his purpose. Eventually, he succeeds in marrying the daughter of a wealthy man to gain court status of his own. Unfortunately, his own life stands at risk because of the changing whims of a shah not to be trusted.

Hajji endears himself to readers as a jovial profligate scoundrel, a consistent opportunist interested in money for money’s sake. Endlessly resourceful, he treats all individuals with the same insolence, regardless of their social station. However, his life contains some tragedy. Early in his travels, he falls in love with the slave Zeenab, who eventually becomes a gift to the Shah. Excited about her future in the Shah’s harem, Zeenab does not know she is pregnant with Hajji’s baby. Seven months later, Hajji has become an officer to the chief executioner, assuming the post following the convenient death of his predecessor. In order to fulfill his duty, he must witness Zeenab’s execution. Condemned by the shah, who cannot discover the identity of her unborn child’s father, Zeenab is thrown from a high tower. Hajji suffers the horror of hearing her die and, as the executioner’s officer, must help collect her body. Despite the danger of discovery, he dips his handkerchief in her blood. Morier follows this episode in his lightning-quick plot with one of the few

scenes that features a remorse-filled Hajji as he mourns alone by Zeenab’s grave, describing his agony.

Morier’s audience enjoyed Hajji’s guileless hypocrisy, a stereotypical character trait often attributed to Persians. Readers also delighted in reading descriptions of Europeans visiting the Persian court: “who, with their unhidden legs, their coats cut to the quick, their unbearded chins, and unwhiskered lips, looked like birds moulting, or deceased apes, or anything but human creatures.” In spite of the vast differences between English and Persian culture, readers could identify with Hajji’s determination to return one day to his hometown a successful man.

Morier’s careful portrayal of Persian life supposedly elicited an outcry from Abul Hassan, Persian minister to London, when its uncomplimentary portrait of the Persian adventurer appeared. The minister reportedly saw himself in the novel’s slave-owning character, Mirza Farouz. According to Iraj Bashiri, his “protest” read:

What for you write Hajji Baba, sir? King very angry, sir. I swear him you never write lies: but he say, yes—write. All people very angry with you, sir. That very bad book, sir. All lies, sir . . . Persian people very bad people, perhaps, but very good to you, sir. What for you abuse them so bad? I very angry . . . You call me Mirza Firouz, I know very well, and say I talk great deal nonsense. When I talk nonsense? Oh, you think yourself very clever man; but this Hajji Baba very foolish business.

That supposed “protest” did not come from Hassan, but rather from a practical joker, Dr. John McNeil. The novel proved so popular, despite its racist views, that Morier produced a 1828 sequel, *The Adventures of Hajji Baba of Ispahan in England*, which contained a copy of the “minister’s protest” and a foreword written by Sir Walter SCOTT.

One of the first critical looks at Persia, the book joined the developing tradition of novels of social criticism. Through his colorful, but mainly accurate, presentation, Morier helped to demystify a country about which the public had little knowledge. Due to the astonishing detail in the novel, many believed that a

Persian aided in its writing. For decades, the novel served as the most accessible English-language book about Persia, and it eventually was translated into Persian. According to E. Cobham Brewster's *Dictionary of Phrase and Fable* (1898), Morier's novel introduced the Persian term *bosh*, meaning "nonsense," to English readers. Despite its appeal, the novel has yet to be converted into a high-quality screen presentation. Reviewers categorized a 1950s "B" movie, *The Adventures of Hajji Baba*, based loosely on the novel, as a "comedy of errors." Due to its easy-to-digest style and well-drawn adventures, the novel continues to be read by fans and students of the English picaresque.

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AGE OF JOHNSON A label often applied to the last half of the 18th century, the Age of Johnson takes its name from Samuel JOHNSON, lexicographer, critic, scholar, poet, and novelist most well known for his *DICTIONARY OF THE ENGLISH LANGUAGE* (1755). With little etymological background on which to draw, Johnson included definitions of more than 40,000 entries, relying on his voracious reading habits to help elucidate meanings. His essays on varied topics for *The Rambler*, *The Adventurer*, *The GENTLEMAN'S MAGAZINE*, and his *The Idler* series published in the *Universal Chronicle* made famous his attitudes defending reason. He also believed in the value of research into all subjects, once commenting, according to Leslie Stephen, father of Virginia Woolf, "Knowledge is of two kinds. We know a subject ourselves, or we know where we can find information upon it. When we inquire into any subject, the first thing we have to do is to know what books have treated of it." His critique of literature helped build a

tradition of greater use of reality reflected in a series of 18th- and 19th-century novels by Tobias SMOLLETT, Charles DICKENS, George ELIOT, Thomas HARDY, and many others. While not a philosopher or a producer of original theory, he doggedly promoted the detrimental effects of idleness and offered a wide-ranging assessment of human behavior. His staunch attacks against poverty and suffering among the lower classes encouraged authors to use that and other socially conscious themes in their fiction, defying the early-18th-century "patina" of correctness with which many Augustan authors coated their writings. Johnson's literary criticism represented some of the earliest praise of honesty and originality in fiction that might lead to the discovery of general truths about human nature. His reputation for personal integrity helped legitimate the novel form when he published his only novel, *RASSELAS*, in 1759. Smollett referred to Johnson as The Great Cham, an archaic term meaning king, or leader. The "title" symbolized Johnson's position as an arbiter of artistic taste and criticism in support of morality and ethics within the arts.

The Age of Johnson connotes not so much the period in which Johnson lived, but instead his own defense of the use of logic and rational expression against the incorporation of overt sentimentality and uncontrolled imagination in writing. He voiced his belief in the responsibility of a writer to make a fair and balanced presentation to the reading audience and practiced that belief in his own writing. While some 19th-century critics considered Johnson merely an Augustan reactionary, his ideas excused by labels such as "eccentric" and "odd," he emerged over time as one of England's most celebrated thinkers and critics. The humanist values on which he based his commentaries would soon appear within much of British fiction.

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AGNES GREY ANNE BRONTË (1847) Anne BRONTË's autobiographical novel about a young woman governess features themes of social injustice, class consciousness, education, and isolation. Brontë's first-person narrative alerts readers in its opening sentence that, by presenting a "history," it intends to instruct and will be DIDACTIC. That instructive history concerns Agnes Grey, a 19-year old girl who describes two miserable experiences serving unlikable and overly demanding families as a governess. She makes clear that the unsatisfying nature of those positions result from support of an unfair CLASS STRUCTURE on the part of her employers, who treat her as something even less than a servant. Nothing subtle exists in the narration as Brontë shapes thoroughly unlikable characters to represent the wealthy class.

Like Anne Brontë, Agnes herself comes from a loving family in which the father is a poor clergyman. Because Agnes's once-wealthy mother had disobeyed her parents and married for love "below her station," she receives no parental financial support to help relieve the family's poverty. Her husband's dreams for his family cannot be realized because of his low income. Their poor situation is further exacerbated by the loss of what small investment he has to a scheme literally sunk by the unfortunate death of its manager, who plunges, along with his investment capital, to the bottom of a stormy sea. However poor the family may be, they are a loving and supportive group, and Brontë shows that, contrary to societal views, privilege does not automatically constitute morality or lead to happiness. Agnes demonstrates that misperception when she freely contrasts her family's devotion and unqualified love for one another with the loathing and recrimination evident in the two families she serves. Her character will come into conflict with her class-conscious environment, individuals who support that environment, and even herself during her struggle to fit into that environment.

When Agnes leaves her family in an attempt to contribute income by working as a governess, she sorely misses her parents and sister and finds no affection with her first family, the Bloomfields. With no help from parents who believe their children to be paragons of talent and virtue, Agnes must deal with overly indulged and recalcitrant charges she can

hardly control, much less teach. She must depart after only a few months because she cannot instruct children who lack respect for others, an attitude they directly inherited from their snobby and disdainful parents. The reader understands that those adults have little cause for their feelings of superiority as Brontë illustrates the injustice in such attitudes. In one of the only roles available to "common" women, the governess must suffer the dual indignities of rejection and humiliation at the hands of mere children. Such disrespectful treatment far outweighs any physical suffering that results for Agnes from poverty.

In her second position with the Murray family at an estate called Horton Lodge, Agnes must teach, and serve as companion for, two young women. While more tolerable than her previous charges, the girls are spoiled and materialistic, and have little in common with Agnes. Although again unfulfilled by her governess position and stymied by the social and ideological barriers to close friendship with the Murray girls, Agnes finds her loneliness tolerable due to her occasional meetings with the local curate, Edward Weston. Like her author sisters, Charlotte BRONTË and Emily BRONTË, Anne Brontë emphasized the importance of nature in her writings, and in one scene, she equates the joy evoked in the governess by nature with that evoked by Weston's presence. When Agnes, walking with her charges that outdistance her, hears "the sweet song of the happy lark," her "misanthropy" dissolves, and she is reminded of her happy childhood. She longs for a plant to remind her of her early days on the moors, but knows she will not find any such thing in the area of the estate that serves as her temporary home. She discovers three primroses she wants to gather and carry away as a reminder of the world's beauty, but they sit out of reach on a high bank. Weston arrives on the scene and offers to pick the flowers for Agnes, a symbolic act that foreshadows their eventual union. As they discuss the flowers they prefer, Agnes remarks that her favorites are wildflowers, implying that she herself is an example of something wild and out-of-place among the more cultured women at Horton Lodge.

When the older Murray girl marries and Agnes's father dies, Agnes returns home to start a school with

her mother. She fears she will never see Weston again, but he later appears and proposes marriage, which Agnes happily accepts. Brontë makes clear the admirable goals of the working class when she concludes her novel by writing, “[O]ur modest income is amply sufficient for our requirements: and by practicing the economy we learnt in harder times, and never attempting to imitate our richer neighbours, we manage not only to enjoy comfort and contentment, but to have every year something to lay by for our children, and something to give to those who need it.”

Anne Brontë’s first novel represents the movement away from the “social” or “aristocratic” novel, so popular in the 1830s, to the novel that focused on a “lower life,” and the realistic heroism of work, in the 1840s. Based on her own unhappy experience as a governess for nearly five years, the novel illustrates Brontë’s frustration over the limited vocations available to Victorian-era women and the attitudes of those who made unrealistic demands upon the working class. The novel did not prove as successful as Anne Brontë’s second novel, *The Tenant of Wildfell Hall* (1848). The first publication, printed in London by T. C. Newby, contained several errors, which the 1850 edition would correct. Published by Smith, Elder & Company, the later edition appeared posthumously and was closely edited by Charlotte Brontë.

Agnes Grey is often considered the weakest of the seven novels produced by the three Brontë sisters. A lack of command over her materials is the most common criticism of Anne’s writing, in addition to plot contrivances that seem too convenient. For a novel that purports to be realistic, this one allows its narrator frequent flights into a fancy that complicates her handling of her duties, and its conclusion with her “rescue” by Weston subverts Agnes’s attainment of any true epiphany, undercutting a satisfying resolution to the conflict faced in the world of work by Agnes. Its greatest value may be that it provided Anne a complement to her sister Charlotte’s *Jane Eyre* (1847), another governess tale, published in the same year.

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AINSWORTH, WILLIAM HARRISON (1805–1882)

A phenomenally successful author, editor, and publisher, William Harrison Ainsworth was born in 1805 in Manchester, England. Inspired by tales told by his father, he began his writing career at the age of 16 by publishing “a Serio-comic Tragedy” under a pseudonym in the *Pocket Magazine*. Planning to follow his father’s profession and eventually take over his law practice, Ainsworth studied law and was admitted in 1826 as a qualified solicitor. He could not abandon writing, however, and became close friends with John Ebers, a publisher, whose daughter Fanny married Ainsworth in 1826. That same year Ebers published multiple works by Ainsworth, the most notable a piece of juvenilia called *Sir John Chiverton*, a work praised by Sir Walter Scott, who asked to meet the author. Ainsworth’s focus on the mysterious Chiverton Hall prefigured his future success publishing GOTHIC NOVELS. Ebers convinced Ainsworth to write full time, which he did successfully for two years. He returned to the practice of law in 1830 and became friends with a literary group that founded *FRASER’S MAGAZINE* that year. He began work on a novel in 1831, published in 1834 by Richard Bentley in three volumes as *ROOKWOOD*. The novel popularized Ainsworth’s most enduring character, the Gothic romantic highwayman-hero Dick Turpin. Its huge success gained Ainsworth immediate fame, and he settled into writing and publishing.

For unknown reasons, Fanny left Ainsworth in 1835 to live again with her father; she died in 1838. After Fanny’s departure, Ainsworth first moved into Kensal Lodge on Harrow Road west of London, then into the adjoining Kensal Manor House in 1841, where he gained a reputation as the most notable author-host of the decade. Attendance at his gatherings became mandatory for aspiring as well as famous authors, such as William Makepeace Thackeray and Benjamin Disraeli. Ainsworth had a direct role in the success of several writers. He introduced Charles Dickens, for example, then a young journalist, to Dickens’s first

publisher, his first illustrator, and his lifelong confidant and eventual biographer, John Forster.

Ainsworth published *Crichton*, another Gothic novel, in 1837, again enjoying huge sales. His next work, *Jack Sheppard*, appeared as a serial in *BENTLEY'S MISCELLANY*, then edited by Dickens, between January 1839 and February 1840; *Bentley's* also distributed the novel in three volumes later that year. Eight different dramas based on the novel were produced. Ainsworth took over the editorship of *Bentley's* in March 1839. He produced three popular novels between 1840 and 1841: *The Tower of London*, appearing in monthly installments between January and December 1840; *Guy Fawkes*, published in *Bentley's* from January 1840 through November 1841; and *Old Saint Paul's*, appearing as installments in the *Sunday Times* between January and December of 1841.

In 1841, Ainsworth sold *Bentley's Miscellany* and began his own periodical, *Ainsworth's Magazine*, in 1842, purchasing, in addition, the *New Monthly Magazine* in 1845. In 1853, Ainsworth moved from Kensal Manor Lodge to Brighton, marking the end of his great fame. Having spent most of his writing income on the extravagant entertaining he so enjoyed, he continued his editing but never again earned the income he had in the 1840s. His favorite styles of fiction—Gothic, HISTORICAL and rogue—had been replaced by the more realistic writing of Dickens and Thackeray, which prefigured the DOMESTIC REALISM novel that would catapult Anthony TROLLOPE and George ELIOT to success. In addition to continuing to write and publish more than a dozen additional novels, Ainsworth read thousands of pages of manuscripts, dozens of reviews and essays, and kept up an enormous correspondence.

Ainsworth decided to terminate *Ainsworth's Magazine* in 1854, but he re-purchased *Bentley's Miscellany* and continued editing the *New Monthly Magazine* as well. He sold *Bentley's* in 1868. In 1867, he had moved from Brighton to Tunbridge Wells and eventually helped support himself by selling his family property over time. In 1870 he sold the *New Monthly*. Copies of Ainsworth's final works became scarce in later decades, as they appeared in inexpensive paperback editions, easily destroyed. His publisher, John Dicks, also

owned a penny weekly periodical named *Bow Bells* that carried the novels' first serializations. Ainsworth made his final move, to Reigate, in 1878, spending his last years with a second wife about whom practically nothing is known. His death in 1882 ended one of the most productive literary lives of the mid-19th century. By the 21st century, renewed interest in Ainsworth resulted in the publication of several of his books as electronic texts, available through the Internet.

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ALICE'S ADVENTURES IN WONDERLAND LEWIS CARROLL (1865)

LEWIS CARROLL's *Alice's Adventures Underground*, later published as *Alice's Adventures in Wonderland*, fascinated Victorian audiences from the moment of its appearance. Ostensibly classified as children's literature, focusing on the initiation/coming-of-age of its protagonist, seven-year old Alice, the book also caught the attention of adults. It revolutionized children's literature by moving beyond the usual didacticism of books for young readers popular during Carroll's time. The book succeeded in entertaining its readers while sharing a bit of implied instruction, adhering to Horace's doctrine to both teach and delight. It acts as SATIRE, poking good-natured fun at various Victorian practices, including manners, rituals, and CLASS STRUCTURE, emphasizing that Alice may successfully enter adulthood only when she has learned to follow rules. She must apply logic, intuition, and grace to all circumstances, no matter how outrageous. Although the Alice character is only seven, far too young to be on the verge of adulthood, the real-life Alice Liddell, for whom Carroll wrote the book and on whom he based his young heroine, was, at the time he wrote the book, 11 years old, an adolescent who would have begun questioning her self-identity.

With its beautiful illustrations by Sir John Tenniel, *Wonderland*, and its 1871 sequel, *THROUGH THE LOOKING-GLASS AND WHAT ALICE FOUND THERE*, remain enduring favorites. Converted into a number of television, film, and stage presentations, Carroll's books supplied some of the most well-recognized images and phrases in popular culture. Alice's comment on the events that she observes, "curiouser and curiouser," found its way into everyday speech, as did a phrase sung by the watch-toting white rabbit from the Walt Disney cartoon based on the classic, "I'm late! I'm late! For a very important date!" The phrase "grinning like a Cheshire cat," based on the cat that so startles Alice by disappearing, leaving behind only its smiling teeth suspended in air, came to connote a person with a sly or mysterious idea. These examples are only a small indication of the work's effect.

At its most basic, *Alice's Adventures in Wonderland* may be seen as an INITIATION/COMING-OF-AGE STORY in which Alice must make decisions regarding her behavior that will help determine her success in an adult environment. It also qualifies as a QUEST, containing hallmark plot elements from a call to adventure to a triumphant return home. Alice's adventures begin when she sees a white rabbit, symbolic of magic and transformations, then falls asleep, her head in her sister's lap. She follows the rabbit into a hole, through which she falls for quite some time. As she falls, Alice recounts lessons she has learned in school, allowing Carroll to reflect on the questionable value of children's schooling to the application of real life. Alice arrives in Wonderland when she finds herself in a house. She tries to enter a garden visible through a window, but she is the wrong size, beginning numerous conflicts with herself, other characters, and her new environment. The garden symbolizes childhood as well as reproduction, growth, and maturity. Alice alters her size in hopes of passing through a small door into the garden by ingesting the first of various magical foods and drink that she will encounter. Unfortunately, as she alternately grows and shrinks, she never reaches the proper size to fit through the door. Each of the several episodes in which she rapidly changes height emphasizes that mere physical size does not determine one's level of maturity. Not allowed into the garden, the land of childhood, Alice is forced

to enter a much more adult world where all semblance of order seems to have disappeared. In the novel's second chapter, she chides herself, in the absence of any adult to do the scolding, for errors in logic and wonders aloud, "Who in the world am I?," concluding, "That's the great puzzle." Her confusion sets the scene for her ensuing self-identity struggle.

Some of Alice's adventures suggest traditional fairy/folktales containing figures that would have been familiar to young readers of Carroll's time, such as a young person with something to learn, talking animals, and enchanted forests and dwellings. However, while those tales move in a predictable fashion, Carroll's tale does not. Enchanted beasts that should act as guide figures simply confuse poor Alice, and normal symbols of order, such as a traditional English tea party, dissolve into chaos. At the party, Alice engages in confusing conversation with what would become extremely popular fictional figures: the Dormouse, the March Hare, and the Mad Hatter. According to NEW HISTORICIST critics, the Mad Hatter represents a working class that suffered terrible physical consequences from their labor, such as Victorian hatmakers who developed mental illness due to poisoning from the mercury used in fur processing, emphasizing the inequities of England's CLASS STRUCTURE.

After the tea party, Alice meets a puppy, one of the most common symbols of childhood delight, but his enormous size frustrates their interaction. Continued focus on physical size strongly carries through Carroll's emphasis on characteristics of maturity not equal to emotional or mental aspects. One of the novel's most striking figures, a hookah-smoking caterpillar, epitomizes the idea of metamorphosis that all children must face during maturity. The hookah, an accepted symbol of wisdom in its relationship to Eastern religions, introduces the idea of consciousness-altering drugs, still legal in England during the 19th century, that appear in other of its popular literature, such as Arthur Conan DOYLE's Sherlock Holmes stories. It is an adult pursuit that Alice must confront with grace and agility as she verbally spars with the caterpillar.

Conversations that engage Alice reflect Carroll's passion for mathematics, logic, linguistics, and riddles, as Alice is stymied in her attempts to carry on polite dis-

cussions in situations where the basic meaning of simple English terms, and their interrelationships, come into question. Alice's final confrontation of a queen in the garden she had hoped to visit when she entered Wonderland proves the success of her training. Important traditional symbols in this scene include its white and red roses. The white roses represent the process of aging and impending death, in this case, of the adult queen, while red roses represent youth, fertility, and passion, suggesting a juxtaposition of the Queen's maturity to Alice's youth. Playing-card men are dowsing the white roses with red paint in hopes of disguising the fact that they planted the wrong type of bush. With the red rose, Carroll again recalls fairy tales such as "Snow White and Rose Red." He also recalls the traditional, often fatal, female struggle between age and fading beauty with youth and dawning beauty in tales such as "Snow White" and "Sleeping Beauty."

As Alice attempts a polite conversation with the Queen, she finds herself "on trial" for supposedly rude and faulty behavior. Only when Alice realizes that a great part of that adult world is "Nonsense!" does she gain the ability to return to her own world. She awakens right back where she began, lying with her head in her sister's lap. She tells her sister of her dream; then the reader is privy to her sister's thoughts. As Alice's sister pictures her at some point in the future, sharing her adventures in Wonderland with her children, Carroll seems to be hoping that part of Alice Liddell's childhood memories will involve him. According to her later writings, she did recall Lewis Carroll, his stories and their many hours spent together with great fondness.

Carroll's tales continue to affect readers, from philosophers who examine his characters' statements about life, to mathematicians who study his chess moves and quadratic relationships, to authors like Joyce Carol Oates, who has stated that she views Alice's journey into the imagination as the collective destiny of all humans on their way to self-realization.

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ALLAN QUATERMAIN HENRY RIDER HAGGARD (1887) Henry Rider HAGGARD wrote *Allan Quatermain* as a sequel to his popular first novel, *KING SOLOMON'S MINES* (1885). An instant best-seller, it appeared as a serial in *Longman's Magazine* between January and August of 1887. As a young fan, Winston Churchill wrote that he preferred "A.Q." to *King Solomon's Mines*, and many readers agreed.

Allan Quatermain features the three main characters from *King Solomon's Mines*, with its first-person point-of-view narrator Allan Quatermain, and compatriots, Sir Henry Curtis and Captain John Good. Readers recognized the three as stereotypes common to 19th-century QUEST/adventure stories. Sir Henry acts as the charming, self-courageous aristocrat who "gets the girl." The humorous Captain Good is an egotistical, comical, and skilled naval officer. Quatermain, however, varies from the quest's prototypical hero. He is neither young, handsome, nor dashing, and his voice of reason and emotional vulnerability, coupled with a lack of desire for fortune or fame, separate him from the norm. A two-year-old diary entry begins the novel, revealing his grief over his son's death. That loss underlies a sense of regret over a changing world in which society values material goods above human lives. A veteran Africa traveler, he considers similarities between the "civilized" English and the "uncivilized" Zulu natives, concluding, "civilization is only savagery silver-gilt." England cannot satisfy his longings, with its CLASS STRUCTURE, no longer focused on traditional ideals. When Curtis and Good agree to accompany

him to South Africa, Quatermain seeks the wealth of self-understanding and self-acceptance. The group's goal is to determine the truth behind the legend of darkest Africa's hidden "great white race."

As the action rises, the trio and their servants meet a Zulu warrior from their past, Umslopogaas, who wields with deadly accuracy a battle-axe named *Inkosi-Kaas* (Chieftainess). He greets Quatermain using the Englishman's Zulu name, *Macumazahn*, or "he who keeps a bright look-out at night." Umslopogaas joins the group, which first visits a missionary outpost, based on a real-life station Haggard visited run by a Dr. Merensky. After proving themselves in battle against renegade natives to rescue the missionary's kidnapped daughter, the band moves on, encouraged by the missionary's tale of a visitor who claimed to have seen the lost civilization. Their entourage adds Alphonse, a clownish sidekick who introduces every possible Frenchman stereotype, including that of chef.

The four major characters and Alphonse discover their goal, "The Frowning City," only after surviving adventures that claim all the servants. A trip along a subterranean river suggests the traditional quest character's descent into Hades, including the adventurers' exposure to a pillar of fire. Produced by a volcano, the pillar offers stunning imagery and prototypical man-versus-environment conflict. The symbolism of water as a vehicle of rebirth signals the arrival of never-before-experienced situations in the characters' new lives as they emerge from the cavern.

Like all quest characters, this band faces many obstacles, some in the form of "monsters." The monsters include an impressively drawn group of giant foaming-at-the-mouth crabs that grimly suggest Charles DARWIN's theory of survival of the fittest, a topic of interest to Victorian readers. That suggestion would interest NEW HISTORICISM critics, as would the fear of the lost city's priests that foreigners might introduce a new religion to displace their sun worship. When the high priest questions Quatermain about religion, he almost swoons when Quatermain replies that his culture follows at least 95 different religions. FORMALISM critics would note the use of traditional literary symbols, such as the color white to represent purity and gold to note value or worth.

The adventure genre demands its heroes encounter and conquer beautiful women, fulfilled by the twin queens of the Zu-Vendi dynasty. The contrast between the twins, who first appear with right shoulders and breasts bared, would interest FEMINIST CRITICS. Queen Nyleptha, of "dazzling fairness," has a "sweet" smile and a "crown" of golden curls, with a mouth predictably "curved like Cupid's bow." Her sister and obvious foil, Sorais, has wavy black hair, darker skin, dark lustrous eyes, and a mouth that seems "cruel" to the observant Quatermain, suggesting the doppelgänger—an evil twin, from the German term that translates as "double walker." Victorian readers recognized similarities between Haggard's queens and females of fairy and folktales, where golden hair predicts goodness and passivity, characteristics preferable to those of the dark female, who typically embodies intelligence and activity, often challenging the gender role of the male hero. As the two queens battle, it is not over political or social disagreements, but rather disagreements of the heart; both desire Sir Henry, again suggesting tales in which two females battle for power or romance. Haggard's comments, through Quatermain, on the nature of women, delivered at times with a narrative wink, include reflection on the fact that "if ladies have a will," they will generally get their way; that they are, by nature "loquacious"; that women are weak and most often "actresses," not to be trusted. Haggard also questions traditional thought in a neat gender reversal when Nyleptha first accuses Quatermain of spinning "spiders' webs of words," and then remarks, "the poet has said that man is like a snake." Of additional interest are multiple uses of the traditional symbolic imagery of woman as a bird in a cage and Nyleptha's identification with the moon, while the civilization's male priests identify with the sun.

In a vicious battle, Nyleptha defeats her sister, or, more correctly, her forces, led not by herself but by the English visitors and Umslopogaas. By contrast, the more active Sorais, nicknamed "Queen of the Night," leads her own forces, but her defeat by her sister's male-led forces returns gender roles to their norm. When Sorais commits suicide by thrusting what amounts to a silver stake through her heart, Nyleptha reigns with her king consort, Sir Henry.

Sir Henry assumes much of the actual duties of royalty, making major decisions about the culture's future. However, contrary to what readers raised to believe in the benefits of IMPERIALISM expect, he refuses to force "civilized" activities from his own culture into that of the Zu-Vendis. Perhaps echoing Haggard's own doubts, Sir Henry expounds upon the fact that the "generous hearted" people of Zu-Vendi should continue to enjoy the "blessings" of their barbarism. He intends to save the culture being destroyed by tourists, politicians, and teachers who will bring "greed, drunkenness, new diseases, gunpowder, and general demoralization." In the end, Alphonse alone returns to the outside world to deliver Quatermain's account of all their adventures.

A superb example of the African adventure story, *Allan Quatermain* appealed to Victorian cultural sensibilities as much as to the desire for entertainment. In addition to offering thoughtful commentary on the pros and cons of imperialism, it also deals with class structure and questions of race, psychology, sexuality, and evolution, topics that greatly interested Victorians. The novel may be Haggard's comment on the threat to the British Empire that he saw everywhere evident, from the dissolution of the landed aristocracy to the threat against Christianity in Charles DARWIN'S 1859 *On the Origin of Species*.

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ALLEGORY Allegory is narration or description where elements including events, actions, characters, settings, and objects represent abstractions. Such elements may be interesting in themselves, but their importance lies in their implication, as with the character names Faith, Hope, or Charity. In an allegory, such names would not be symbolic, as the characters actually embody the abstraction. Readers derive meaning from associations made between fictional

elements and the abstraction. The skill by which an author suggests such associations, and the success of their achievement in making a universal truth available to all readers, measures the success of the allegory. Allegories originally clarified divine mysteries in stories intended for a general audience, such as a church congregation, and were thus DIDACTIC, or meant to instruct.

Allegory may be figurative or narrative. An example of figurative allegory would be a character named Justice who carries a scale in order to weigh evidence; thus, a feature of justice is reproduced in the Justice figure. In narrative allegory, a sequence of events in the plot's rising action may correspond to a progression of historical or psychological events. An example would be *ROBINSON CRUSOE* (1719) by Daniel DEFOE, in which the main character's activities trace the events of civilization, as he must construct a livable environment for himself. Some Christian critics view J. R. R. Tolkien's *Lord of the Rings* trilogy as Christian allegory. Probably the best example of allegory in the English language is John Bunyan's *PILGRIM'S PROGRESS* (1678 and 1684) with its main character, Everyman. Children's fables, while not strictly allegory, may be labeled allegorical due to an inherent didactic theme.

Literary critics may employ allegory as a mode of interpretation of a work, not intended as allegory by its author. Such works may be seen as allegorical in relation to the author's culture.

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ALL THE YEAR ROUND Founder and editor Charles DICKENS published the weekly magazine *All the Year Round* from its inception in 1859, when it superseded *HOUSEHOLD WORDS*, another publication edited by Dickens. As part of the announcement of the new publication, Dickens wrote,

That fusion of the graces of the imagination with the realities of life, which is vital to the welfare of any community, and for which I have striven

from week to week as honestly as I could during the last nine years, will continue to be striven for "all the year round."

He held his position until his death in 1870, when his son, Charles Dickens the Younger, assumed editorship. He retained that post until its final issue appeared in 1895.

The size, format, and contributors were essentially the same as for *Household Words*, with an emphasis on a family audience. Thus, *All the Year Round* attracted a great deal of fiction that all ages could enjoy. Dickens published his own novels *GREAT EXPECTATIONS* and *A TALE OF TWO CITIES* in this magazine. Additional work included *The WOMAN IN WHITE* and *The MOONSTONE* by Wilkie COLLINS. Charles LEVER, Edward BULWER-LYTTON, and Mrs. Elizabeth GASKELL were among the other contributors.

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ALTON LOCKE CHARLES KINGSLEY (1850)

Charles KINGSLEY's second novel, *Alton Locke*, guaranteed his fame as a writer about controversial topics. A clergyman, Kingsley regularly attacked social injustice and supported laborers' rights. Like other socially conscious writers including George GISSING, Kingsley publicized inexcusable conditions in which most workers toiled and lived. His writing added to the mid-1800's discussion broadly labeled the Condition of England, which focused on the quality of life following the INDUSTRIAL REVOLUTION. For his first novel, *YEAST* (1848), he became acquainted with Thomas Cooper, a shoemaker, poet, and self-educated member of the CHARTIST MOVEMENT, whose life resembled that of the fictional Alton Locke. Two additional workers affecting the characterizations were Walter Cooper, Chartist and tailor, and Gerald Massey, a self-educated son of poor parents who wrote the working man's journal *Spirit of Freedom*. All three represented

the fiercely independent, politically inclined, self-educated poet-laborer that fascinated Kingsley. A series of 1849 articles in the *Morning Chronicle* dealing with labor conditions endured by tailors and seamstresses inspired Kingsley to produce a pamphlet under the pen name Parson Lot titled *Cheap Clothes and Nasty*. It contained facts about the clothing trade he would feature in *Alton Locke*. A THESIS NOVEL with a didactic focus on social issues, *Alton Locke* doled out liberal doses of social consciousness to readers. The novel brims with references to classic and contemporary literature, philosophy and politics, and provides explanatory notes.

The novel opens with Locke's first-person pronouncement, "I am a Cockney among Cockneys. Italy and the Tropics, the Highlands and Devonshire, I know only in dreams." Kingsley shatters stereotypes of the workingman as unconcerned over self-identity with few dreams beyond fulfilling basic physical needs. The shattering continues as readers trace Locke's doomed efforts to attain a formal education and fame as a poet. Born to a shopkeeper who died when Locke is young, he matures in a household on the verge of penury with a fundamentalist religious mother and a frail sister. Mrs. Locke expects Alton will adopt her religious views. When he rebels against the ideas of religious election and the theory that some individuals are born to suffer, his mother evicts him. Experience later validates his belief that suffering is caused by "man's avarice and laziness and ignorance." He continues work in a tailor's shop until the owner dismisses all employees who protest lowered wages.

Locke meets a kindly Scottish bookstore owner named Saunders Mackaye, whose personality and philosophies resemble those of philosopher Thomas Carlyle. Mackaye represents moral authority, but takes no pleasure in punishment of lawbreakers. He encourages Locke's poetry, urging him to abandon imitation and discover his own voice. Locke declares, "if I had any poetic power, I must do my duty therein in that station of life to which it had pleased God to call me, and look at everything simply and faithfully as a London artisan." He becomes interested in the Chartist movement and attends political meet-

ings. Locke's friend Crossthwaite leads him to understanding by asking, "What interest or feeling of yours or mine, or any man's you ever spoke to [. . .] do Alderman A*** or Lord C***D*** represent? They represent property—and we have none."

Visiting a gallery with his wealthy cousin, George, Locke meets Lillian Staunton, her father, a university dean, and her cousin, Eleanor Staunton. He exchanges pleasantries, falls in love with Lillian, and departs inspired to write love poetry. At Mackaye's urging, he visits George at Cambridge, hoping to promote his poetry. He learns of George's attitude that life owes him happiness due to his wealth and station, and he becomes disenchanted with Cambridge, despite his ability to spend time with Lillian. Lillian is a delightful, but shallow, young woman, while Eleanor is the more intelligent, principled being. Her constant philosophical, religious, and intellectual challenges irritate Locke, who judges her "a proud, harsh and exclusive aristocrat."

The dean offers to help Locke publish his poetry, but he must first find subscribers. Desperate to publish in order to impress Lillian, Locke believes the dean's suggestion that "few great poets have been politicians." Ousted from tailoring, Locke writes for various publications. Disheartened by George's declaration of his intention to "win" Lillian, Locke considers suicide. He eventually complies with the dean and edits the socially conscious content from his poetry, failing his art and his fellow workers and Chartists. Guilt drives him to help conduct a Chartist protest, as he judges the workers dullards needing a "Londoner's" leadership. He loses control of the crowd, which riots, earning him a three-year prison sentence. He spends his time studying the Bible, Shakespeare, Hume, law, and philosophy, and learns French, then begins his autobiography. As he watches building progress on a Gothic cathedral and school through the window bars, he builds his own new life. After learning that his cousin George is a successful country rector and will soon be married to Lillian, he fears, Alton contemplates England's future, hoping George does not represent it.

When released, Locke returns to his friend Crossthwaite, who declares, "The towns shall win the

Charter for England! And then for social reform, sanitary reform, [. . .] cheap food, interchange of free labour, liberty, equality, and brotherhood for ever!" But ruffians have infiltrated, and Locke fears his ideals will die. The death of his best friend, Mackaye, leaves him isolated until Eleanor appears. Locke struggles with the desire to trust, feeling "hers was the only intellect in the world to which I would have submitted mine," but he blames her for his loss of Lillian. Locke contracts typhus and has visions; upon regaining consciousness, he realizes Eleanor has nursed him back to health. At last prepared to listen, he chooses socialist Christianity to replace political ideology now tainted by violence and greed. Locke sails for America to join Crossthwaite in exile in Texas, but dies during the voyage.

Alton Locke shares stylistic aspects with other writings. Locke's visions closely resemble the drug-induced spectacles described by Thomas De Quincey in *Confessions of an English Opium Eater* (1821–22). Kingsley's introduction of politics and CLASS STRUCTURE into his novel helped answer some of his contemporaries' criticism that novels should not make only love and marriage the business of life. The novel's thoughtful approach to social rights and responsibility prefigured the social self-consciousness of books like George ELIOT'S *MIDDLEMARCH* (1871–72). However, Kingsley later revised his novel to a charge of hypocrisy. He first wrote of Locke's stay at Cambridge lambasting a university system in which only young men who could afford private tutors were accepted. His own experience as a tutor to the Prince of Wales underlies Kingsley's description of frequent student drunkenness, rowdy behavior, and use of prostitutes on and near the university property. Later, however, when Kingsley accepted a position at Cambridge, he revised the novel's harshest scenes, earning criticism from fellow writers. Ironically, his own lines indicted him, as he had declared in one scene, "The masters of arts were humbugs . . . for 'they knew all the evils, and clamoured for reform till they became Dons themselves; and then, as soon as they found the old system pay, they settled down on their lees, and grew fat on port wine, like those before them.'"

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AMAZING MARRIAGE, THE GEORGE MEREDITH (1895)

The last of George MEREDITH's novels, *The Amazing Marriage* resembles his previous works in its defense of women against men's errors. In his fiction and real life, Meredith declared man to be in need of woman, who could educate and encourage him in combating adversity. He also believed man could learn from nature, such as the Austrian and German landscapes in *The Amazing Marriage*. He thus associates woman with nature, especially hills and mountains, suggesting she is a higher moral being. The novel's protagonist, Carinthia, whose very name echoes the city of Corinth, first comes to her future husband's attention through a written description that he believes succeeds in fusing "a woman's face and grand scenery, to make them inseparable." Later, she is described as "a noble daughter of the woods" and approaches her husband exhibiting "her rocky brows. They were not barren crags, and her shape was Nature's ripeness."

Critics note that *The Amazing Marriage* contains elements from each of Meredith's previous novels, in addition to reverence for nature, including themes of sibling and spousal love, respect, treachery and betrayal, and emphasis on the disaster resulting from actions based on passion, rather than logic. The various voices telling the story include those of a traditional narrator, anxious to distinguish his literary genre from romance, represented by another narrator identified as Dame Gossip. She acts as a chorus at the book's beginning, sharing mythology that grew up around the marriage of the novel's two main characters, including a popular ballad. The narrator declares his approach as based on intellect, not just on romantic emotions. A debate between the dame and the narrator shapes a self-conscious text that comments upon the growing

popularity of the novel form. Meredith uses mythology to shape Carinthia, "a beautiful Gorgon—a haggard Venus," "something of Persephone rising to greet her mother," and "an Amazon schooled by Athene." In addition to the narrators, Meredith supplies characters' spoken aphorisms, written letters, and one "Note-book." The many voices emphasize his condemnation of society for allowing public opinion to influence a private relationship. Society forces a man and woman together to satisfy its requirements for gossip and intrigue, rather than supporting the couple in exploring their compatibility.

In Meredith's plot, the beautiful Carinthia and her brother, Chillon, lose their father, Captain Kirby, and depend on the largesse of their stingy English uncle, Levellier. Pulled from their Austrian mountain home, they demonstrate their close relationship to nature by following their father's tradition of walking outside to "call the morning." Carinthia meets Gower Woodseer, whose last name alludes to nature and his possession of insight that other characters lack. Woodseer, a philosopher entranced with Carinthia's beauty, writes of her in his Note-book. Meredith supposedly based Woodseer on Robert Louis STEVENSON, who had died the year before publication of the novel.

After Woodseer's friend, the wealthy, egotistical Lord Fleetwood, reads the notes, he wants to meet Carinthia. Fleetwood's name also connects him to nature, but suggests blind movement, rather than a communing. A womanizer, Fleetwood proposes to Carinthia at a ball after knowing her for only one day. While Fleetwood realizes his folly and wants to withdraw the offer, Levellier insists on his upholding it. Meredith emphasizes society's injustice and foreshadows the couple's disastrous future when one observer thinks, "very wealthy noblemen were commonly, perhaps necessarily, eccentric, for thus they proved themselves egregious, which the world expected them to be." As the carriage departs with the couple, Carinthia, ironically, feels grateful to be "in her husband's hands." She dreams of a fine future with Fleetwood, fancying herself "his comrade. . . . Now she had the joy of trusting her husband." Fleetwood quickly dashes that trust, making his new wife attend a prize fight before checking into an inn. When a friend who plans to accompany Fleetwood notices

Carinthia he asks with surprise, "Lady coming?" Fleetwood replies, "I fancy she sticks to the coach." The next morning, Fleetwood deserts Carinthia after impregnating her. Carinthia weeps with a maid who professes her loyalty, after which the narrator comments, "They were two women." He then describes Fleetwood and his companion in a coach, spouting "the lusty anecdote, relieved of the interdict of a tyrannical sex." Clearly, Fleetwood is the tyrant, not Carinthia.

The birth of his son further angers and frustrates Fleetwood, and Carinthia returns to the mountains. She stays at Whitechapel with Gower Woodseer and develops a relationship with his father, who cares for the poor. Gower thinks of his visitor as "Corinthia, Saint and Martyr," emphasizing her moral superiority to Fleetwood, but he tries to reunite the couple. He convinces Fleetwood of the merit of their marriage, but Carinthia has decided to serve as a nurse in Spain, where her brother lives. Carinthia tells Fleetwood, "I have my brother and my son. No more of husband for me!" In pursuit of Carinthia, Fleetwood encounters Owain Wythan and asks whether he knows Carinthia and her brother. Wythan replies, "They both come to the mind as faith comes—no saying how; one swears by them," making clear their spiritual nature. Fleetwood becomes a Roman Catholic monk, dying an unhappy and unfulfilled man. Following his death, Carinthia marries Wythan, a man of few words but worshipful eyes.

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AMERICAN, THE HENRY JAMES (1877)

Henry JAMES published *The American* first as a serial in *The Atlantic Monthly* between June 1876 and May 1877, then as a volume in 1877. Born an American, James made his first extended visit to Europe at age 26, returned two years later, and would remain there for the next 25 years, returning intermittently to the United States. *The American* represented the first of his several quiet novels that examined Americans like

himself, searching for an improved existence in new surroundings.

The narrator introduces the main character, Christopher Newman, an American who has traveled to France in 1868 and visits the Louvre. A confident businessman, he suffers self-doubt for the first time while deciding how to interpret art. That questioning of self-identity signals the reader of an approaching metamorphosis, as does the name Newman. The narrator clarifies that Newman does not represent the traditional romantic hero; instead, something "profoundly reassuring" exists in his manner and bearing. Newman becomes acquainted with Noemie Nioche, who sells her painted copies of the masters to tourists. Newman's question of her—"Combien?" or "How much?"—signals his approach to the world; he acquires through fair negotiation. After agreeing to take French lessons from Noemie's father, Newman meets an American acquaintance, Mr. Tristram. Newman adopts Tristram and his wife as touchstones, with Tristram considering himself integrated into the French culture. Newman likes Mrs. Tristram, who the narrator describes as a plain woman, unsatisfied with life and her husband, who she did not marry for love, but rather to validate her fine manners; his dullness complements her own spark. She introduces Newman to Parisian society; he feeds her gossip.

The narrator discusses Newman's military background, explaining that his killing experiences left him with "an angry, bitter sense of the waste of precious things." They also shaped his personality as a man in search of something to value, as society values the art in the Louvre. Before leaving the United States, he had discovered he needed a vacation when he did something very uncharacteristic; he passed up the chance to seek revenge against a business associate who had mistreated him in the past. Suddenly, the chance to make money off another's misfortunes did not appeal. That act foreshadows the novel's conclusion.

This character shaping lays the groundwork for Mrs. Tristram's matchmaking of Newman with Claire de Cintré, the 25-year-old widowed daughter of a deceased French aristocrat father named Bellegarde and an English mother. Her name suggests she possesses a clarity of self-vision, which Newman lacks.

Entranced by her beauty and grace, made all the more stunning in contrast to her formal and cold family, Newman does not question her loyalty to that family. Mrs. Tristram explained to Newman that in a family with a French head, “you must act, not for your own pleasure, but for the advantage of the family,” a warning he ignores. Even when Madame Bellegarde, Claire’s mother, admits, “I am on my knees to money,” Newman feels he can overcome their influence with Claire. He later learns that from her brief, unhappy marriage to a much older gentleman, she should have inherited wealth. However, his family fought the young widow, and due to some unpleasant information, she gave up her suit, angering her mother, who expected to share in her fortune. All these facts foreshadow an unhappy future.

Befriended by Claire’s brother, Valentin, whose name signals an affair of the heart, Newman succeeds in becoming engaged to Claire, accepted by family vote, including that of Claire’s older brother, Urbain. She agrees to marry after Newman tells her she is the woman he always imagined marrying, except far more perfect. He is puzzled when his words seem to hurt her. Newman persists in the romance despite Valentin’s warning regarding old established families like his: “[O]ld trees have crooked branches.” The Bellegarde family, as suggested by its name, guards a dark secret. Newman assures Claire that she can trust him. When Mrs. Bread, another symbolically named character and an old Bellegarde servant, tells Newman to take Claire far away from the family, he begins at last to wonder about the household.

Through Newman, Valentin falls in love with Noemie, the artist from the Louvre. When Valentin learns Noemie has moved out of her father’s house, he shares his concern with Newman that she has chosen some other man. After six months of romancing Claire, Newman wonders at her continued sadness. She declares, “I’m old, I’m cold, I’m a coward,” but he protests her low self-assessment and rejoices over Madame Bellegarde’s announcement that she will give a party to celebrate the couple’s engagement. Shortly thereafter, Valentin passes along what he has learned of Noemie’s lover, but she later contradicts Valentin, telling Newman she has not left her father. On the

evening of the party, Urbaine’s wife wears a crimson dress decorated with silver moon slivers, which Newman describes as “moonshine and bloodshed,” echoed in her delighted cry of “murder by moonlight!” Their interchange foreshadows a tragic turn.

When Newman later visits Claire, Mrs. Bread takes him upstairs, where he discovers Claire is moving to the country, and she breaks their engagement, again declaring herself a terrible person. Despite his demand for an explanation, Madame Bellegarde declares only, “We are very proud.” When he learns from Mrs. Tristram that the family wants Claire to marry Lord Deepmere, an English nobleman, he becomes incensed. As Deepmere’s name suggests, he possesses no “deep” qualities, but only an outward appearance of value. As Newman becomes more upset, Valentin exchanges words with Noemie’s escort to the theater, a duel transpires, and Valentin suffers a mortal wound. Just before dying, he shares with Newman the key to reclaim Claire. Something terrible happened to his father, and Mrs. Bread knows the story. Valentin tells Newman that he can blackmail the Bellegardes with the information, forcing the marriage.

Newman appeals to Claire, who again rejects him, claiming a curse on her family, “like a religion,” forces her to leave Paris, but she will not marry Lord Deepmere. Instead, she will become a Carmelite nun. The news infuriates Newman, filling him with a “sorer sense of wrong than he had ever known.” Newman speaks with Mrs. Bread, declaring of the Bellegardes, “I want to bring them down, down, down . . . to mortify them as they mortified me!” Mrs. Bread hesitates, and then tells Newman of the count’s long illness, his rally toward health, then his sudden relapse, which ended in death. She suspected that Madame Bellegarde instigated the relapse, a fact the count verified. Mrs. Bread cautions Newman that Urbain alone knew of Madame Bellegarde’s actions; Claire and Valentin only suspected them. Part of Madame’s plot was to force Claire to marry a wealthy man she did not love, something that her husband had forbidden. Only with his death could Madame accomplish the match that she believed would bring her future wealth.

Mrs. Bread provides Newman with a piece of paper written in the old count’s hand that states his

wife had murdered him. Although Newman does not know the exact means she used, circumstances indicate that she administered an overdose of painkiller to the count. Newman understands that he can ruin the family that has caused him so much grief with the evidence. He also understands, however, that he can never reclaim Claire, who has committed herself to the convent, where she refuses to see her family. In the novel's conclusion, he elects to accept his fate and, true to his character, rejects the temptation for revenge. He has asked Mrs. Bread to join him as his housekeeper and makes plans to return to America. Before leaving, he visits Mrs. Tristram to explain that he could have ruined the Bellegardes but decided against it. This decision echoes the business decision made before he left the States and signals a permanent adoption of compassion. He burns the letter in the fireplace, with the fire symbolizing purification through destruction.

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ANASTASIUS, OR MEMOIRS OF A GREEK THOMAS HOPE (1819) Thomas HOPE's *Anastasius, or Memoirs of a Greek*, reached instant popularity. The anonymously published three-volume novel was at first credited to George Gordon, Lord Byron, who had written popular accounts of the Near East; Hope later claimed authorship in *BLACKWOOD'S EDINBURGH MAGAZINE*. According to a 1911 encyclopedia article, Byron was so impressed with the novel's depiction of Greece that he wept with regret that he had not written *Anastasius*.

Hope's vast travels allowed him to bring authenticity to the popular PICARESQUE form, focusing on an 18th-century Greek rogue who begins his first-person narration with a capsulated personal history: "My family came originally from Epirus: my father settled at Chio. His parentage was neither exalted nor yet low." The youngest of seven children, he states, "poor

Anastasius brought up the rear with but indifferent prospects." Therefore, he must embark on wide travels and the great adventures common to a picaro to find his fortune. Barred by the Turks from becoming a soldier, and by his parents from becoming a sailor, he agrees early on to enter church service and gains a slight education, although study bores him. Attracted still by a militant lifestyle, he decides to lead a personal "crusade" with a band of "ruffians" as his followers. His father pays for the damage he inflicts, and Anastasius leaves the church and pretends an interest in learning a trade. While awaiting an appointment to an apprenticeship, Anastasius serves the local consul and falls in love with his daughter. He soon must escape her attentions and, when his merchant apprenticeship is denied, surrenders to the song of sailors on a Venetian brig, offering his services to its captain. Although terrified to leave home, Anastasius thrills to follow in the footsteps of his idol, Achilles, embarking on adventures of his own. As he moves about the country, he takes on various positions, learning "there is a danger in doing things too well. What was at first volunteered as an extraordinary feat, is soon assigned as a daily task." This becomes his credo, and the avoidance of routine prevents his settling down. He engages in varied adventures, including field battle; imprisonment; service to merchants, physicians, and wise men; encounters with pirates and with Jewish, Christian and Muslim leaders; numerous romances, and the gain and loss of fortunes along the way.

References to *Anastasius* prove that it was widely read. Thomas De Quincey mentions its lack of authenticity when dealing with the subject of opium usage in his own book *Confessions of an English Opium Eater* (1822). Although De Quincey declares the author of *Anastasius* "brilliant," he also writes that the author's "grievous misrepresentation" of the effects of opium clearly demonstrate he is not a user. The character of Anastasius was employed in a most uncomplimentary way by the writer of an 1860 review of *The Memoirs of William Beckford of Fonthill, author of "Vathek."* *The North American Review* noted that Beckford's life offered little to admire, as he was completely selfish and held his fellow man in utter

disregard, his “pursuits” having less value than those of “Anastasius Hope, ‘when he meditated on mutineers and planned pokers.’” Mary SHELLEY’s journals indicated she owned the book in 1821.

Anastasius was highly autobiographical, as Hope filled it with his own travel experiences. Later critics found its style too elaborate and too heavy with narrative, seldom interrupted by dialogue. Ignoring the later commandment of fiction to “show, don’t tell,” Hope did little other than narrate the plot to the reader. When the narrator promises at the book’s end to do away with the “eternal” I, he simply substitutes another narrator. While the novel remained of interest decades later as a specimen of picaresque, its heavy authorial intervention did not please audiences who appreciated realistic, dynamic characters and light narration. Copies of the book remain scarce, and few literature courses give it more than a cursory mention.

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ANTIQUARY, THE SIR WALTER SCOTT (1816) Unlike Sir Walter SCOTT’s heroic adventure novels, *The Antiquary*, third in his series of Waverley novels and his declared favorite, follows the foibles of a character named Jonathan Oldbuck who studies historic times. As his name symbolizes, and his title of antiquary implies, Oldbuck is enthralled with artifacts. He collects and dates them and evaluates their worth, emphasizing a theme of evaluation; while the value of objects may change, the worth of a man’s integrity does not, a truth that Scott adopts as his theme. A second

theme deals with man’s attempts to understand the past in order to plan an enjoyable future.

In addition to Oldbuck, the novel’s characters include a young man the reader first knows as William Lovel, who, as his name suggests, will provide half of the plot’s romantic pair. Lovel and Oldbuck meet while traveling and form a bond. What Oldbuck later discovers is Lovel’s purpose in visiting his Scottish village, Fairport. In his true identity as Major Neville, Lovel fell in love with Isabella Wardour, a recent transplant to Scotland who, along with her father, Sir Arthur Wardour, lives just outside the village. As suggested by his last name, Sir Arthur represents an aristocratic class that gained its fame and fortune by defending royalty. Sir Arthur had discouraged Isabella’s relationship with Neville, believing him socially unsuitable. Neville will later be proven, thanks to the help of the antiquary’s skills, heir of Glenallan and thus worthy of Isabella’s hand. However, before that truth can be revealed, the reader enjoys the irony of Neville/Lovel existing under the nose of the irascible, egoistic Oldbuck, who fancies himself an expert in “sniffing out” objects of value.

Established as a complementary character to Oldbuck and somewhat of a foil, Edie Ochiltree, the local king’s bedesman and type of privileged beggar, haunts the area and undercuts some of Oldbuck’s claims regarding the historical value of certain sites. Scott adds an advertisement (foreword) to the novel explaining the unusual position of Scotland’s bedesmen who, while to all outward appearances lacking any type of status, wear a badge that marks them as members of a select group originally put on stipend to pray for the king. Ochiltree increases the irony of the antiquary’s claim to status when Oldbuck abuses the bedesman, one of the clearest symbols of tradition that exists in the Scotland of his day. This allows Scott to emphasize political themes, as the characters discuss their ancestors’ loyalties to various rulers. W. M. Parker points out that in *The Antiquary*, Scott included the only example of a democratic viewpoint to be found in all his novels when giving an account of Mucklebackit, a fisherman who returns to work shortly after the death of his son. He defends his act by pointing out that he cannot afford to remain at home indulging his grief as a

wealthy man might; he must feed his four remaining children.

Scott based his two main characters on real people. Oldbuck is somewhat autobiographical, as Scott was an antiquarian. However, Scott models him more definitely on George Constable, a lawyer Scott knew as a boy. Constable presented Scott with his first German dictionary, told him the tale behind Scott's later popular story "The Two Drovers," and introduced Scott to Shakespeare. Scott based Ochiltree on a resident of Ayreshire named Andrew Gemmels, a military man who had the greatest fame as a beggar in the area. Supposedly 106 years old at his death, Gemmels was immortalized in an 1849 memorial erected in Roxburgh-Newtown.

In the novel's early rising action, Lovel attends a dinner that includes Isabella and Sir Arthur Wardour and, with Ochiltree's help, rescues them from drowning at high tide as they return home. Isabella displays her tenacity when she asks, "Must we yield life . . . without a struggle?" The Wardours chose the potentially dangerous beach route home mainly to avoid further contact with Lovel. As Sir Arthur later explains to Oldbuck, Isabella had known Lovel as Major Neville while visiting her aunt in Yorkshire, but she had rejected his attentions because Neville was an apparent "illegitimate son of a man of fortune." Sir Arthur adds, "You know the opinions—prejudices, perhaps, you will call them—of our house concerning purity of birth." Oldbuck soon shows a sympathetic side that reveals he has also suffered wounds of his own due to failed relationships. He repeats a classical phrase to Lovel: "*Sed semel insanivimus omnes*—everybody has played the fool in their turn."

Sir Arthur will prove himself that fool as his family teeters on ruin due to his association with a dastardly German, Dousterswivel, whose name suggests changeability and a lack of trustworthiness. As one character remarks, Sir Arthur seems so "bewitched" by Dousterswivel, "he gars him e'en trow that chalk is cheese." Ochiltree makes clear his attitude toward the self-proclaimed philosopher by addressing him as "Maister Dustandsnível." Ochiltree and Oldbuck both believe that Dousterswivel takes advantage of Sir Arthur's belief in spells and magic to extort money

from him. The novel's only clearly evil character, Dousterswivel uses a "spell" to detect buried treasure, luring Sir Arthur into risky investments. His incantations fit well with Scott's additional GOTHIC imagery of ancient structures, ghosts, dreams and visions, and family secrets.

Further increasing conflict, Lovel argues with Oldbuck's nephew, Hector M'Intyre, who fawns over Isabella. An egoistic hothead, M'Intyre is not favored by Oldbuck, who regards Lovel with more affection than his own family. When M'Intyre questions Lovel's military service, Lovel refuses to reveal his "identity as Major Neville, eliciting a challenge to a duel from M'Intyre. Lovel wounds M'Intyre and decides to hide in the woods, where Ochiltree takes him to a cave for shelter. A convenient secret passageway allows Lovel and Ochiltree to observe Dousterswivel convincing the naive Sir Arthur that buried treasure will solve all his problems. Additional rising action includes drownings, an accusation of murder against Ochiltree, and the realization by the earl of Glenallan, following the confession of an elderly former family servant, that Lovel is his legitimate son, the product of an early marriage for love with a woman of whom his family did not approve. As the plot reaches its climax, Neville/Lovel's identity, or true value, becomes clear, and he and Isabella are free to marry.

Scott displays his abundant knowledge of antiquities and classical literature, and a penchant for intellectual discussion that Oldbuck embodies. Scott's addition to Oldbuck's intelligence of a blustering, self-centered edge adds humor and enhances the novel with many comedic scenes. Scott's affection for his country is clear, as is his continuing fascination with its nonaristocratic population. The advertisement explains his focus on "the class of society who are the last to feel the influence of that general polish . . . because the lower orders are less restrained by the habit of suppressing their feelings." Well received by Scott's reading public, which immediate sales of 1,120 copies prove, the novel incorporated challenging colloquial Scottish expressions.

The novel influenced many, evident in various reactions by noted readers. Jane AUSTEN suggested to her rector brother James that they adopt Scott's approach

of using text from actual documents in his novel by including sermons from their Uncle Henry in her novels. Maria EDGEWORTH, who became Scott's confidante, praised the book in a letter to Joanna Bailie. Those who did not like the novel included poet John Keats (1795–1821), who compared it unfavorably to Henry FIELDING's *TOM JONES* (1749), and one *Edinburgh Review* critic found the character of Oldbuck disagreeable. However, a critique in the *Monthly Review* found Edie Ochiltree "sublime." Scott's friend, Daniel Terry, adapted the novel to the stage for a Covent Garden production on January 25, 1820, and the novel would be translated into seven languages. Twentieth-century author Virginia Woolf placed *The Antiquary* in the hands of her character, Mr. Ramsay, in her novel *To the Lighthouse* (1927).

Oldbuck's unconcealed misogyny interests modern FEMINIST CRITICS. He insults women regularly, labeling them "abominable" members of a "trolloping sex" and "sluts," and he calls one cleaning woman a "monkey." He also constantly berates his sister and niece with whom he lives, introducing them to Lovel as "my unlucky and good-for-nothing womankind." Scott reveals Oldbuck's hypocrisy, however, when the character explains that he keeps only women servants, as "the masculine sex was too noble to be employed in those acts of personal servitude, which in all early periods of society, were uniformly imposed on the female." He does, however, begrudgingly and fondly refer to Isabella Wardour as his worthy opponent and clearly depends upon her to help him retain the friendship of her father, just as he depends upon his waiting women to keep his life in order. Scott told friends that the novel lacked "the romance of Waverley & the adventure of G. M. & yet there is some salvation about it too for if a man will paint from nature he will be likely to amuse those who are daily looking at it." Readers in later centuries, who enjoy irony and strong character development, continue to find the book pleasurable.

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ANTI-SLAVERY MOVEMENT The anti-slavery movement in England began with 18th-century reformers determined to eliminate slavery in all English-speaking countries. While religious groups such as the Quakers had long declared themselves against slavery, abolitionists became a forceful movement when William Wilberforce and his Clapham religious sect of wealthy evangelical Anglicans began to protest enslavement of Africans in 1780. They succeeded in gaining the attention of the populace, and by 1807, abolition had become a political movement. It proved so successful that, by 1803, Parliament had abolished slavery in the West Indies, compensating slave owners who had to free their workers. In 1814, Britain purchased the Cape colony in South Africa from the Dutch, protected native workers with labor laws in 1828, and by 1833 had outlawed slavery there.

Fiction featured the anti-slavery theme, beginning with Apra BEHN's prose romance *OROONOKO* (1688), a story about an African prince who suffers enslavement and humility at the hands of English imperialists. In the 18th century, Daniel DEFOE provided a view of slavery as a moral question in his novels *ROBINSON CRUSOE* (1719) and *Colonel Jack* (1722). Mary SHELLEY filled her monster fiction, *FRANKENSTEIN* (1818), with the rhetoric of abolitionist ideals. In 1840, England held the first World Anti-Slavery Convention, a well-attended event, and in 1842 Charles DICKENS toured America, where his public speaking focused, in part, on abolition. The development of scientific theories, such as Charles DARWIN's theory of evolution made famous in *On the Origin of Species* (1859), helped convince people of the humanity of individuals, regardless of race. Joseph CONRAD's novel *The NIGGER OF THE NARCISSUS* (1897) takes this approach in featuring not simply the race of Wait, the title character, but a ship's crew split into factions that deal with the cost of sacrificing a single life to save that of several others. Adventure tales as such as those by Henry Rider HAGGARD, while racist in their

emphasis on black characters as noble savages, remained clearly abolitionist in sentiment.

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AURORA LEIGH ELIZABETH BARRETT BROWNING (1856) Called by critics a confessional "novel in verse," Elizabeth Barrett BROWNING's *Aurora Leigh* represented a sustained cry for human intellectual and creative freedom, more specifically, for women's independence. A *Künstlerroman*, or story of the maturation of a young writer, the poem combines a range of forms and rhythms, including sonnet, verse drama, ballad, and blank verse, to produce what later critics termed a FEMINIST poetic. The novel form gave Browning a freer voice than her traditional genre of poetry as she attacked the lack of quality education and the civic freedom granted women in a patriarchal 19th-century Victorian society. Her targets include UTOPIAN socialism and poverty. While the poem assumes a first-person narration, it is not autobiographical. However, Aurora's name symbolizes new life, connected with the dawn of a new day and the early-morning baptismal dew, and Browning suggests that all poets should assume a new voice.

It begins with the death in Italy of Aurora's Florentine mother, symbolizing a fragmentation of the family and of Aurora's sense of self-identity. Her grieving English father pays an artist to capture his dead wife's essence in a painting that chills Aurora. She sees her mother in the portrait as "Ghost, fiend, and angel, fairy, witch, and sprite, / A dauntless Muse," suggesting the universal mother's positive and negative effects on her daughters, as she too often trains her daughter to take her place in an oppressive society. Aurora's British aunt does just

that, when the girl joins her in England at age 13, following her father's death. She literally enters her father's land, enduring a further separation from her mother by leaving Italy behind.

When Aurora observes her surrogate mother's orderly braids, wound tightly "As if for taming accidental thoughts," she sees her as "A sort of cage-bird" who had been taught that "to leap from perch to perch / Was act and joy enough for any bird." The discipline exerted on Aurora, mainly by organized religion, does not hobble her imagination, although her aunt "instructed piety" because "She misliked women who are frivolous." Aurora learns that "The works of women are symbolical" and many "pine / To a sick, inodorous light," but her soul endures. She "had relations in the Unseen, and drew / The elemental nutriment and heat / From nature, as earth feels the sun at nights," thus subverting the traditional symbol of the moon as woman who has no light of its own to the stronger female image of nature, that draws the sun's warmth and stores it as her own. Aurora's "inner life" sustains her as she exists in isolation to pursue the artist's life.

The plot contrasts Aurora with her cousin Romney Leigh, a philanthropist who supplies the physical needs of the poor but ignores their spiritual needs. Romney replaces Aurora's father as head of the family, thus causing more self-identity conflict for Aurora as he becomes her stepfather of sorts. He personifies the authority that England represents for the girl. The conflict between the two escalates as Romney proposes to Aurora in Book II, and she refuses. She answers Romney's dramatic proposal, "You misconceive the question like a man, / Who sees the woman as the complement / Of his sex merely." Romney feels Aurora's need to pursue her art is unseemly and unconventional. She explains that she aspires to the poet's life, and although Romney may be correct in suggesting her unworthy to be a poet, she will "try out your perhapses, sir, / And if I fail . . . why, burn me up my straw / Like other false works—I'll not ask for grace." Aurora will meet and interact with other women who act as potential wives for Romney, including the orphaned Marian Erle, beaten and abandoned by an alcoholic father and left with a mother who

tries to prostitute her and the vicious, seductive Lady Waldemar. Themes of duplicitous motherhood continue, as Lady Waldemar evokes thoughts of maternity with her full breasts, tricking Marian into believing she will act as the girl's mother. However, her betrayal lands Marian in a French brothel to be drugged and raped, and as a result, she becomes an unwilling mother.

In Book V, Aurora shares her theories of poetry, emphasizing that poets must write about their own age: "I do distrust the poet who discerns / No character or glory in his times." She criticizes the popular romance genre as apolitical, sharing her belief that artists have an obligation to reflect on reform issues, when she writes in disgust of the poet who "trundles back his soul five hundred years . . . / To sing—oh, not of lizard of toad / Alive I' the ditch there . . . / But of some black chief, half knight, half sheep-lifter, / Some beauteous dame, half chattel and half queen." Some cite the fact that all characters end up reuniting in Italy as a weak plot convenience, but it is necessary for Aurora Leigh to return to her mother's land to resolve her issues of reproduction as an artist. Romney has been humbled, as many later BYRONIC HEROES, such as Charlotte BRONTË's Mr. Rochester, would be, through the purification of fire. Romney, like Rochester, is blinded in order to regain some inner vision.

In the end, Aurora recognizes her error in limiting her views only to those of the artist, causing her to reject all personal ties in order to pursue her ambitious vocation, while Romney agrees that his vision of care for the poor has also been too limited.

Aurora Leigh received mixed critical response, as its strong political bent offended some. However, it remained popular with the reading public, appearing in 20 editions before the century's end. Now widely anthologized in excerpts, it remains a popular work, reminding modern readers of Browning's importance to her age.

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AUSTEN, JANE (1775–1817) Born in England in 1775, Jane Austen was one of eight children of George Austen, a rector in Steventon, Hampshire, and his wife, Cassandra. She may have inherited her storytelling abilities from her mother, known for imaginative impromptu poetry and fiction sessions. Austen's closest companion was her sister Cassandra. While the girls obtained some formal schooling, their father actually educated them. Austen's voracious reading included works by Samuel RICHARDSON, Henry FIELDING, Alexander Pope, Oliver GOLDSMITH, David Hume, Samuel JOHNSON, Sir Walter SCOTT, William Cowper, and the romantic poet George Gordon, Lord Byron. Writings by contemporary women also interested her, including those by Fanny BURNEY, Mary BRUNTON, Ann RADCLIFFE, and Maria EDGEWORTH. Neither Jane nor Cassandra, an artist, married. However, Jane's large extended family of in-laws, nieces, nephews, and cousins gave her much domestic material on which to focus in her own writing. Her settings were informed by visits to the fashionable spa of Bath, one of her favorite places, and to London. She chose as subjects members of her own class, rather than the nobles favored by many of her female contemporary writers. She began writing seriously at age 12, and for the next six years produced plays, verse, prose works, and short novels. She collected them all into notebooks, labeled Volumes I, II, and III. Even in these early works her propensity for mild SATIRE was apparent, as she enjoyed writing PARODIES of the SENTIMENTAL FICTION so popular in her age.

Austen exhibited an antipathy toward female stereotypes and criticized through her selection of themes the lack of education and careers for women, an antiquated conception of love as idealized romance,

society's view of all women as weak and incompetent, the exaggerated rivalry between women for the attention of men, and, perhaps most often, laws that forbade property inheritance by women. Her first manuscript, *Lady Susan*, written between 1793 and 1794, introduced what would become Austen's trademark character, a frustrated, independent female.

Austen may have received and refused a marriage proposal in 1802, and many critics believe she did experience a tragic love affair at some point, based on renderings of relationships in her novels. Little detail is known, because in a protective move, Cassandra later burned many letters and documents relating to her famous sister's private life. Austen's novels feature women who, while obviously passionate, conform to society's edict that they control their emotions, suggesting that she experienced that situation.

The novel that eventually became *SENSE AND SENSIBILITY* was begun in 1795. At first it was fashioned as an EPISTOLARY NOVEL, showing influence by Richardson, and titled *Marianne and Elinor* for its two main characters. In quick order, Austen also wrote *PRIDE AND PREJUDICE*, originally titled *First Impressions*, and *NORTHANGER ABBEY*, first titled *Susan*. She wrote *Northanger Abbey* to parody the GOTHIC romance, a subgenre out of favor with the public. Austen's father attempted unsuccessfully to sell *Pride and Prejudice*. Austen did sell *Susan* to publisher Richard Crosby; it was advertised but, for an unknown reason, was not published.

While Austen had enjoyed a peaceful existence as a single woman living with Cassandra and her parents, that ended in 1801 when George Austen retired to Bath at age 70. The family continued to move over the next eight years, sometimes living with relatives. Austen began a novel titled *The Watsons* in 1804 but could not complete it. A staggering double loss occurred when her best friend, Anne Lefroy, died in 1804, followed by her father's death in 1805. For the next four years, Austen lived with Cassandra and her mother in Bath, Clifton, and Southampton. When she later wrote of the uncertain lives of women living without a male to care for them, she was basing her writing on her own years of discomfort and insecurity.

Finally, in 1809, Austen's brother Edward provided a home for the three women in a cottage near his estate, close to the village of Chawton. Two years passed before Austen asked Thomas Egerton to consider publishing her novels. *Sense and Sensibility* at last appeared in 1811, when Austen was 36 years old. It was well received, with positive reviews in *The CRITICAL REVIEW* and *The QUARTERLY REVIEW*.

Egerton next published *Pride and Prejudice* (1813), followed by *MANSFIELD PARK* (1814). *EMMA* was published in 1815 by John Murray, Byron's publisher, who also brought out another edition of *Mansfield Park*. The first books appeared anonymously, but as their popularity grew, Austen revealed her identity. The Prince Regent, later King George IV, would keep a complete set of her writings at multiple residences and requested that Austen dedicate *Emma* to him. The reading public appreciated novels offering something other than the romantic melodrama and vulgarisms associated with the popular BYRONIC HERO figure. Austen's audience welcomed her domestic realism and in-depth character development.

Austen wrote up until her death, revising *Northanger Abbey* (*Susan*) and writing a new novel, *PERSUASION* (1818), both of which would be published posthumously. When she died, probably of Addison's disease, she was at work on *SANDITON*, a satire on invalidism and health resorts; later critics suggest she chose those topics as gentle self-mockery, because she was herself quite ill and living in Bath at the time. That remnant would later be completed by various authors who attempted to imitate Austen's style. Her brother Henry supervised publication of her final novels. They were enjoyed and praised by critics such as Scott, who reviewed *Emma*, writing that its unknown author proved important to the new movement toward realism. Scott's review, along with a later posthumous review in the January 1821 edition of the *Quarterly* by Richard Whaley, later formed the basis for most modern Austen criticism.

While Austen's work was included in the canon long before that of most other women, her true importance was realized in the 20th century with the rise of FEMINIST CRITICISM. Viewed as domestic literature emphasizing the quest by women for a partner who

would allow them independence and the power to realize themselves fully, Austen's work retains a crucial place in literature studies. Her wit still delights readers as she takes to task foolish social conventions and her era's demands for proper decorum. Most of her novels have been converted to stage and to multiple cinema and television versions.

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BARCHESTER TOWERS **ANTHONY TROLLOPE (1857)** *Barchester Towers* was Anthony TROLLOPE's second in a group of novels, following *The WARDEN* (1855), later called the Barsetshire sequence. Published in 1857, it featured Trollope's trademark interest in religion as politics. In his focus on who would receive the reward of various religious appointments associated with the cathedral town of Barchester, Trollope features a clash between the high and low factions of the Church of England, supported by a charming love story, to produce a gently ironic tale that readers continued to find delightful more than a century later.

Set during the 1850s, the novel introduces characters concerned over who might be appointed archdeacon when the present archdeacon expired. The archdeacon's son, Dr. Grantly, held confident expectations of the appointment as his father's chosen successor, having served the church by managing diocesan affairs for years. However, Church powers appoint Dr. Proudie, whose transparent name foreshadows his character and the impression he makes as an outsider. Most damaging is his omnipresent wife, the first female ever to position herself as the power behind the deaconship. She offends Grantly and his father-in-law, Mr. Harding, choirmaster of the cathedral and the former warden, trying to impress them by making much of her set of London horses, which she will use to visit the locals. She gravely mistakes the effect of

her bragging to Grantly, who, the narrator informs the readers, "could have bought every individual possession of the whole family of the Proudies, and have restored them as a gift without feeling much of the loss." Further offense is scored when Proudie appoints Mr. Slope, a supporter of low-church factions, as his public representative.

The disastrous first meeting between the old and new Barsetshire residents predicts their future combative relationships. Conflict escalates as a struggle begins between the two factions over the wardenship of the diocese-controlled charitable Hiram's Hospital, already vacant. Dr. Grantly's candidate, Mr. Harding, finds he will have to vie for the position with Mr. Slope. Seeking to exercise control over the wardenship, Slope offers it to Mr. Harding, but attaches conditions to the office that Harding rejects. With Mrs. Proudie's support, and that of some local women who enjoy Slope's sermons, Slope seems destined for success.

Mrs. Proudie's first visit to the bishop's palace to meet the Reverend Vesey Stanhope is unsuccessful, increasing her frustration with her husband's assignment. Stanhope returned from living abroad with two of his children, the charming La Signora Neroni, deserted by her Italian husband and left crippled by an accident, and her younger brother, Bertie Stanhope, an agreeable but crafty young man without income. Neither makes a positive impression on Mrs. Proudie, particularly the signora, who occupies a sofa seat intended

for Mr. Slope. However, Slope falls immediately under the signora's trance, irritating Mrs. Proudie.

Mr. Slope pursues Eleanor Bold, widowed daughter of Mr. Harding, who has an admirable income, a relationship that causes Slope to regret his previous manipulation of Mr. Harding. As the action rises, Mrs. Proudie meets Mr. Quiverful, a poverty-stricken minister with a large family, and she wants him to receive the hospital wardenship; however, Mr. Slope manipulates Quiverful into claiming he does not want the appointment. Suddenly Slope finds Mrs. Proudie an indomitable force whose wishes he should not challenge.

In the romantic subplot, Eleanor visits the Grantlys at their Plumstead home, where she meets a favorite of Dr. Grantly to whom she is attracted, Mr. Arabin, minister of a nearby parish. His doctrine opposes that of Mr. Slope. A shy man without romantic experience, he cannot express his fondness for Eleanor. When Eleanor receives a letter from Slope, the Grantlys worry that she may accept his marriage proposal. She learns of their concerns and mistakenly believes that Arabin stated her intention to marry Slope. Feeling insulted by Arabin, she returns to Barchester. Meanwhile, Slope remains enthralled by La Signora Neroni but still wants to marry Eleanor. At a party, Eleanor receives and rejects marriage proposals from both Slope and Bertie Stanhope, who seeks to marry money. Trollope inserts yet another scene of crossed communication when Eleanor sees Arabin talking with the signora, and she mistakenly believes him to be attracted to her.

In the middle of all this conflict, the village receives news that the old dean of Barchester, Mr. Trefoil, is dying, meaning another vacancy would need filling, one that Slope wants to assume. He immediately visits the bishop and shares his wishes with political friends. However, he has forgotten his insult to Mrs. Proudie and underestimated her determination. As the true strength behind the bishop, she influences the move not only to retire Slope but also to have the dean position offered to Mr. Harding. In order to bring the story to its denouement, the signora refuses Slope's attentions while she shares the news of Arabin's love for Eleanor with Eleanor herself. The romance reaches a happy conclusion, and Mr. Quiverful becomes a warden. In addition, when Harding refuses the deanship

offer, Arabin receives and accepts a nomination. Trollope's fictional village returns to the peace it craves, and the high-church sentiments have beaten the low.

Well received by Trollope's contemporaries, the novel was lightly criticized by some later scholars as being too "talky"; Trollope digresses into long narratives regarding women, the clerical scene, and various groups of workers. While his narratives never lack wit, their repetitious nature causes readers to skip ahead. Others have judged Trollope's handling of romance stilted and unimaginative. Nevertheless, his creation of the two antiheroes, Slope and Mrs. Proudie, mark a major accomplishment; both provide more entertainment than does Grantly. Readers may even admire Mrs. Proudie as a sharp woman who practices her ideals, desirable or not. Trollope admirably unfolds a political game before a skillfully detailed background, with his intimate knowledge of, and affection for, Barchester evident in his imagery. Moreover, while not in the comic novel category, *Barchester Towers* contains the type of humor arising from the absurdity produced by power struggles.

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BARRY LYNDON, *THE LUCK OF WILLIAM MAKEPEACE THACKERAY* (1844 and 1852) William Makepeace THACKERAY's first novel, *The Luck of Barry Lyndon: A Romance of the Last Century* by Fitz-Boodle [*The Memoirs of Barry Lyndon, Esq.*], appeared in *FRASER'S MAGAZINE* as a monthly serial in 1844, then was revised and released in two volumes in 1852 as *The Memoirs of Barry Lyndon*. The delay of release in book form was due partially to the lack of critical response to the serial version, which discouraged Thackeray from publishing it as a novel. Because he kept a schedule of his writing and reading, much is known regarding his mental and emotional state, as well as his choice of sources.

Thackeray confessed in correspondence to not liking the work, having conceived the idea far more easily than he succeeded in executing it. He found concentration difficult while separated from his family without a permanent home. He was able to vent the frustration that supports the bitter tone of much of his early writings. His investigating the concept of "luck" no doubt reflected on his own continued lack of success. Uninterested in writing melodrama, Thackeray developed his main characters as fully formed individuals, although they are caught up in decidedly melodramatic circumstances. Thackeray's choice to position a protagonist/narrator bearing distinctly medieval mores, such as the subservience of women and the acceptance of capricious title adoption, in an unforgiving 18th-century Ireland accounts for the hyperbole that proves more ironic than comical. The first-person account delivered by Redmond Barry of Brady's Town was based mostly on a real-life figure, Andrew Robinson Bowes. Thackeray used as his source Jesse Foot's *The Lives of Andrew Robinson Bowes, Esq. and the Countess of Strathmore* (n.d., circa 1810).

Born Andrew Robinson Stoney of County Durham in King's County, Ireland, 1745, Stoney served as a lieutenant and received half pay at the age of 18. He physically and emotionally tortured his first wife, Hannah Newton, heir to a coal fortune, spending her inheritance, beating her, and, according to one account, pushing her down stairs in public. She died after a short marriage, and Stoney began to search for another means of support; he chose an heiress, Mary Eleanor Bowes, widow of the ninth earl of Strathmore. Through various schemes and seeming courageous acts, including sustaining a wound in a duel with a man who had publicly insulted the widow, Stoney won her heart, married her, and assumed the last name of Bowes. He quickly spent much of her fortune and began his pattern of abuse, but she bore him a son, strengthening their ties. His brutal affections, including whipping, beating, kicking, degrading, imprisoning, deceiving, starving, and lying, finally convinced his wife to file for a divorce. She produced an antenuptial deed of trust that freed her of Bowes's debts, and he lost all claim to their homes and income. Although he kidnapped and tortured her following

their separation, his efforts at forcing her to sign over any property to him failed, and she escaped. Bowes received a mere three-year prison sentence for his acts against his ex-wife, but his debt confined him to a cell for life. He died having earned the affection of various other women while imprisoned and produced five children with one.

Other rogue tales also influenced Thackeray, but he reproduced no details from them. Rather, his shaping Lyndon as a despicable yet fascinating man, mainly for his naiveté in believing himself always in the right, seemed to have been the outcome of various readings. He made Lyndon more appealing than Stoney when, following the death of his son, Lyndon genuinely grieves, the only instance in which his emotion seems unmotivated by potential self-gain. Thackeray's notes reveal accounts of certain events that also inspired some of the novel's scenes, one being the execution of Princess Caroline of Brunswick Wofenbuttel in 1788 by her husband, Frederic William of Wurtemberg, who beheaded her for infidelity. Thackeray may have drawn details from real-life inhabitants of Ireland, as discussed in *Burke's Landed Gentry of Ireland* (inception 1826). Thackeray also took inspiration from the fiction of some of his favorite writers, most notably Henry FIELDING's satire *JONATHAN WILD THE GREAT* (1743). He altered Fielding's third-person narration to first person, like that of Maria EDGEWORTH's Thady Quirk in *CASTLE RACKRENT* (1801), a likely influence due to the similar lack of guile in the totally untrustworthy first-hand reports. In addition, Thackeray's novel contains the same high degree of violence found in Tobias SMOLLETT's *PEREGRINE PICKLE* (1751).

From Redmond Barry's first sentence, "Since the days of Adam, there has been hardly a mischief done in this world but a woman has been at the bottom of it," the reader understands the narration as highly misogynistic, delivered by a man who lacks respect for all women, but cannot survive without them. The son of Roaring Harry Barry, a man "just on the verge" of making his fortune when he died, Barry lives with his mother's brother and his hated wife at Castle Brady. He becomes a self-confessed favorite with Uncle Cornelius and with some of his cousins who refer to him as "the English." Worming his way into the graces of one

cousin by joining forces to hate another, he indulges in fistfights while romancing a female cousin, Honoria Brady. Eventually involved in a duel for her "honor," he must escape to Dublin where he alters his name to Barry Redmond. He joins the army and defends both sides in the Seven Years War. He openly confesses to later enjoying the title of Captain Barry, although he had never been more than a corporal, promised an ensigncy should he distinguish himself, "but Fate did not intend that I should remain long an English soldier." In an ironic scene, Barry deserts his post and masquerades as a British officer. His ruse is discovered when he claims to carry dispatches to a general who has been dead for 10 months. The truth revealed by a Prussian guard, Barry confesses to his audience, "[T]he game was up. I flung down a knife with which I had armed myself . . . 'I volunteer,' I said."

Barry eventually reunites with his uncle, Cornelius Barry. Now known as Chevalier de Blibari, Cornelius enlists Barry's company in cardsharp escapades that eventually lead to an "unfair" imprisonment. Barry later tricks the wealthy and widowed Countess of Lyndon into marriage and lives a life of debauchery and extravagance. As Barry Lyndon, he abuses his wife and stepson and spends the family fortune, actions his wife tolerates for the sake of their son, Bryan. Lyndon's luck disappears following Bryan's accidental death, when the countess's family helps her regain control of her estate. He moves to the Continent and, following the death of his wife, goes to Fleet prison for debtors, where he dies in his mother's care.

With a narrative approach appealing in its total lack of self-awareness, Lyndon presents a litany of his own achievements. Most involve some type of violence, which varies in its manner of delivery depending on the gender of Lyndon's enemies, which are legion. In his opinion born deserving all of wealth and status, Lyndon pursues his materialistic goals with enthusiasm, impervious to the moral or ethical guidelines employed by civilized humans. When he tells his readers of London's "merry" past, which he remembers fondly in his gout-ridden old age, he surmises "people have grown vastly more moral and matter-of-fact than they were at the close of the last century, when the world was young with me." That charming narrative

approach allowed the novel an enduring popularity, a later conversion to film and stage presentations, and its electronic availability on the Internet.

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BEAUCHAMP'S CAREER GEORGE MEREDITH (1876) George MEREDITH's 1876 novel, *Beauchamp's Career*, appeared serially in *The Fortnightly Review* between August 1874 and December 1875, becoming notable for its keen insight into the politics of England at the century's end. It features the life of a politician, Nevil Beauchamp, tracing the development of his interests from the Crimean War (1853–56). The narrator describes him as a youth "born with so extreme and passionate love for his country, that he thought all things else of mean importance." Meredith's trademark ironic humor appears in the first few paragraphs, as Beauchamp attempts to translate English idioms into French, in order that English naval forces might communicate with their allies against Russia: "How to be English and think French! The business was as laborious as if he had started on the rough sea of the Channel to get at them in an open boat." Beauchamp is popular with men and a favorite with women, a perfect English specimen. He develops concerns for England's political and social health, saddened that England showed "signs of decay. And signs how ignoble!" When the war ends, Beauchamp spends time in Italy, then returns to England, where patriotism inspires him to stand for Parliament.

In a romantic subplot, Beauchamp falls in love with a Frenchwoman named Renée de Croisnel. The sister of a "brother-at-arms" whose life Beauchamp once saved, the 17-year-old Renée enthralls Beauchamp when they first meet in Venice: "The air flashed like heaven descending for Nevil alone with Renée." However, Renée's father has engaged her to a wealthy marquis, whom she must

marry. Beauchamp returns to England, thinking constantly of the French girl, but becomes caught up in politics and falls in love with Cecilia, daughter of Colonel Halkett. One of Beauchamp's friends explains that while "foreign women" are "capital to flirt with," English women are better for marriage. He describes Cecilia as a "Goddess," a "queen," a "charmer," and an "angel," and adds that a "man attached to a woman like that can never let himself look small."

Beauchamp's marriage to Cecilia seems certain until he hears from Renée and is tempted to renew their romance. Although Renée later leaves her husband, Beauchamp's sense of honor prevents his joining her, but in the process of making his decision, he also loses Cecilia's affections to his cousin. In the meantime, Beauchamp again finds himself caught between two additional opposing forces. One is represented by his aristocratic uncle Everard Romfrey, who holds the traditional materialistic, paternalistic views of England's landed class, and his long-time radical friend, Dr. Shrapnel, who envisions a more fair society with equally distributed wealth. The symbolically named Shrapnel foreshadows a future injury for Beauchamp.

In a reversal from the normal gender role, Beauchamp falls severely ill, with the suggestion that his illness results from scorned romance. Seemingly on his deathbed, he resembles a corpse, and his circle of friends grieves his impending death. He does serve to bring his uncle and Shrapnel together under terms of a mutually agreed upon truce. While Cecilia visits Beauchamp in his illness, Jenny Denham, Shrapnel's ward, nurses him back to health. He becomes engaged to Jenny, an act that symbolizes Beauchamp's commitment to those individuals included in the radical vision of a changing England. Long-lasting happiness threatens to elude Beauchamp, however, as Jenny does not return his love, but devotes herself to him out of a sense of duty. However, when they board a ship to leave England, she suddenly realizes her passion for Beauchamp, and they marry soon after, living together happily and enjoying the birth of a child. Meredith ends his novel tragically, drowning Beauchamp as he rescues an eight-year-old child from the ocean. He suggests the trade of a noble life for that of an ordinary worker's child to be deemed unfair through the

thoughts of Beauchamp's friends, who wait for his body to be found while staring at the child, "an insignificant bit of mudbank life." Meredith implies that the results of heroic actions are seldom logical. A true hero will act intuitively, not considering personal cost.

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BEHN, APHRA (ca. 1640–1689) While the exact birth date of Aphra Behn remains unknown, it is generally recognized to fall between 1637 and 1643. Her baptism on December 14, 1640, makes 1640 the most likely year of birth. Problems also exist in the number of different spellings of her name: Ayfara, Aphara, as well as Aphra. Some accounts suggest her birthplace as the small town of Weye and her parents as John and Amy Amis, a barber and a wet-nurse, respectively, although they may have been her foster parents. While not wealthy, the Amises had decent professions. Through various contacts, Behn gained some education, picking up languages and knowledge of music. Behn commented in later years that the learning of classical languages was unimportant, as such learning led to a sense of superiority. In approximately 1663, Behn moved with the Amises to the West Indies, and John died en route. Amy settled there with her children, providing Behn with experiences vital to her later novel *ORONOKO, THE HISTORY OF THE ROYAL SLAVE* (1688).

The Amis family returned to England in 1664, when Aphra married a Mr. Behn, possibly an English merchant with a Dutch background. She may have spent time at the court of King Charles II, enjoying the licentious behavior reported to have occupied certain of the royals, for she was known to the king's cronies, who would give her employment. Behn needed that employment following her husband's death during the 1665 plague. She likely spent time as a professional spy in Holland for England, for which supporting evidence exists, found in references in her writings as well as in remarks by acquaintances. In her correspondence, she refers to herself by the code name Astrea, which would later become a pen name. Although she

acquitted herself well in a number of dangerous missions, she had to beg the English court for payment. Upon her return to England in 1668, she could not pay her debts and ended up in debtor's prison, but not for long. A man named Tom Killigrew, with whom she had corresponded from Holland, likely paid her way out of prison, as she later spoke kindly of him. Historians cite her experience with espionage as a possible explanation for her fascination with the entanglement of sex and power. This "scandalous" topic led to Behn's reputation as a writer of late 17th-century smut.

Behn never remarried, though she did take lovers. Her main relationship was with a man named John Hoyle, whose attention to boys was well known. Perhaps bisexual herself, Behn was not concerned with John's affinity for the same sex but was frustrated by his reluctance to yield to her advances. While Behn remained obsessed, Hoyle proved cold, and the relationship eventually ended. Behn captured much of her experiences with Hoyle in her poetry.

Behn's first play, *The Forced Marriage* (1670), proved successful, running for six nights. She published and saw performed additional dramas, including *The Amorous Prince* (1671), *The Dutch Lover* (1673), and *The Town Fop, or Sir Timothy Tawdry* (1676), with varying degrees of success, over many years. Nel Gwyn, mistress to King Charles II, acted in Behn's most popular play, *The Rover* (1677), and in *Sir Patient Fancy* (1678). Although her dramas provided some social criticism of traditions such as forced marriage, overbearing parental authority, England's hypocritical moral hierarchy, and other aspects of gender inequity, many female members of the audience did not support her productions. Eventually, Behn concentrated on poetry, whose impassioned themes and stark sexual imagery raised several eyebrows.

Most important, Behn published the first part of *LOVE LETTERS BETWEEN A NOBLEMAN AND HIS SISTER* (1684–87), the first major epistolary novel in English, later labeled amatory fiction. Based on a sex scandal of her day, it featured characters modeled after public figures, such as the duke of Monmouth, illegitimate son of Charles II. At that time, prose fiction received little respect as serious literature, and for that reason could be undertaken by an uneducated woman such as Behn

without public criticism. Behn's amatory fiction offered more complex characters than those of her fellow writers, and her style in presenting plots heavy with sexual intrigue she distinguished with wit, irreverence, and intelligence. In her *The History of the Nun; or, The Fair Vow-breaker*, Behn emphasizes through the spouse murderer, Isabella, the dangers to beautiful women in a patriarchal society. Free from the influence of classics and traditional literature, she could produce innovative work, as seen in the realistic aspects of *Oroonoko*, published successfully in 1688. This work, featuring a heroic African prince who engages in a slave rebellion, became her signature work with later generations. Behn died April 16, 1689, and was buried in Westminster Abbey.

Behn lived during the Restoration, which proved more accepting of sexual allusions in literature than the decades immediately following, which enjoyed an "improvement of the national delicacy and taste," according to Sir Walter Scott. Scott's aunt in 1821 declared *Oroonoko* shameful reading for a lady. The Marquis of Halifax actually blamed the oppression of women on Behn, remarking that, "The unjustifiable freedom of some of your sex have involved the rest in the penalty of being reduced." A Victorian critic judged Behn "a mere harlot." With the rise of feminism in the 1960s, Behn's works reemerged through FEMINIST CRITICISM to a more liberal generation of readers who explore them as legitimate and sensual examinations of gender, race, and class. A forward-looking Virginia Woolf commented that, "All women together ought to let flowers fall upon the tomb of Aphra Behn . . . for it was she who earned them the right to speak their minds."

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BENTLEY'S MISCELLANY Published by Richard Bentley from its founding in 1837, Bentley's *Miscellany* was edited by Charles DICKENS until 1839. Another well-known novelist, William Harrison AINSWORTH, edited the magazine until 1842. Its last issue appeared in 1868.

For four decades, a wide variety of stories and novels appeared in this popular magazine. Bentley risked publishing little-known writers such as Dickens and satirists such as Thomas Love Peacock. American works that appeared in its pages included Henry Wadsworth Longfellow's *Wreck of the Hesperus* and Edgar Allan Poe's *Fall of the House of Usher*. Early contributors were among the most famous wits of the period: Francis Sylvester Mahony, William Maginn, and Samuel Lover. Reviews of books were a mainstay, and in its later years, the magazine appealed well to the Victorian sense of empire and a civilized world with features on such far-flung places as India, Ceylon, South Africa, Egypt, Brazil, and America. Only William Makepeace THACKERAY'S *CORNHILL MAGAZINE* challenged it in popularity.

Dickens's *OLIVER TWIST* appeared in Bentley's first edition in February 1837 and ran through April 1839 in 27 installments. Other novels that graced its pages included Ainsworth's *Jack Sheppard* and *Guy Fawkes*, and Robert Bell's *Ladder of Gold* in six installments. In June 1852, Bentley's published the only example known of a translation by Wilkie COLLINS, "The Midnight Mass," from a story by Honoré de Balzac. The magazine included additional work by Collins, such as his 1851 "The Exhibition of the Royal Academy," a review of the annual summer exhibit.

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BEVIS, THE STORY OF A BOY RICHARD JEFFERIES (1882) Like most fiction written for boys in the late 19th century, Richard JEFFERIES's *Bevis, the Story of a Boy* is an adventure novel. Its main characters enjoy their own QUEST, as its plot mimics that of adult adventure novels in the style of Henry Rider HAGGARD. The adults in the novel remain conveniently absent, allowing the boys complete freedom. Jefferies's own unhappy childhood had offered little escape from harsh reality, and as an adult, he wanted to construct CHILDREN'S LITERATURE for 10- to 12-year-old boys that would allow them relief from everyday stress. He called on one of his few happy memories of the family farm, with its fields, stream, and large lake, to provide a setting for *Bevis*. An island in the middle of just such a lake provides endless pleasure for *Bevis* and his best friend, Mark.

During the first third of the book, *Bevis*, as one of several boys, fights Indians, sails the Suez Canal, seeks the Mississippi, and discovers Arabs in Africa. Not only do readers enjoy the boys' adventures, they review classical history through the exploits of *Bevis* and his "chums." Blessed with great imaginations, the boys recreate the Battle of Pharsalia, atop cliffs that jut out over the lake. They use wooden swords and spears as weapons, and *Bevis*, as Caesar, is on the verge of defeat by Pompey, portrayed by a boy named Ted. However, Mark arrives in the supportive guise of Mark Antony, called to the scene by little Charlie. Pompey's defeat sparks a fight between the boys, and when *Bevis* rolls over the cliff, the terrified Ted fears he has killed him. In reality, *Bevis* lies on a contrivance fashioned to catch sheep, a sheep-hurdle, just out of sight of the boys.

Bevis hides in a small boat, moored beside the white-capped lake, which drifts onto the waves, carrying him to the mostly unexplored island. In a moment of high tension, he pulls himself into a tree just before his boat sinks. The imagery of the battle and subsequent "journey" across water, with a "shipwreck" on a "foreign shore," all support the familiar quest plot. Meanwhile, Mark wants to hunt for *Bevis* but is locked in a cellar by the farm manager. While he can unscrew and remove the bars from the window, the opening is too small for escape. Instead, Mark uses a bar to pry

open the door and returns to the lake with the devoted spaniel Pan, symbolically named for a nature deity.

Bevis explores the island, scaling its hill, where he lights a fire seen by Mark. Procuring a boat, Mark crosses to the island during a full moon, as “the raging waters rushed and foamed around him.” The two friends reunite and thoroughly explore the mysterious island, building a hut and pretending to shoot kangaroos, taking aim at rabbits. They name their secret land New Formosa and make trips back and forth from the island to home, gathering supplies and clueing Charlie in on their game. Naming their boat the *Pinta*, they bring a gun to the island and hunt rabbits and squirrels, thus beginning multiple adventures that delighted several decades of boy readers.

Jefferies peppers the novel with exciting narrative and well-designed verbal exchanges between the best friends, reproducing dialogue that rang realistic to the young ear: “‘We must go back,’ said Mark. ‘We can’t turn round.’ ‘We can’t paddle backwards. There, I’m in the weeds.’ ‘Turn round on the plank.’ ‘Perhaps I shall fall off.’ ‘Sit sideways first.’ ‘The plank tips.’ ‘Very well, I’ll do it first,’ said Bevis.” When Bevis puts his confident plan into action, the plank pitches him into water, satisfying not only Mark, but readers as well.

As their adventures continue, something visits the hut and eats their bacon, and the boys speculate whether their visitors might have been lions, tigers, boas, or panthers. Before long their friends, Charlie, Val and Cecil, want to join them on the island, but Bevis and Mark remain determined to keep secret their exact location. One scene features the boys engaged in storytelling, while Bevis keeps a journal. Thus, Jefferies emphasizes the importance of the imagination and echoes the theme of tale swapping from the prototypical quest tale, Homer’s *Odyssey*. The boys refer fancifully to areas of their island, naming a stream the Nile and a rise Kangaroo Hill. Deciding the invader is a panther, they set a trap, fitted with rabbits, bacon, and potatoes, but in a comic climax, succeed only in catching Loo, a girl who disgusts the boys, because a girl has discovered their hideout. They immediately make her a slave, and contentedly pass their days until they do at last make a big killing, not of the fabled panther, but of an otter. That exotic encounter marks the end of

their summer adventure, and upon their return home, they admire the night sky, something they have done repeatedly throughout the book. Jefferies again stresses mythological imagery, writing “Large Sirius flashed; vast Orion strode the sky, lording the heavens with his sword . . . ‘We must go to the great sea,’ said Bevis. ‘Look at Orion!’ The wind went seawards, and the stars are always over the ocean.”

Bevis, and other books for young readers from the 19th century, mark a crucial change in juvenile literature, that of existence for pure entertainment’s sake. Following in the steps of Lewis CARROLL, Jefferies and others produced stories without DIDACTIC intent. Jefferies’s work remains available in hard print.

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BILDUNGSROMAN The bildungsroman novel features a young person who experiences an INITIATION through coming-of-age circumstances that move him/her closer to maturity. The term *bildungsroman* appeared with Goethe’s *Wilhelm Meister’s Lehjare* (1795–96) (*Wilhelm Meister’s Apprenticeship*), translated by Thomas Carlyle into English in 1824. Traditionally, a series of trials confronts the bildungsroman’s protagonist as he or she moves from childhood through adolescence and into adulthood. The early bildungsroman featured mostly males, but females became main characters in the later 19th century. Similarly, a *Künstlerroman* traces the development of a writer, as in Elizabeth Barrett BROWNING’s verse novel, *AURORA LEIGH* (1856). While the specific terms look to German literary criticism for their origin, such stories existed for centuries and in many cultures. They have in common an epiphany, or realization, on the part of the protagonist, allowing the main character to become dynamic and rounded through change. Examples of novels classified as bildungsroman include Charles DICKENS’S *DAVID COPPERFIELD* and *GREAT EXPECTATIONS*; Samuel BUTLER’S *The Way of All Flesh*; Charlotte BRONTË’S *JANE EYRE*; and Frances Hodgson BURNETT’S *The Secret Garden*.

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BLACK BEAUTY ANNA SEWELL (1877)

Just as writers before her sought to expose abuses against the working class, Anna SEWELL, in her enduring children's novel *Black Beauty*, exposed abuses against animals. Although ostensibly written for children ages nine through 12, adults also loved the book. Had it appeared decades earlier, it might not have attracted as much notice or had the reforming effect on animal treatment that resulted from its publication at the end of the 19th century, when audiences were more open to reformation in the area of animal rights. As some of the THESIS NOVELS of the mid-19th century hoped to elucidate harsh working conditions for humans, Sewell wanted to do the same for work animals. In one of the most celebrated juvenile novels ever published, she tracks the fate of Black Beauty, who is also the narrator in this anthropomorphological tale. While he begins well, in the care of a loving mother and an attentive owner, his life declines into a nightmare of overwork, beatings, and injuries inflicted by fashionable riding and driving equipment. In part due to Sewell's efforts, the painful "bearing rein" that forced horses' heads into an unnatural position, which curtailed their breathing and caused extreme neck discomfort, went out of use shortly after the novel's publication. It also inspired the founding of societies for the prevention of animal cruelty, and the enforcement of laws to curtail animal abuses.

The novel makes its grisly point by introducing readers to a mare named Ginger whose early mistreatment sours her disposition. She tells Beauty her story and becomes a tragic figure later in the book when she dies from abuse. Sewell fashions a memorable and wrenching final scene between Ginger and Beauty when he finds her near death on the streets of London. Her once-great spirit broken, she tells her old friend, "[M]en are strongest, and if they are cruel and have no feeling, there is nothing that we can do,

but just bear it—bear it on and on to the end. I wish the end was come, I wish I was dead." Moments later, her wish is fulfilled as Beauty sees her lifeless body driven away in a cart. Beauty's story is only slightly better, although it does have the requisite happy conclusion for a children's book. He barely survives his overwork and lack of nourishment while pulling cabs in London; when he becomes too weak to pull a cab, he is placed in a sale of broken and ill horses. Fortunately, a young man from a kind family urges his grandfather to purchase Beauty, and the horse begins recovery. A former groom recognizes Beauty, and he is allowed to live out his life in a loving home, serving his masters with a ride or by occasionally pulling a cart. Another prominent animal character early in the book is Merrylegs, a pony that young readers find endearing, as do the children in the story who he looks upon as his charges.

Sewell uses her venue to attack additional forms of animal abuse and unethical behavior. Early in the novel, Beauty witnesses a rabbit hunt in which dogs are injured, a rabbit nearly torn to bits, and a man killed in a fall from a horse named Rob Roy, who Beauty later discovers to be his half brother. The horse must be shot, as his injuries cannot be treated. Later, a drunken driver loses control of his brewer's dray after urging his draft horses to move too quickly through a crowded street. The dray runs over a young girl, and a horse named Captain, pulling a nearby cab, is stabbed in the side with the dray's splintered shaft. Sewell, a Quaker, makes a stand against drunkenness, as Beauty tells his readers, "If there's one devil that I should like to see in the bottomless pit more than another, it's the drink devil." While these disagreeable scenes remain vivid and pointed, Sewell takes care not to demonize all humans, and she profiles the poverty among humans in London as one cause of animal abuse. The novel inspired various film versions and remains popular, more than a century after its first printing, in both book and electronic text form.

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BLACKMORE, R(ICHARD) D(ODDRIDGE) (1825–1900) R. D. Blackmore was born at Longworth in Oxfordshire in 1825. He attended Blundell's School in Tiverton, then matriculated at Exeter College, Oxford. Although called to the bar in 1852, ill health, in part, prompted him to pursue a career as a writer. He first published poetry and a few translations, gaining fame with his first novel, *LORNA DOONE* (1869), a historical novel featuring a 17th-century outlaw group of Exmoor, where he had spent much of his time as a child. This novel overshadowed additional works, including *Clara Vaughan* (1864), *Alice Lorraine* (1875), *Cripps the Carrier* (1877), *Christowell: A Dartmoor Tale* (1881), and *Springhaven: A Tale of the Great War* (1887), featuring southern England during Napoleon's reign as setting. He produced 13 novels in addition to poetry collections. Only *Lorna Doone* endured as a staple of literature, enjoying multiple screen and stage adaptations.

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BLACKWOOD'S EDINBURGH MAGAZINE Founded and published by William Blackwood, *Blackwood's Edinburgh Magazine* appeared monthly between April 1817 and December 1905. Edited in the beginning by James Pringle and Thomas Clegghorn, it was titled *Blackwood's Edinburgh Monthly* for its first six issues. Blackwood assumed all editing duties himself between October 1817 and 1834, after which his relatives and descendants took over. William Blackwood III would publish the final issue, the magazine's 1,022nd.

William Blackwood, known as patron to men of wit and amateurs of letters, targeted young Scotch Tories as readers when he founded his magazine to compete with the rival Whig *Edinburgh Review* and the *QUARTERLY REVIEW*. Through the privilege of anonymity, writers engaged in scandalous attacks on Whig institutions in essays and critiques, as well as against the "Cockney School" of writers that included Charles Lamb, William Hazlitt, Leigh Hunt, and John Keats. Blackwood often claimed he was not the editor, declaring

that an "unknown editor" had had his way with notorious articles. J. G. Lockhart, son-in-law to, and later biographer of, Sir Walter SCOTT, lampooned the *Edinburgh Review* in pieces in early editions of *Blackwood's*.

Blackwood's team of seven writers, designated the *Noctes Ambrosianae*, adopted pseudonyms in discussing literature and politics. Among them Blackwood was known as Ebony, Thomas De Quincy as The Opium Eater, and James Hogg as The Ettrick Shepherd. By 1830, much of the magazine's savagery disappeared, but through the media of poetry, humor, and fiction, the championing of the Scotch Tory way of life continued. The articles upheld the privileged, landowning class, while the duties and responsibilities of such were acknowledged. Aimed at a conservative audience, it supported rural interests and espoused a romantic ideal of the rugged, independent farmer who worked the land. One of its innovations was the publishing of foreign literature, particularly translations from German. Goethe's *Dichtung und Wahrheit* (*Life and Works*) appeared in 1839. The journal remained influential and consistent in its mission; an acceptance of work for publication brought considerable prestige to contributors. Its editors also used the journal to comment on the novel genre in general. One example from the September 1847 issue noted the increase in acceptability of the novel to the reader with refined tastes: "Novels are not objected to as they were; now that every sect in politics and religion have found their efficacy as a means, the form is adopted by all."

Additional essayists, including Scott, along with several short story writers such as Oscar WILDE, published their work in *Blackwood's*. Scott contributed several book reviews, including an April 1818 review of Mary SHELLEY'S *FRANKENSTEIN*. George ELIOT first published three stories in *Blackwood's* in 1857, "The Sad Fortunes of the Reverend Amos Barton," "Mr. Gilfil's Love-Story," and "Janet's Repentance," which would be collected into *Scenes of Clerical Life* (1858). Several novelists also published their work as serials in *Blackwood's* before releasing the book versions. Anthony TROLLOPE'S *Linda Tressel* appeared in eight installments between October 1867 and May 1868; his *John Caldigate* ran in 15 installments from April 1878 through June 1879; and his *Dr. Wortle's School* ran in seven parts between May

and November 1880. Joseph CONRAD contributed *Heart of Darkness* in three parts between February and April of 1899, and *Lord Jim* ran between October 1899 and November 1900.

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BLEAK HOUSE CHARLES DICKENS (1853)

Offered first in installments between 1852 and 1853, Charles DICKENS's *Bleak House* provided its author the opportunity to add to his many attacks against Victorian social ills. He took the name for the novel and the home of the protagonist from his own residence on the cliffs of Broadstairs on the coast of Kent. Originally built in 1790 as a military fort and called Fort House, Bleak House provided a home for Dickens and his nine children, and a celebrated location for Dickens's many visitors. While a challenging and rather difficult novel with overlapping plots, *Bleak House* does reflect a unity and clear thematic structure that marked Dickens's mature writing, and it proved quite popular.

In *Bleak House*, Dickens launches what critics agree represents his most virulent attack against the debauched legal system. A proper symbol for that system is the Chancery, an edifice that should represent enlightenment, but instead represents its absence. His memorable dreary opening frames the narration with impenetrable fog, caused by both natural effects and soot, the product of an industrial age that reformists like Dickens saw as producing more evil than good. The first few paragraphs brim with imagery supporting the theme that knowledge has been extinguished by the system that should promote wisdom in phrases such as "the death of the sun," "no light of day in . . . the place," and "the Lord high Chancellor looks into the lantern that has no light in it." Dickens also inti-

mates that the system feeds upon itself, like the mud through which citizens of London must slosh, expanding a consistently ineffective entity; each individual was unwittingly "adding new deposits to the crust" and "adding layers upon layers to it." The narration soon familiarizes readers with the case of Jarndyce versus Jarndyce, one that has evolved into decades of conflict, involving and ruining many individuals. Dickens leaves no doubt as to the depressing truth about the case, which began when old Tom Jarndyce "blew out his brains at a coffee shop." The fact that the system perpetuates this endless case in order to sap the populace of resources results in a chilling indictment from Dickens as to its morally corrupt existence.

Like all Dickens novels, *Bleak House* shapes an enormous cast of characters while focusing on three main figures. The first is Esther Summerson, whose open and honest tone in a narration presented from her first-person point of view in chapters each titled "Esther's Narrative" greatly contrasts with the ironic, caustic tone of the third-person narrative. Critics agree that this contrast in tone represents a conscious choice on Dickens's part, where he establishes a more impersonal note when the narration deals with public matters, and a softer, gentler approach when Esther discusses the private sphere. She relates a tale of an unhappy childhood that begins with her godmother telling her, "Your mother, Esther, is your disgrace, and you were hers."

With this burden on her soul, Esther eventually moves in with the Misses Donny, twins who operate a boarding house, paid for by her mysterious guardian, Mr. Jarndyce, upon the death of her godmother. After six happy years there, she moves to Bleak House, the household of John Jarndyce, also guardian to his much younger cousins, Ada Clare and Richard Carstone, the additional two main characters. Jarndyce is deeply involved in the case that bears his name and that will supposedly settle an estate in which he has an interest. Esther becomes Jarndyce's protégée and develops a close relationship with Ada and Richard, who fall in love and eventually marry. However, the ever-evolving Jarndyce case consumes Richard, as it has many victims, and he dies of exhaustion close to the novel's end. His death accompanies that of the case, which at last

concludes, having consumed all of the estate in question in legal costs.

In a subplot not relating directly to the Jarndyce case, Sir Leicester Dedlock and his wife become important to the plot when a scheming lawyer named Tulkinghorn learns Lady Dedlock's secret; she is Esther's mother through an early affair with the deceased Captain Hawdon, a fact that Tulkinghorn decides to expose. Esther learns her mother's identity, but makes the honorable choice not to share the news with Ada, as "it was not mine, and I did not feel I had a right to tell it." Before Tulkinghorn can carry out his plan, a serving woman to Lady Dedlock named Mademoiselle Hortense murders him.

Dickens introduces the forerunner to future protagonists of popular DETECTIVE FICTION with Inspector Bucket, who seeks to arrest Hortense. Bucket receives strong character shaping from Dickens, who gives him the specific eccentric personality that would endear future English detectives, including Sherlock Holmes, to the reading public. No matter how quickly he walks, Bucket still manages to "lurk and lounge," and "whenever he is going to turn to the right or left, he pretends to have a fixed purpose in his mind of going straight ahead, and wheels off, sharply, at the very last moment." Mortified by the fact that her secret may be made public, and despite the understanding of her situation by her husband, Lady Dedlock runs away and her disappearance involves another of the book's characters, Jo, the poverty-stricken and illiterate crossing-sweeper from whom she seeks help. She meets a terrible end, and Esther and Bucket later discover her body not far from the grave of her former lover.

Another important character, Alan Woodcourt, a physician, is a sunny figure in direct contrast to the novel's foggy, dark opening imagery and is credited for "brightening" the face of the novel's most pitiful and pitiable character, Jo. Woodcourt compares Jo to a loyal dog who follows him about, labeling him "this creature in human form," clarifying Jo's treatment by society as something less than human. He hopes to protect Jo until he can aid in solving a case and tells another character that the young man needs housing, although "decent people and Jo [. . .] have not been

much acquainted." In one scene, Jo's hunger is so great that he paradoxically cannot eat. Dickens strengthens his indictment of the failed social system by comparing Jo to a cart used to bear the burdens of others. Following Jo's tortured death, Dickens makes clear his moral lesson, writing: "Dead, my lords and gentlemen. Dead, right reverends and wrong reverends of every order. Dead, men and women, born with heavenly compassion in your hearts. And dying thus around us everyday."

The novel does conclude on an uplifting note, as Jarndyce releases Esther from her promise of marriage to him when he recognizes how much she loves Woodcourt. Finally, she can relate that she is "the happiest of happy," married to Alan Woodcourt and still serving as the mistress of Bleak House.

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BLUESTOCKING A term first used in English to refer to a mostly female intellectual circle that formed around Elizabeth Montagu in the 1750s, bluestocking later came to mean any educated woman with liberal and artistic ideas. Conversation reigned at Montagu's home, where she modeled her gatherings on the era's popular French coteries. Her guests discussed intellectual and aesthetic matters, often following presentations by notable males, including Samuel JOHNSON and David Garrick, rather than engaging in more traditional female activity, such as sewing or card playing. The nickname may have arisen due to the costume of Benjamin Stillingfleet, an English scientist, translator, and minor poet. Supposedly, upon receiving an invitation to the gathering, Stillingfleet confessed to being too poor to afford formal dress clothes, including the traditional black silk stockings worn by most male group members. When Montagu urged him to attend in everyday dress, he did so, wearing blue worsted hosiery that began a trend. Others trace bluestocking's etymology to the Italian expression *della calza*, or "of the stockings," the name of

a 15th-century Venetian group whose members donned blue leg wear. Well-known members of Montagu's circle included Hannah More, Fanny BURNLEY, Horace Walpole, who supposedly referred to the gatherings as "pettico-teries," and Hester Chapone, moralist and minor fiction writer. Samuel Johnson referred to the bluestockings in his writing, as did his biographer, James Boswell. Blue-stocking also became a label for women involved in social reforms.

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BRADDON, MARY ELIZABETH (1835–1915) Author of more than 80 novels and nine plays, Mary Elizabeth Braddon was one of the most successful and popular Victorian writers of SENSATION FICTION. Born in London in 1835, Braddon had a sister, 11 years her senior, who lived with relatives until Mary was four, and a six-year-old brother who spent his time at preparatory school. Her parents separated in 1840, and Braddon lived with her mother, whom she would later support. She spent time at an expensive Brompton school but left to save money. Shortly thereafter, her mother moved her family to a poor suburb. In the 1850s, Braddon's father disappeared, leaving the family penniless, and she became a self-supporting actress. She toured the theaters of Britain with a repertory company, shocking friends and family with her scandalous career.

During her stage years, Braddon doggedly continued writing, and in 1860 received a commission to write a book-length poem. Writing the poem brought her little enjoyment, and she used her spare time to write *Three Times Dead*, an unsuccessful melodramatic thriller classified as a "penny dreadful" (of low cost and quality), published when she turned 19. The book was later condensed, rewritten, and republished successfully under the title *Trail of the Serpent*.

Braddon had a personal life worthy of her sensational novels. She lived with publisher John Maxwell

for 14 years, waiting for his wife to die before she could marry Maxwell. Had Braddon not quickly given birth to three children, their relationship might have remained a secret. As it was, the pair became a public item amid much gossip, causing great disgruntlement on the part of Maxwell's in-laws. After producing five children (a sixth died at birth), Braddon and Maxwell finally married in 1874.

Braddon continued to write in the popular melodramatic style, producing serials under pseudonyms. While her hack work paid the bills, Braddon was free to spend time developing more serious fiction, and she finally caught the public's interest with *LADY AUDLEY'S SECRET* (1862), originally published in one of Maxwell's foundering journals. Braddon dedicated the book to Sir Edward BULWER-LYTTON "in grateful acknowledgement of literary advice most generously given to the author." Although not the focus of her novel, an investigation served as an important part of her plot, thereby contributing to the development of DETECTIVE FICTION.

Featuring bold, sexual heroines, Braddon's "serious" novels, reportedly read by Queen Victoria, were panned by shocked critics. Some critics believed her works would fill young readers with corrupting ideas. Still, she managed to keep her heroines safe from brazenly improper compromise. The ironic tone employed to feature virtue that always triumphed over scandal delighted readers and suggested that Braddon did not always agree with the highly moralistic positions of her protagonists. Regardless of critical condemnation, many of Braddon's novels proved immediate best-sellers.

Braddon continued to write about three novels each year, many centering on crime and women's discontent, although none eclipsed the popularity of *Lady Audley's Secret*. She competed with Mrs. Henry WOOD, a rival in sensationalist fiction whose *EAST LYNNE* (1861) was the only novel to outsell *Lady Audley's Secret* in 1862. She developed her skills according to her market and succeeded in entertaining readers for over 50 years, with 80 novels and nine dramas, in addition to short stories, to her credit. The *Daily Telegraph* hailed Braddon as "the queen of the living English novelists." Her works included HISTORICAL FICTION and SATIRE, with others, such as *Aurora Floyd* (1863), *John Marchmont's Legacy* (1863), and *Henry Dungan: The*

Story of an Outcast (1864), continuing the sensationalist vein. One book, *The Doctor's Wife* (1864), acted as an accompaniment of sorts to Flaubert's *Madame Bovary*. She also took over publication of the journal *Belgravia* and featured many of her own stories there, along with serving as editor of *Temple Bar*.

Braddon wrote an unpublished memoir shortly before her 1915 death, in which several passages indicate that at least a portion of her writing was autobiographical. Though her books endured lagging popularity after her death, they have enjoyed a revival since the late 20th century.

BRIDE OF LAMMERMOOR, THE SIR WALTER SCOTT (1818) Sir Walter SCOTT based his novel *The Bride of Lammermoor*, second in his *Tales of My Landlord* series, on a true tragic love story about a Scottish family named Dalrymple, supported by fictional accounts, poetry, and popular ballad versions. He did not reveal his sources at its first printing, but included it in a later edition, explaining that he had not done so in the first edition for fear of causing offense to Dalrymple family members and others involved. However, upon later discovering through a friend's help the account in print in a publication titled "Notes to Law's Memorials," and also in a reprint of "the Reverend Mr. Symson's poems appended to the Large Description of Galloway," Scott felt he could relate the true story and identify its participants.

One James Dalrymple, from a Scottish family containing men of "talent, civil and military, and of literary, political, and professional eminence," married Margaret Ross, "an able, politic and high-minded woman." When she died, she ordered that her coffin stand erect at the head of her grave, promising that as long as it did so, her descendants would "continue to flourish." Such "necromancy" became an important aspect of the fable regarding the "unaccountable and melancholy" events that would befall a future elder daughter of the family, headed by Lord Stair and his wife. Janet Dalrymple engaged herself in secret to one Lord Rutherford, whom her parents found unacceptable due either to "his political principles or his want of fortune." To confirm their love pact, the couple shattered a gold coin, each keeping half. When another suitor accept-

able to her parents, named David Dunbar, proposed shortly thereafter to Janet, she rejected the proposal and confessed her secret engagement, infuriating her parents. Her mother insisted that she marry Dunbar, son and heir to David Dunbar of Baldoon, in Wigtonshire; her father feared contradicting his wife and agreed. When Rutherford mailed a letter protesting the new arrangement, Lady Stair answered that her daughter had decided to honor her duty to her parents, and that her marriage to Dunbar would proceed. Rutherford traveled to the Stair estate, at which point Janet told him that she was breaking their engagement, with Lady Stair as witness. When Rutherford protested, Lady Stair called upon Levitical law based on a passage from the biblical book of Numbers that declared that a father could break a vow on the part of his daughter, and that God would forgive the daughter the unfortunate vow. Despite Rutherford's pleading that Janet declare her own wishes, she remained mute, only holding out her half of the gold coin to restore to her lover. He left in a great passion, never to be heard from again, although according to Scott, his birth date supported the fact that he was the last Lord Rutherford, who died in 1685.

The marriage plans continued, with no protest from Janet Dalrymple. On the wedding night, "hideous shrieks" issued from the nuptial chamber. When the family investigated, they found the groom stabbed multiple times close to the door and Janet crouched near the fireplace, "mopping and mowing . . . in a word, absolutely insane." Scott reported that her only words were "Take up your bonny bridegroom." Two weeks later, Janet died. Dunbar recovered, but he would not share any details of the incident. The official record to which Scott referred stated that Stair's daughter, "being married, the night she was bride in, was taken from her bridegroom and harled through the house (by spirits, we are given to understand) and afterward died."

In Scott's novel, Lord Rutherford becomes Edgar, the master of Ravenswood, a young man who inherits the "pride and turbulence," but not the fortune of his house. Due to ill luck, Edgar's father, Alan Lord Ravenswood, had to dispose of Castle Ravenswood and his estate. Sir William Ashton and his wife, who hailed

from a more distinguished family than that of her husband, demand certain conditions with the sale, causing a violent disagreement with Ravenswood; their dealings hasten his death. Ashton then insults Edgar Ravenswood by sending his agent with his legal claim to the land to Lord Alan's funeral. Edgar returns to the castle following the observance of rights for his father, and Scott sets the melancholy tone for the novel by writing of Alan's home, "But its space was peopled by phantoms which the imagination of the young heir conjured up before him—the tarnished honour and degraded fortunes of his house." The following day, Ashton declares Edgar's fate to be in his hands, and the young man shall either "bend or break." The statement provides ominous foreshadowing.

With the quarrel standing between the Ravenswoods and the Ashtons, the new Lord Ravenswood falls passionately in love with the story's Janet figure, the beautiful Lucy Ashton, his inherited enemy's daughter. Her description matches that of the prototypical romance heroine, with golden hair "divided on a brow of exquisite whiteness," which the narrator compares to sunshine on snow. The novel teems with such predictable romance imagery, enjoyable, nevertheless, for its skillful use by Scott.

The innocence and purity symbolized by the white imagery will soon be challenged. The love that Lucy returns to Edgar stands doomed by the ongoing feud between his family and hers. As with all star-crossed lovers caught up in an inherited feud, their relationship can only end disastrously. Lady Ashton opposes the marriage and tricks her daughter into marrying the Laird of Bucklaw. In typical romance fashion, incorporating mistaken identity and misunderstandings, Lady Ashton fabricates a story convincing Lucy that Ravenswood has rejected her. When Ravenswood reappears following the marriage and demands revenge on the groom, Lucy murders her husband. Declared insane, she dies shortly thereafter.

Scott includes topics additional to that of romance. He begins his story by expounding on the fate of artists, who become quite successful or die in poverty; there exists no "in between" state for the true artist. When the artist character of Dick Tinto tells the novel's first-person narrator, Peter Pattieson, that for the

writer, "words were his colours, and, if properly employed, they could not fail to place the scene which he wished to conjure up as effectually before the mind's eye as the tablet or canvas presents it to the bodily organ," readers understand that Scott comments on his own occupation as an author. Dick proceeds to advise Peter that too much "conversation" in a scene will cause readers to lose interest and represents a lack of imagination, and Scott seems to advise his fellow writers in technique. When Dick produces a painting that represents the tale of Janet Dalrymple, along with a few notes regarding the story, Peter decides to record the history, using both the painting and the words on the notes. Scott's message regarding the importance of one art form to another remains clear.

Like many of Scott's works, the novel, and the introduction describing Scott's multiple sources, became available in electronic text in the 20th century.

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BRONTË, CHARLOTTE (1816–1855), EMILY (1818–1848), and ANNE (1820–1849) While no one denies the Brontë sisters merit individual consideration, joint consideration offers the advantage to the reader of a clearer grasp of the relationships between their works and publications. Born two years apart into a family with a clergyman father, Patrick, and his wife, Maria Branwell, Charlotte was the third daughter behind Maria and Elizabeth. Emily followed, then Anne, and finally the family's only boy, Branwell, was born. With a father poet, novelist, and sermon writer, and a mother essayist, the children came by their love of literature naturally. They lived in Thornton before relocating in 1820 to the Yorkshire-moors village of Haworth. The following year, Maria Branwell died, with her loss marking the first of many

for the family. Patrick could not find a replacement for his wife and so asked the children's Aunt Branwell to move in as caretaker, a position she retained until her death in 1842. The children received free run of their father's library, learning to read on their own from the classics and John Milton's poetry.

Mr. Brontë's attempt to give the girls a formal education ended tragically when he sent the four older sisters to a charity school, Cowan Bridge. There Maria and Elizabeth both fell ill and returned home in 1825, where they died in short order of typhoid fever and consumption (tuberculosis) due in part to unsanitary school conditions. Charlotte and Emily returned home immediately to a much-saddened household.

The three remaining Brontë sisters and Branwell amused themselves on the isolated moors. Together they invented fantasy kingdoms based on Branwell's toy soldiers. Charlotte and Branwell developed the kingdom Angria, while Emily and Anne invented Gondal. They recorded in several small volumes the stories they wrote together in the popular style of Sir Walter SCOTT and George Gordon, Lord Byron. Byron's flamboyant lifestyle perpetuated the myth of the BYRONIC HERO, a dark, brooding mysterious character that would populate novels for decades, including the adult works by Charlotte and Emily Brontë.

Charlotte left home to attend Roe Head School for a year in 1831; she later served as an instructor there. While Emily and Anne participated in housekeeping chores with their aunt, they also cared for their distracted father and their moody brother. The tale telling continued, even with Charlotte away at school, and the fantasy tales grew. Charlotte found her position at Roe Head unchallenging, but understood that teaching was one of the few avenues for income available to women. She found various suitors lacking, including some who proposed marriage, and left Roe Head to care for and tutor her siblings from 1832–35. She eventually became a governess in several positions, while Anne and Branwell served as tutors to local children.

Shortly before her death, Aunt Branwell offered the girls a small amount of money to open their own school, and Emily and Charlotte departed for Brussels to study at a French school before founding their own. There, Charlotte's romantic ideals led her to become

attracted to Constantine Heger, a married Catholic who operated the school the Brontës attended. Although Heger never encouraged Charlotte, her emotional attachment grew into a passionate unrequited love that she carried back home a few months later when Aunt Branwell died in 1842. Emily stayed at home, but Charlotte returned to Brussels to live a lonely existence that later inspired her to write *VILLETTE* (1853), in which the protagonist, Lucy Snow, experiences an overwhelming feeling of isolation while living far from home in Brussels.

With Anne, Branwell, and Charlotte out of the house, Emily lived with her father and wrote poetry. When Anne returned, she and Emily continued the fantasy-writing tradition. Charlotte returned home to England, and the girls advertised for students to enroll in the long-dreamed of school; unfortunately, they received no applications, and their dream never materialized. Charlotte nursed her own fantasies about Heger for a time but, by 1845, gave up on her love and turned to serious writing instead. Branwell's return home after being fired from his tutoring position for alcoholism and drug abuse interrupted his sisters' peaceful existence. He would never recover from his dependencies.

Charlotte discovered Emily's poetry and began to think seriously of writing for publication. She encouraged the sisters to pool their verses and publish them at their own expense in 1846 under the title *Poems by Currer, Ellis and Acton Bell*. Although the slim volume did not sell, it gave the sisters pseudonyms that would provide their anonymity for future publications and encouraged them to publish further. Each decided to try her hand at novel writing.

In Charlotte's first novel, *The PROFESSOR*, she produced a highly autobiographical work, written from a male view point and incorporating many of her own experiences in Brussels that would be published in 1857, after her death. For *SHIRLEY* (1849) and *VILLETTE*, Charlotte turned to elements of the GOTHIC NOVEL, including visions and romantic themes. Her second novel, *JANE EYRE* (1847), became her masterpiece. Many critics believe it reflects Charlotte's quiet frustration over contained passions and the low station that the governess position represented. Currer Bell gained immediate popularity with *Jane Eyre*, her novel

appealing to a wide readership. No one suspected the true identity of the Bells; one rumor had it that the author of *Jane Eyre* was actually William Makepeace THACKERAY's ex-mistress.

In 1847, Anne published *AGNES GREY*, and Emily published *WUTHERING HEIGHTS*. Shortly after, all three women met their publisher, T. C. Newby, for the first time in London; Newby was stunned to discover their identities. Before long, all of England knew of the Brontë sisters. Most readers enjoyed *Jane Eyre*, but some critics attacked Gothic novels as unseemly women's fantasies that glorified female passion, particularly in relation to the arts, and wrongly celebrated the rebellious Byronic hero. Emily incorporated her own passionate personality, shaped by her wanderings on the moors, in her writing, and it was found inappropriate by some readers. Thus, *Wuthering Heights* would not enjoy complete popularity until after her death.

The Brontës did not celebrate their publishing victories for long. Branwell died from substance abuse in the fall of 1848, followed by Emily, whose cold caught during her brother's funeral led to a lung inflammation. The family buried Emily in December, and in May of 1849, Anne was laid to rest following an illness. In 1850, Charlotte added a biographical note for a reprinting of Emily's *Wuthering Heights* and included a few of her sister's poems.

Charlotte lived with Patrick Brontë during the next few years and continued writing. *Jane Eyre* was compared with Thackeray's *VANITY FAIR* (1847–48), and Thackeray publicly praised Brontë's novel, as did Elizabeth GASKELL, the woman who would write *The Life of Charlotte Brontë* in 1857. In 1852, Charlotte married Arthur Bell Nicholls, her father's curate. Evidence indicates the marriage lacked love, and that Charlotte married based on a sense of duty to Patrick Brontë. In 1855, pregnant with her first child, Charlotte Brontë died from tuberculosis, leaving Patrick Brontë the last surviving member of his once-large family. In 1893, admirers founded the Brontë Society, and the sisters' influence on women's writing remains almost unparalleled. Texts of all their books are widely available and read in private and academic surroundings, and *Jane Eyre* and *Wuthering Heights* have been dramatized in a number of screen and stage versions.

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BROWNING, ELIZABETH BARRETT (1806–1861)

Elizabeth Barrett was born March 6, 1806, at Coxhoe Hall in Durham, England, to Edward Moulton-Barrett and Mary Graham Clarke. Her father enjoyed a fortune through income from lands owned in Jamaica whose connection with slavery would contribute to Elizabeth's later abolitionist stand. Mary Clarke Barrett remained subservient to her husband in a markedly patriarchal household. Reports vary on whether Elizabeth was eldest in a family of 11 or 12 children, but she indisputably led a privileged childhood. Free to enjoy the life of the upper class, she spent her childhood mostly at the estate of Hope End. More important, she had the good luck to be born to a man who recognized the genius of his eldest child and encouraged her love of learning and her writing talent. Her readings before age 10 included Shakespeare and Homer. By the time she was a teen, she read Dante and had learned enough Hebrew to read the Old Testament. She also joined her brother Edward, whom she affectionately dubbed "Bro," in a serious study of Latin and Greek. Elizabeth's poetry was encouraged from the age of eight, when she wrote her first poems.

At 13, Elizabeth wrote the *Battle of Marathon* (1820), and her father printed 50 copies of the poem to distribute among friends. In 1821, she fell ill with a "nervous collapse," but recovered sufficiently to again participate in family activities, having long been known as the Poet Laureate of Hope End. While Mr. Barrett involved himself in his children's lives and learning, Elizabeth's mother appears as no more than a figure in the background. Seldom mentioned in the author's works, her death in 1828 at age 48 seemed to have little effect on her children's lives. Still, Elizabeth showed some affection for her mother in correspondence and journal entries that focused on her loss. When Edward Barrett lost Hope End to financial difficulties, he moved the family temporarily to Sidmouth

before settling in London at 50 Wimpole Street. Elizabeth corresponded with contemporaries poet and essayist R. H. Horne and novelist and playwright Mary Russell MITFORD, eventually contributing to Horne's 1844 book of critical essays, *A New Spirit of the Age*.

As she matured, Barrett learned to critically assess her own work, noting the "flat" style of her 1833 poem, *Prometheus Bound*, which she later revised. *The Seraphim, and Other Poems*, the first volume of Barrett's mature poetry to appear under her own name, was published in the spring of 1838 to strong reviews. Henry Chorley, in the *Athenaeum*, mentioned that the work was "an evidence of female genius and accomplishment," although deficient in the feminine character of simplicity. Following the publication, Barrett suffered hemorrhaging of the lung and relocated for three years of recovery to Torquay. During her convalescence, she requested that "Bro" remain in residence, although her father protested. The accidental death of another brother, Samuel, while visiting Jamaica caused Elizabeth to relapse. When Edward also died in a sailing accident, Elizabeth's condition worsened, and she seemed destined to be a lifelong invalid. In her immeasurable grief over the loss of her brothers, she described herself as "dead before death."

Incapacitated for months, she returned to her family's London home and spent most of the next five years in her bedroom. Despite her physical condition, she began writing a series of essays on English literature and Greek Christian poets that appeared in the *Athenaeum*, as well as in Horne's collection. Her volume titled *Poems* appeared in 1844 to a strong reception. Although described as "for most practical purposes, the first woman poet in English literature" by biographer Dorothy Mermin, Elizabeth's inspirations for emulation were limited to male-authored works. "I look everywhere for grandmothers," she wrote in 1845, "and see none."

In May 1845, friend Robert Kenyon arranged a meeting between Elizabeth Barrett and Robert Browning. She had praised his work in her poem "Lady Geraldine's Courtship," part of the *Poems* volume. The two wrote to one another often, and in 1845, Robert began visits to the bedridden Elizabeth. The author of work often considered too intellectual to be read by

the common public, Robert struggled to achieve his aesthetic. He attempted writing drama, and its influence on his later use of dramatic narrative in his poetry is obvious. His admiration for Elizabeth's writing likely led to his imitation of her style as a way to develop his own. Robert declared his love, much to the surprise of Elizabeth, an invalid six years his senior. The two married in secret in 1846, despite Elizabeth's low opinion of marriage and the threat of disinheritance from a disapproving Edward Barrett, who had ordered all his children to remain single. Her father disinherited her when he learned of the marriage, but having money of her own, Elizabeth settled comfortably with Robert in Italy. There she enjoyed a vast improvement in her health through his support. They moved into Casa Guidi in Florence and, after several miscarriages, had a son, Robert Wiedemann Barrett Browning, in 1849. Her son, nicknamed "Pennini," re-inspired his 43-year-old mother's poetry and appeared as a character in several of her important works.

At her husband's insistence, Barrett Browning included her love sonnets in the second edition of her *Poems* (1850). Her popularity increased with the publication of *Sonnets from the Portuguese*, written to Robert, and England seriously considered her a candidate for the Poet Laureateship in 1850, following Wordsworth's death. Critics and the reading public embraced her next publication, *Casa Guidi Windows* (1851), a reflection on Italy's nationalist movement, but her 1856 work, *AURORA LEIGH*, guaranteed her fame.

A verse novel, *Aurora Leigh* proved to be Barrett Browning's longest and most innovative work. Of epic size and scope, it depicted a woman-poet hero whose country's destiny hangs in the balance of her deeds. Promoting Barrett Browning's belief in the importance of reality to art, it also defended women's rights to education and the life of intellect that education allows. *Aurora Leigh* contained a variety of form and meter, including sonnet, verse drama, ballad, and blank verse, with highly dramatic dialogue and conflict between the speaker/protagonist and other characters, as well as between the speaker and her culture. Barrett Browning intended the shocking work to help change British society, specifically the subjugation of women to male domination. Social injustice provided

a theme of many of Barrett Browning's poems, particularly *Poems Before Congress* (1860). The work celebrated a cause she had long supported, that of Italian unification. Many readers and critics disliked that highly polemic work, finding it unsuitable material for a woman, its tone described by some as "hysterical." Twentieth-century critics found it an excellent example of Barrett Browning's continued attacks on oppression, which she undertook regardless of which country, social class, or political group engaged in the exploitation of humans that she found intolerable. Those same critics felt that as a work of poetic quality, it remains lacking, although not in thought or feeling. Along with *Casa Guidi Windows*, *Poems Before Congress* would lose little, and might even gain, from conversion to prose.

Barrett Browning's health problems remain a mystery, but many historians agree that the opium repeatedly prescribed to make tolerable her symptoms worsened her condition. The death of her sister Henrietta in 1861, followed by that of the Italian leader, Cavour, contributed to a decline in her health, already complicated by bronchitis. Elizabeth Barrett Browning died in the arms of her husband on June 29, 1861. Many mourned her loss and visited her grave in Florence. Her final publication, *Last Poems*, appeared posthumously that same year.

In the early 20th century, Barrett Browning received more attention as a romantic figure than as the serious poet her own era celebrated. Her romance with Robert Browning inspired several movies and at least one stage performance, Rudolf Beisier's *The Barretts of Wimpole Street* (1930). But during her lifetime, her fame as a scholar and poet surpassed that of her husband, who later would be considered the more important of the pair. Not only did she gain the admiration of notable contemporaries such as William Makepeace THACKERAY, Alfred Lord Tennyson, and American writers Edgar Allan Poe, Harriet Beecher Stowe, and Margaret Fuller, her passionate support of social issues, including abolition, made her an important political figure. As FEMINIST CRITICS began to emphasize in the mid-20th century, focus on Barrett Browning as a romantic figure does not do her justice. A staunch feminist who abhorred war, child poverty, and slavery, subjects of

her "The Runaway Slave at Pilgrim's Point," "The Cry of the Children," and "Ragged Schools of London," she inspired many female readers to emulate her "unfeminine" stands against social injustice.

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BRUNTON, MARY (1778–1818) Little is known about Mary Brunton. Born in the north of Scotland in 1778 to Captain Thomas Balfour, her mother undertook her education, and she became a proficient musician and learned French and Italian. At age 20 she married a Presbyterian minister named Alexander Brunton who later became a professor of languages at Edinburgh University. Reflecting her religious devotion, Brunton wrote sentimental melodrama with a highly moralistic tone, her career encouraged by a close friend, Mrs. Izett. Her emphasis on the importance of discipline is obvious in the title of her 1811 novel, *SELF CONTROL*, which she dedicated to her contemporary, poet and dramatist Joanna Baillie. The dedication laments the lax age in which they live, where good Christian girls often suffer temptation. Brunton shaped perfect heroines and monstrous villains in tales that often included violence. Modern readers easily dismiss *Self Control* as hyperbolic and unrealistic, although it received praise by Jane AUSTEN who called it a standard she hoped to reach. Not only does the virtuous main character, Laura, tutored by a minister's wife, fight off the evil Hargrave's rape attempts when he kidnaps her and transports her to America, she survives a dive over Canada's Montmorenci Falls in a canoe. Laura's training in virtue helps her win the day to return, triumphant, to Scotland. Brunton peoples the novel with type characters, including a

profligate father and a kindly, virtuous surrogate mother figure, Lady Pelham, Laura's aunt. Her next work, *DISCIPLINE* (1814), receives kinder treatment by modern critics, likely due to Brunton's shaping of a more human protagonist, a young woman spoiled by overindulgence who matures due to her experiences. Later labeled a MANNERS NOVEL, *Discipline* joined Austen's works in advancing reality in fiction. Brunton's career was cut short when she died in childbirth with her first baby. Her novels proved quite popular in her own day, lapsed out of favor for a time, but attracted renewed interest during the latter 20th century from FEMINIST CRITICISM. Excerpts from both her works may be found in electronic texts, and both remain available in hard print copy.

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BUCHANAN, ROBERT W. (1841–1901)

Robert Buchanan was born on August 18, 1841, at Caverswall in Lancashire and reared as an only child (one sister died in infancy). His doting parents appear in his works, by influence and direct reference. His adoration for his mother manifested in an idealization of womanhood extreme enough to warrant notice in a day when such idealization was commonplace. His father, though generous with attention when possible, had several jobs as well as many social activities that kept him from his family.

Robert's mother, like his father, believed in the Owenite philosophy of utopianism, and she took charge of her son's education. The founder of "Owenism," Englishman Robert Owen, held that circumstances molded the individual character. Manipulation of one's environment to achieve the optimum comfort, both physical and mental, would advance human development and, on a less grand scale, industrial profits. Instead of studying religion, Buchanan immersed himself in the theories of Owenite socialism. The struggle between his intellectual skepticism and

upbringing, and his desire to become a Christian, influenced his religious poetry. He attended high school and university classes in Edinburgh before moving to London to seek his fortune.

Buchanan arrived in London during 1860 with plans to become a playwright but, early on, focused on poetry instead. His 1863 volume, *Undertones*, he followed with *Idyls and Legends of Inverburn* (1865), *London Poems* (1866), *Ballad Stories of the Affections* (1866), and *North Coast and Other Poems* (1867). While most of his work focused on the Scottish peasantry and their difficult lives, he also focused on street life of the London poor. He personally attacked and offended Dante Rossetti and other Pre-Raphaelites in his 1872 pamphlet, *The Fleshly School of Poetry*, and was in turn attacked in Algernon Charles Swinburne's defense, *Under the Microscope* (1872). Additional poetry, including *Balder the Beautiful* (1877), reflected Buchanan's focus on the mystical and revealed his association with the group known as Spasmodics, due to its works' emotional extravagance and excessive length.

As a playwright, Buchanan entered an English theatre poised to embark on one of its most productive and stimulative periods. He is credited with more than 50 plays of varying quality produced over 37 years, including *The Rathboys* and *Two Little Maids from School*. Many of the plays, such as *Sophia* (based on Henry FIELDING's 1749 early novel, *TOM JONES*) and *Pied Piper of Hamelin* (first a well-known folktale and later the title of an 1842 children's poem by Robert Browning), were adaptations of well-known works, leaving only 10, according to biographer John Cassidy, made entirely of Buchanan's own work. He is credited, however, with bringing fresh inspiration to old works and even improving upon some of them.

Buchanan also proved a productive novelist. Between 1876 and 1900, he published 25 novels, including *The Shadow of the Sword* (1876), *God and the Man* (1881), *FOXGLOVE MANOR* (1885), and *Effie Hetherington* (1886). His ever-present need for money probably accounted for this surprising publication rate. His novels often expressed his strong opinions; some went unpublished due to their offensive nature. His Owenite upbringing and regular consultations with Owenite Victorians remains evident in his work.

While Robert Owen himself was a peaceful man, arguing for remedies to the wrongs of the world, Robert Buchanan preferred the aggressive print attack. His method remains in evidence not only in his creative works, but also in the many essays he published in various journals. Buchanan died on June 10, 1901.

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BULWER-LYTTON, EDWARD (GEORGE EARLE LYTTON), FIRST BARON LYTTON (1803–1873) Born May 25, 1803, at 31 Baker Street in London, Sir Edward Bulwer-Lytton is probably most widely known, 200 years after his birth, for his prolific publications. Edward's father, Gen. William Earle Bulwer, had a fierce temper that caused his wife to seek legal custody of their three sons within a year of Edward's birth. William finally separated from his wife, losing guardianship of his three children; he was ordered by a court to pay child support, a relatively new idea in 19th-century England. The general died four years later, and Bulwer was enrolled in formal education.

Following problems at one school, Bulwer's mother transferred him to Dr. Hooker's school at Rottingdean. Although he began a strong education at home, inheriting books from his eccentric grandfather and a love of poetry from his mother, he was not academically inclined, and his mother worried that he would not be accepted into university. Despite starting a weekly magazine, showing a zest for Byron's poetry, and exhibiting great energy and intellectual vigor, Bulwer left school in 1819 determined to avoid further education. Sent back to school by his mother, Bulwer finally reconciled himself to his education under the Reverend Charles Wallington at Ealing. There he fell in love with a girl known only as "Lucy D——" and developed a romantic idealism that would influence the rest of his life. Before a true love affair could blossom, the girl was forced into a quick marriage by her father, and Bulwer suffered a deep depression. A few years later, he received a deathbed letter from Lucy, whom he saw once more before her death.

In 1822, Bulwer entered Trinity College and Cambridge, where he won the chancellor's medal for a poem titled "Sculpture"; published a collection of poems, *Delmour; or, A Tale of a Sylphid and Other Poems*; finished a draft of his first novel, *Falkland* (1827), and the first chapter of *Pelham* (1828); and laid the ground for his historical book, *England and the English* (1833), a seminal sociological study. He began his publishing career as Edward Bulwer, but often referred to himself as Edward Lytton Bulwer, adopting Lytton from his mother's maiden name. In the early 1830's he edited *The New Monthly Magazine* while continuing his book writing.

After travel and a love affair broken off by his mother, Bulwer met Rosina Doyle Wheeler, a beautiful, witty Irish girl. World-weary, despondent, and always susceptible to romance, Bulwer fell in love with her. Despite his mother's protestations and a briefly broken engagement, the two married in August 1827 and had their first child, Edward Robert, within two years, followed later by a daughter, Emily, who would die at age 20 of typhus. The pair lived extravagantly, and, because his wife had little income and his mother had cut off his allowance, Bulwer became a prolific writer.

Falkland did not make much of a splash upon publication, but Bulwer's next effort, *PELHAM; OR, THE ADVENTURES OF A GENTLEMAN*, did. He continued producing novels by drawing on his own experiences, creating psychological thrillers, crime stories, attempting (for the first time, and unsuccessfully) the genre of the HISTORICAL NOVEL, and following a credo of writing novels "with a purpose." His work habits strained his marriage, and he separated from Rosina in 1836. He eventually published two dozen novels over 45 years and tried almost every genre popular in his day, including drama. Historical romances included *The LAST DAYS OF POMPEII* (1834), *RIENZI* (1835), *The Last of the Barons* (1843), and *Harold* (1848). He also wrote science fiction, such as *ZANONI* (1842), *A Strange Story* (1862), and *The COMING RACE* (1871), seen as a satire on the theories of Charles DARWIN. *Pelham* represented SILVER-FORK fiction, while other novels focused on the domestic scene, including *The Caxtons* (1849), *My Novel* (1853), and *What Will He Do With It?* (1858). His NEW-GATE FICTION, *Paul Clifford* (1830) and *EUGENE ARAM*

(1832), caused outrage among those who viewed his work as glorifying common criminals. The public read everything he wrote, regardless of the style or subject matter. He also wrote 10 plays, three of which were performed throughout the 19th century; 11 volumes of poetry; and collections of essays, short stories, and history. Queen Victoria noted in one diary entry how much she enjoyed the performance of the five-act historical comedy *Not So Bad as We Seem; or, Many Sides to a Character*. He eventually enjoyed the reputation of the most widely read novelist during his time after Charles DICKENS, a close acquaintance with whom Bulwer often conferred regarding the purpose of the novel. Dickens named his 10th child for Bulwer, who served as godfather to the boy, despite the two authors' political differences.

Bulwer served twice in Parliament, first as a Liberal from 1831–41 and then as a Tory from 1852 until 1858. He received a knighthood in 1837 due to his commitment to political reform. His pamphlet entitled *Letter to a Late Cabinet Minister on the Present Crisis* (1834) enjoyed great success; it supported the immediate abolition of Negro apprenticeship in the West Indian colonies (1838). When his mother died in 1843, Sir Edward expanded his last name to Bulwer-Lytton. He resigned from the cabinet, due to poor health, in 1858.

Following his resignation, Bulwer-Lytton began writing again and produced some of his best novels. *A Strange Story* (1862) again challenged Darwinism; his *Caxtoniana* essays (1863) covered a great variety of topics; and he produced a rhymed comic play, *Walpole; or, Every Man Has His Price* (1869). He became a peer in 1866 and adopted the title Lord Lytton, enabling his son to become the first earl of Lytton in 1880; the two are sometimes confused in historical accounts. After suffering pains on the right side of his face and neck, losing his sight, and enduring a series of epileptic seizures and convulsions, all within a few weeks, Bulwer-Lytton died on January 17, 1873, from an inflammation of brain membranes.

Critics would later rank Bulwer-Lytton among the second tier of authors, below Dickens and the BRONTË sisters, but on par with Anthony TROLLOPE and Elizabeth GASKELL. He did not hold a long-lasting reader-

ship, due to his mannered style, which included his fashioning almost of all his heroines after his forever lost Lucy D——, as well as a high sentimentality and archaic use of language, rendering his works unpleasant to later generations. The 20th century saw the introduction of an enduring competition to produce the worst possible line to open a novel, known as the Bulwer-Lytton Fiction Contest. However, his influence on contemporaries and later writers proved immense. *The Coming Race* likely influenced H. Rider HAGGARD'S *KING SOLOMON'S MINES* (1885) and Samuel BUTLER'S *EREWON* (1872), while *Paul Clifford*, as the first Newgate novel, influenced the development of crime and detective fiction, including Harrison AINSWORTH'S *Jack Shephard* (1839), Dickens's *OLIVER TWIST* (1838), and Wilkie COLLINS'S *The Woman in White* (1860). His deep interests in the conjunction of things beautiful and evil remains part of his literary legacy.

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BURLESQUE Burlesque derives from the Italian term *burla*, meaning ridicule or joke. It refers to a mocking imitation of works within any of the arts. Henry FIELDING famously defined literary burlesque in his preface to *JOSEPH ANDREWS* (1742) as that which readers find "monstrous and unnatural," with any "delight" arising "from the surprising absurdity, as in appropriating the manners of the highest to the lowest." He took great care to distinguish the hyperbole of burlesque from the reality of comedy. In Fielding's opinion, burlesque required little skill to write and preserved "the ludicrous instead of the sublime." Divisions into low and high burlesque are useful in order to distinguish between the literary mock-heroic (high) and travesty or just burlesque (low). In mock-heroic, a low theme is presented in high style, while travesty

presents a high theme in low style. Jonathan SWIFT's *The Battle of the Books* (1697) represents mock-heroic, in which Swift mocked in a classic style the raging argument over the comparative merits of the study of the classics to the study of contemporary writing. Humor derives from the contrast between subject matter and its treatment by the author. Closely related is PARODY, which focuses on specific works.

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BURNETT, FRANCES HODGSON (1849–1924) Frances (Eliza) Hodgson was born on November 24, 1849, on the edge of Manchester, the eldest daughter of loving and successful parents. Her beloved father died from stroke and illness when Frances was only three, and Mrs. Hodgson attempted briefly to keep up her husband's business. A dismal economy closed the business, and Mrs. Hodgson moved the family to Salford. At her Salford school, Frances was popular and gained a reputation as a great storyteller. As a child she displayed the imagination and love for books that would lead her later to write several of her own.

In 1865, at the age of 15, Frances, her mother, two sisters, and two brothers immigrated to Knoxville, Tennessee, where the impoverished group depended on the two boys to support them. At 16, Frances opened a school that eight pupils attended daily, paying their teacher in vegetables and eggs. Two years later she earned enough money picking grapes to buy paper and stamps for her first short story submission, which was sold to *Godey's Lady's Book*. Just four years after submitting her first short story, Hodgson published her first widely read short story in *Scribner's Magazine*. The following year, 1873, she married Dr. L. M. Burnett, whom she would divorce in 1898. In 1877, Hodgson Burnett applied the knowledge she had gained in Sal-

ford about the lives of the poor to the sentimental novel that began her career, *That Lass o'Lowrie's*. While the novel earned a respectable readership, her children's books would establish her fame.

Hodgson Burnett continued to write, earning substantial sums of money as the public gained as increasing respect for her work. Though her children's books would carry her fame into the following centuries, her romance novels were very popular during her lifetime. Her notable works included *Through One Administration* and *A Lady of Quality*, published between 1877 and 1886.

In 1886, Hodgson Burnett published *LITTLE LORD FAUNTLEROY*, a novel about a character based on her son, Vivian. The novel not only brought greater recognition to its author, it influenced the culture of her time, causing fascinated mothers to dress their sons in velvet suits with lace collars like the book's main character. In 1888, she published *Editha's Burglar* and an autobiography titled *The One I Knew Best of All* in 1917. *Little Lord Fauntleroy's* popularity endures, and it has been dramatized and reproduced in several media, as have two of Hodgson Burnett's other novels, *The Secret Garden* (1911) and *Sara Crewe*, later rewritten as *The Little Princess* (1905). Hodgson Burnett's life was often found in her books, though they were not autobiographical. Of *Little Lord Fauntleroy*, she said, "It is not a portrait; but certainly, if there had not been a Vivian there would not have been Fauntleroy." She once described a favorite childhood memory of a garden with high brick walls and a door that had long been unopened, and her love of gardening endured throughout her life. She continued publishing, producing a novel about the supernatural, *The White People* (1917). Having published the *Head of the House of Coombe* and *Robin*, in 1922, Hodgson Burnett died at her home in Long Island on October 29, 1924.

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BURNEY, FANNY (1752–1840) Frances Burney was born June 13, 1752, in King's Lynn, England, into a family described by critic and journalist William Hazlitt as a group of "wits, scholars, novelists, musicians, artists, in numbers numberless." Her birth mother died before Fanny turned 10 years old, and her father later married a woman who did not support her stepdaughter's writing. Disapproving of novels, as many of her day did, Mrs. Burney forced Fanny to burn her first effort at fiction, *The History of Caroline Evelyn*. Fanny often hinted at the tension between daughter and stepmother in her extensive journals, where she developed much of her work. By contrast, Fanny's father kindly encouraged her, although he liked to joke about her seriousness and did not believe her writing would come to anything. A member of Samuel JOHNSON's intellectual circle and a musician, Dr. Charles Burney approved of his daughter's pursuits and did not deny her the self-education that she sought. He once found a page of her journal left behind on a parlor table and teased that he would never return it. Responding to his daughter's desperate pleas, he finally returned the page, claiming that any other papers he found lying around he would post at the market square. Later, Burney's work would show great influence by her father's sense of style and writing skills. The young Fanny also found a mentor in "Daddy Crisp," a friend of her father. Mr. Crisp filled a void left in Fanny's life following her mother's death, and he became the driving force behind the writing, revising, and publishing of her work.

Burney's propensity for memorizing, and then recounting in detail and storytelling style, the conversations of others stood her in good stead when she began to write seriously. In recording these conversations, she reproduced people's characters down to their speech patterns and phrase usage. Her first novel, *EVELINA, OR THE HISTORY OF A YOUNG LADY'S ENTRANCE INTO THE WORLD* (1778), provided a mix of social comedy, realism, and wit. She based her anonymous novel on *The History of Caroline Evelyn*, burned many years earlier by Mrs. Burney. *Evelina* proved a great success, and readers assumed its author to be male. When the

truth about Burney's authorship was revealed, she became a celebrity.

Burney's second novel, *Cecilia, or Memoirs of an Heiress* (1782), brought additional fame and made Burney the first woman to earn respectability as a female novelist. Her novels influenced the development of the novel by featuring domestic comedy, which she practiced in imitation of Samuel RICHARDSON and Henry FIELDING. Jane AUSTEN would later reflect Burney's influence in *PRIDE AND PREJUDICE*. Burney's third novel, *CAMILLA, OR A PICTURE OF YOUTH*, appeared in 1796.

Burney produced work mirroring her own social and economic problems and later extended her writing to drama. Although she wrote several theatrical comedies, her father wholly disapproved of theatrical writing for women and suppressed most of her efforts. Only one of her eight plays, a tragedy named *Edwy and Elgiva*, would be produced during her lifetime. The rest of her plays would wait until the late 20th century for critical assessment; six did not achieve publication until 1995.

Burney's diaries outline a life more exciting than any novel's heroine. She served as a member of the Royal Household in 1786, becoming Second Keeper of the Robes for Queen Charlotte, a position she hated and gained release from in 1791. She married a refugee French general, Alexandre Gabriel Jean-Baptiste d'Arblay, an adjutant general to Lafayette, and waited anxiously near Waterloo for the results of the battle. After first residing in England, the couple returned to France from 1802 until 1812, when they moved back to England. She published her final novel, *The Wanderer*, in 1814 and spent time in Bath and London. Following her husband's death, she devoted much energy to editing *The Memoirs of Dr. Burney*. Burney continued writing throughout most of her 87 years, although in her last year she suffered some mental confusion. She died on January 6, 1840, in London and was buried in Bath near her husband and son.

In addition to her contributions to fiction, Burney's *Early Diary 1768–78* remains important for its accounts of Johnson as well as actor and prolific dramatist David Garrick (1717–79). *Her Diary and Letters* (1778–1840) features important accounts of court

life. By the end of the 20th century, much of her work could be accessed in electronic text.

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BUTLER, SAMUEL (1835–1902) The son of a clergyman and grandson of a bishop, Samuel Butler received religious instruction early on. His strict father contributed to a rather unhappy childhood. Butler was educated at Shrewsbury and St. John's College in Cambridge, but after graduation, his religious doubts led to a strong career disagreement with his father. As a result, in 1859 he left England for New Zealand, where he found success in sheep farming and began to recover from childhood disappointments.

A *First Year in a Canterbury Settlement*, which contained the core of the later novel *EREWON* (1872), was compiled from Butler's letters home and published in a New Zealand journal in 1863. In 1864, Butler returned to England, where he settled at Clifford's Inn. For the next 10 years he pursued painting, becoming successful enough to exhibit occasionally at the Royal Academy. By undertaking an activity of which his father had earlier expressed disapproval, Butler proclaimed his independence. His family problems led him to be critical of family connections in general, which may have contributed to his own lack of close, personal relationships; he remained a lifelong bachelor. His 1865 publication, *The Evidence for the Resurrection of Jesus Christ as Given by the Four Evangelists Critically Examined* summarized his doubts regarding Christian tenets; it also provided the basis for his later satire, *Fair Haven* (1873). As he seriously pursued an ultimately successful painting career that resulted in the display of his

work at Royal Academy exhibitions, he wrote little between 1865 and 1870.

In 1872 Butler anonymously published *Erewhon*, a book that some critics regard as UTOPIAN FICTION, while others do not classify it as a novel due to the secondary importance of plot and characterization to that of SATIRE. Butler later wrote, in a preface to the 1901 revision, that he had once complained to a friend that, compared to the great popularity of *Erewhon*, his other works had seemed "still born." His friend reminded him there existed "one charm" *Erewhon* had that his other works could never share: "The sound of a new voice, and of an unknown voice." Virginia Woolf, a great fan of Butler's work, later disagreed with that friend, noting that Butler's many artistic pursuits, while not all successful, exposed his "mind to the light," keeping him "amazingly fresh to the end of life."

In 1873 Butler published *Fair Haven*, an ironic attack on the Resurrection so subtly presented that many readers did not recognize its defense of miracles as satiric. From 1877 through 1890, he wrote a series of works attacking contemporary scientific ideas, particularly Charles DARWIN's theory of natural selection, and in support of Lemarck and creative evolution. His theories supported the idea of a specific "Life Force," rather than chance, as responsible for reproductive variations that Darwin attributed to survival of the fittest organism. In 1881, Butler published *Alps and Sanctuaries of Piedmont and the Canton Ticino*, the first of several illustrated works on travel and art. Butler's interest in music and experiments with musical composition led to an 1888 collaboration with his friend H. Festing Jones to produce the comic cantata *Narcissus*. His eclectic interests also included photography, and many of his photographs, capturing a wide diversity of subjects, from beggars to priests, treat each with a marked dignity. Thousands of his photos found a home at Cambridge College.

Pursuing an interest in the works of Homer, Butler published *The Authoress of the Odyssey*, in which he argued that a woman wrote Homer's work. He followed this with English prose translations of *The Iliad* and *The Odyssey* in 1898 and 1900. In 1899 he also published *Shakespeare's Sonnets Reconsidered*, speculating that

Shakespeare wrote the sonnets to a lover he took from the lower social class.

In 1901, Butler published *Erewhon Revisited. The Way of All Flesh*, an autobiographical BILDUNGSROMAN and Butler's only novel according to some critics, was published posthumously in 1903, the year after he died. It satirizes Victorian family, religion, and education through a tale of four generations of the Pontifex family. The book supported, if not precipitated, an early-20th-century revolt against Victorian ideals, promoting the value of individual intellect in the face of the failure of convention. One popular line from the novel sums up that thought: "All animals, except man, know that the principal business of life is to enjoy it." Heavy with the author's opinion, the work gained high praise. George Bernard Shaw called it one of the great books of the world, while Woolf added it to the works by Butler that kept him "busy planting his darts in the flanks of his age," describing his novel as differing from others in its originality and liveliness. In 1915, Butler's works enjoyed larger total sales than in any year since their publication, proof of the enduring appeal his writings held. Twentieth-century critics characterized Butler as one of the previous century's most original, and belligerent, thinkers. Twenty-first-century readers would agree, with the continued popularity of Butler's works promoting electronic text versions, available on the Internet.

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BYRONIC HERO This type of character, named for romantic poet George Gordon, Lord Byron (1788–1824), became a favorite of GOTHIC NOVEL authors, including Emily and Charlotte BRONTË. Based on Byron's character Don Juan, from the epic poem of the same name, the Byronic hero often did not adhere to the mores of his society. Generally a rake or scoundrel, he was a womanizer and adventurer who sought revenge for what he perceived as others' wrongful treatment of him. He could soften for those he loved, revealing a tender side, but for the most part remained a formidable force with which to deal. Fellow characters found themselves both attracted to, and repelled by, the Byronic hero's enigmatic nature. Surprisingly, the reader forgave the hero his loose morals, focusing instead on the development of his strength of character as he bravely encountered conflicts within himself, with others, and with his environment. While he did not always achieve victory over those forces, he inevitably gained the admiration of readers who appreciated his attempts to follow his own code. Dark, brooding, often with a mysterious background and a physicality bordering on the brute, the Byronic hero appeared a highly passionate and intelligent character. Figures such as Mr. Rochester, from Charlotte Brontë's *JANE EYRE* (1847), and Heathcliff, from Emily Brontë's *WUTHERING HEIGHTS* (1847), both qualify as Byronic heroes. In many plots, the Byronic hero must metaphorically die in order to enjoy symbolic "rebirth," often suffering a physical maiming, such as Mr. Rochester's baptism by fire in *Jane Eyre*, or a literal death and rebirth as a spirit being, such as that enjoyed by Heathcliff.



CAIRD, MONA (1854–1932) Mona Caird, considered one of the first feminist journalists and novelists, was born Alice Mona Alison on May 24, 1854, on the Isle of Wight. Mona's mother, Matilda Ann Jane Hector, came from a well-to-do family and married John Alison at age 19. Her family lived in what was then Denmark but later became northern Germany. Mona's father, a landowner, engineer and inventor, was 22 years his wife's senior and also enjoyed wealth. The Alison family later relocated to Kensington in London, where a photo of Mona reflects a confident nine-year-old, perhaps an only child. Few facts were recorded regarding her childhood, but her relationship with her mother may have been contentious, the type of relationship reflected in daughter/mother pairs in her later writing.

At 23, Mona wed James Alexander Henryson-Caird. Eight years Mona's senior, Caird came from a distinguished landed Scottish family and owned an estate, Cassencary (later Castle Cary, near Galloway), a location on which Mona modeled the settings for later writings. Its 14th-century Gothic mansion excited Caird's romantic imagination. The mansion had already been featured as the "Woodbourne" of Sir Walter SCOTT's novel *GUY MANNERING* (1815).

Caird's affection for the country was obvious in her writing, although she eschewed the lifestyle that accompanied country living, which she found stifling. Caird joined her husband at Cassencary for only two

months each year, choosing to spend most of her time as part of the London social scene. Highly independent and opinionated, she often traveled without her husband, searching for the intellectual stimulation that marked her life. Whether she found her marriage sustaining is undetermined, but friends agreed that James's lack of assertiveness made their relationship acceptable. Perhaps tellingly, Caird's fiction depicted simple incompatibility as the most common reason for a marriage dissolution.

Caird's first novel, *Whom Nature Leadeth*, appeared in three volumes in 1883 under the pseudonym G. Noel Hatton. Her second novel, titled *One That Wins* (1887), was credited simply to the author of *Whom Nature Leadeth*. Another three-volume work, *The Wings of Azrael*, followed in 1889. Caird's most famous novel, *DAUGHTERS OF DANAUS* (1894), chronicled an artistic woman's struggle to express herself, while smothered by family members that insist she follow a more traditional lifestyle. Although she eventually adopts a daughter and finds a surrogate mother to replace her birth mother, who she feels has betrayed her, her moves are shaped by a patriarchal society that overpowers her desires. Caird not only analyzed the complexity of the mother/daughter relationship, but, according to Ann Heilmann, "constructed a feminist theory of the female self and its development."

Caird's theme directly reflects the beliefs she expressed in her famous 1888 article titled simply

"Marriage" that appeared in the *Westminster Review*. In an attack against male-centered culture, she claimed that marriage and prostitution provided the framework of a religious, economic, and political system designed to leave all power in the hands of men. Until society acknowledged every woman's right to power over her own body, marriage equated to "united degeneration" in its most positive aspect and "the degradation of womanhood" in its most negative. Another publication, the *Daily Telegraph*, called for an open debate on Caird's ideas and ultimately received about 27,000 letters. The letters would later be published as a book titled *Is Marriage a Failure?* Her attack against prostitution and marriage as, according to Heilmann, "institutionalized violence against women," may have excited such public passion due in part to its publication at the same time that Jack the Ripper terrorized London. Caird served to demystify motherhood, exploding the myth that every woman was predisposed to motherhood. Thus, she opened the door to other feminists to perform closer examination of the tradition that had acted to define women's roles for centuries. By the time she published her collection *The Morality of Marriage and Other Essays* (1897), Caird had added her voice to the heated debate over Victorian feminism.

Caird had given birth to her only child, Alister James, in 1884. Her critique of motherhood suggests the maternal life brought her much conflict and little satisfaction. A nervous breakdown she suffered in the early 1890s may have been the result of her feelings of guilt over her desire to be free of the confining domestic scene. No photographs exist of Caird with young James, although pictures survived of James and his father. Such facts have encouraged the belief that Caird was not a particularly good mother. She even located her son's bedroom in the guest quarters, at the opposite end of the mansion to her own. Family mythology held that Caird presented young James with a vial of poison when he left to fight in World War I to take in case of captivity. He chose to survive various injuries and returned home having earned the rank of major following the war.

Once frail, James matured into a man who commonly stood in direct idealistic opposition to his mother. While he seemed only interested in shooting,

she forbid the caretaker to place traps and snares. He never read the books in which she advocated a world without war and guns and patriarchal control. When James married, predictably Caird had little in common with her new daughter-in-law and chose not to spend much time with the couple. As she aged, Caird's focus on mother/daughter relationships shifted from the rebellious daughter to the disappointed mother.

In 1898, Caird published another novel, *Pathway of the Gods*, followed in the early 1900s by the three shorter pieces, "For Money or for Love," "A Romance of the Moors," and "The Yellow Drawing Room." Before her death, she published two additional novels, *The Stones of Sacrifice* (1915) and *The Great Wave*, published in 1932, the year of her death.

Mona Caird left a legacy to all feminist fiction writers of protagonists reluctant to make choices. Their exaggerated feelings of familial duty and emotional insecurity represented their imprisonment within a system detrimental to women and perpetuated by a patriarchal society, which supported a marriage system Caird viewed as barbaric. She held that men needed to adopt an ethical responsibility toward women who, in their turn, should embrace the revolutionary ideal of individual rights for the female. While her works would not become important as literature until late in the 20th century, they had a strong political effect on her own society. *Daughters of Danaus* remains available in hard copy and electronic text.

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CALEB WILLIAMS, OR THINGS AS THEY ARE, THE ADVENTURES OF WILLIAM GODWIN (1794) William GODWIN's first novel, *Caleb Williams* reflects its author's anarchist belief that social conflicts could be resolved only through face-to-face discussion by offended parties; governmental bodies accomplished nothing. An important voice during

the Age of Reason, Godwin and his works were forgotten in later decades until Percy Bysshe Shelley (his son-in-law) took an interest in them. *Caleb Williams* provided an excellent vehicle for Godwin's philosophy, when his opposition not only to institutions but also to movements against them gained an audience. In addition, his use of the GOTHIC style, an approach later perfected by his daughter, Mary Shelley, in her novel *FRANKENSTEIN, OR THE MODERN PROMETHEUS* (1818), made for an exciting read.

The title character narrates the story, opening with the chilling line, "My life has for several years been a theater of calamity." He recounts a childhood of poverty and the self-education that qualified him as a secretary to Squire Falkland. A self-proclaimed "natural philosopher," Williams remarks, "I could not rest until I had acquainted myself with the solutions that had been invented for the phenomena of the universe." The compassionate Williams becomes concerned regarding Falkland's chronic melancholy and decides to delve into his master's past, hoping to help alleviate the "hasty, peevish and tyrannical" Falkland's "distemper." Williams believes these "paroxysms" are due to mental torment, rather than physical illness. Additional characters populate the early chapters, including the exotic Italian Marquis Pisani, his daughter Lucretia, and her lover, Count Malvesi. Rather than having a positive effect, Williams's discoveries turn his master against him.

Williams learns that a violent neighbor, Squire Barnabas Tyrrel, had terrorized the countryside before Falkland's arrival. Falkland's developing friendship with the district's intellectual, Mr. Clare, infuriates Tyrrel, who insults Falkland repeatedly. Clare's symbolic last name, suggesting clarity of vision, establishes him as a wise man.

Jealous of the challenge by Falkland to his "reign," Tyrrel eventually humiliates Falkland's poetry publicly, sparking a visit from Falkland to his home. Falkland hopes for peace, but Tyrrel remains disagreeable. When Clare dies from a contagious disease, he removes the only person who might have mitigated the enmity between the two squires. Falkland rescues Tyrrel's young cousin, Emily, from a fire, causing Tyrrel's bad feelings toward Falkland to escalate. Insults continue; then Tyrrel turns up dead.

Williams learns that two of Tyrrel's tenants, a man named Hawkins and his son, were convicted of murder and hanged. Although without hard proof, Williams reveals Falkland as the murderer. Afraid that Williams will reveal his secret, Falkland falsely accuses him of theft and has him imprisoned. Falkland's guilt and fear drive him to confess to the crime, which leads to his immediate collapse and death. While Williams gains freedom, he suffers guilt over having caused Falkland's death.

Godwin commented on November 20, 1832, about his writing of *Caleb Williams* on the occasion of the reprinting of *Fleetwood*, his later novel (1805), in Bentley's "Standard Novels" (No. XXII). He reveals that he first sent the manuscript to a friend for assessment, and the friend returned it with a note reading, "I return you your manuscript, because I promised to do so. If I had obeyed the impulse of my own mind, I should have thrust it in the fire. If you persist, the book will infallibly prove the grave of your literary fame." Godwin persisted in revising it anyway. He had begun the novel with a third-person point of view but decided the tale's hero should "be his own historian." He tells of reading several works about pursuit and terror as he searched for models, noting with humor that he always fancied some similarity between Falkland and Blue Beard: Both had committed horrible crimes, and Caleb Williams assumes the role of Blue Beard's wives in discovering Falkland's atrocity.

Later interest in Godwin's works led to electronic publication of *Caleb Williams*.

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CAMILLA, OR A PICTURE OF YOUTH
FANNY BURNEY (1796) As Fanny Burney planned her 1796 novel, *Camilla, or a Picture of Youth*, she determined to imitate the popular style of SENTIMENTAL FICTION, focusing on highly dramatic incidents. She intentionally shaped it as "a crying

volume" from the first words of *Ariella*, her initial title for the novel. The scenes dripped with "tender sympathy," accumulating to form the "picture of youth" referenced in her title. That phrase appears as well in the novel's final paragraph, when Dr. Marchmont thinks of Camilla's "pure innocence, open frankness" and the "spotless humor of her heart" as overriding youthful transgressions, such as past "errors" and "desperation" that occurred as products of her youth. This observation advances the happy conclusion to her novel, planned by Burney to promote its popularity. The lengthy novel features Camilla and her suitor Edgar Mandlebert, supported by numerous characters including her sisters Eugenia and Lavinia and her brother, Lionel, who mature in the modest and respectable Tyrold family. Their family extends to cousins Indiana and Clermont Lymere. They all circulate among a cast of social figures, such as General Kinsale, Miss Margland, Mrs. Arlbery, Miss Dannel, Lord Newford, and others. All promote a theme of sentimentality, based on contrived social interactions and mistaken conjecture that manipulate personal feelings and often lead to misperception, all of which are correctable by the operations of romance.

Burney planned for the marketability of *Camilla* in a way she had not with her previous works. Observing how well works of Ann RADCLIFFE captivated her public, Burney elected to incorporate the GOTHIC elements she had previously eschewed, as she wrote what she labeled her "Udolphish" volumes, referring to Radcliffe's most famous work, *The MYSTERIES OF UDOLPHO* (1794). After consulting with her husband, she determined to sell the novel in subscription form, and an advertisement for the novel appeared in *The Morning Chronicle* on July 7, 1795, seeking proposals from parties interested in its printing. Ironically, she sold its rights at the urging of her family for £1,000, and received little to nothing for reprints and later American sales. Critical reaction proved mixed; Jane AUSTEN liked it, while Horace Walpole, a noted proponent of aestheticism, found it sickening. Others praised its "highly animated scenes of life and manners," its "rich and varied characters," and general structure, but criticized its inordinate length, redundancies, and errors in grammar. While it sold out in

three months, publishers hesitated to undertake a lengthy revision printing, but one appeared in 1801. It was quickly withdrawn, however, due to questionable actions on the part of booksellers. Burney waited for a decade to be able to retain the copyright herself and produce a third edition. By 1836, at the age of 84, Burney prepared to produce a new edition in hopes of helping to support her hopelessly ill son. However, he died in 1837, and by the time the new edition appeared in 1840, the year of Burney's death, she no longer cared much about the project. Later critics labeled that a blessing, as the new edition printed in three cheap volumes, was a "shabby replica" of the original, with no incorporation of Burney's years of laborious revisions.

It revived in the 20th century with the interest of FEMINIST CRITICS and exists in print and electronic versions.

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CAN YOU FORGIVE HER? ANTHONY TROLLOPE (1865) Serialized between January 1864 and August 1865, Anthony TROLLOPE's first in his Palliser series, *Can You Forgive Her?* proved instantly popular. Based on reworked material from his failed comedy *The Noble Jilt*, its plot focuses on Victorian discontent with social attitudes toward courtship and marriage. The system forced women too often to choose between love and security, leading to the self-questioning emphasized by the novel. Although that might have proved true, Trollope's premise in the novel, that once a woman had agreed to marry a certain man she could never change her mine, did not. In a preface to a 1948 edition, Sir Edward Marsh stated he felt Trollope erred in believing that even the strictest of Victorians would expect a woman to keep her promise of love, no matter how "unworthy its object might be."

For balance and variety, Trollope features three different love triangles, one comedic and the remaining two serious. Of all its characters, Lady Glencora Palliser dominates the novel and becomes a character for which devoted readers would return to every book in the

series of six Palliser tales. Trollope's skill in developing Glencora as a woman of spirit and wit compensated for the flat treatment he affords to her aristocratic husband, Plantagenet Palliser, declared by the author to be one of his favorite characters, although readers did not share his opinion. They first met the Pallisers in Trollope's fifth Barsetshire sequence novel, *The SMALL HOUSE AT ALLINGTON* (1864). Trollope may have later regretted his introduction of Palliser as a misguided hero involved in a momentary flirtation with a married woman.

Each of the novel's love triangles involves a woman who cannot choose between two men, one representing a wild and sometimes evil personality, the other a stodgy and trustworthy one. The triangle involving the Widow Greenlow and her two suitors, Mr. Cheesacre and Captain Bellfield, serves purely for comic effect, and not a very skillful one. Most critics agree that readers may skip that narrative and miss little. It does serve to balance the other two triangles, as the widow runs away with the ne'er-do-well, while the two young women choose more wisely. Her connection to two other main characters, Alice and George Vavasor, should provide a link to the main body of the novel, but even that relation appears doubtful as the Vavasors' reputation as gentlefolk does not accommodate the widow's foolish behavior.

In the more serious and enjoyable portion of the novel, Alice Vavasor breaks her engagement to a country gentleman named John Grey, described by both Alice and the title of the third chapter as a "Worthy Man." She longs for the past excitement shared with her rascal cousin, George Vavasor, and she develops a scheme to invite him to travel with her and his sister Kate to the Continent. Grey proves his commendable nature when he "approves" of Alice's plan, even though she had been engaged to marry George in the past. The letter he writes to her on the subject contains a passage of interest to FEMINIST CRITICS:

It's a very fine theory, that of women being able to get along without men as well as with them; but, like other fine theories, it will be found very troublesome by those who first put it in practice. Gloved hands, petticoats, feminine softness, and the general homage paid to beauty, all stand in the way of success.

Alice remains enthralled with George's false charm, as he pursues her fortune, which he plans to use to obtain a position in Parliament. This appeals to Alice's desire to be a political wife, and she breaks her engagement to the devoted Grey. Her blindness to George's failings can be explained in part by the fact that she knew him originally as a brilliant, courageous, and respectable man. However, pressure from peers and his family, including the self-centered Alice, drives him to sacrifice his honor and converts him into an evil, manipulative personality. He stoops to emotional blackmail of those closest to him for money to support his "career." He embarrasses Kate by demanding that she request money on his behalf from Alice. At first taking "immense pride in the renewal of the match between her brother and her cousin," Kate knows she can no longer speak to Alice "of George as one who was to be their joint hero." He falls so far from being a hero that he even considers murdering John Grey.

While readers understand George's callow self-centeredness, they still feel little sympathy for Alice, due to her egoistic attitude and her continual insistence that others allow her to take charge of her own affairs when she obviously lacks the self-confidence to do so. Readers also find her an unrealistic character, almost as much so as the comic widow, as she makes and breaks engagements to both men twice, despite Grey's obvious superiority. Alice eventually regrets leaving Grey, particularly when she learns that he stands for election representing the borough of Silverbridge. By the novel's conclusion, the two reunite, much to the relief of readers who care for Grey, and Alice somewhat redeems herself as she considers the sacrifice that Grey makes for her: "She had no right to such happiness after the evil that she had done. She had been driven by a frenzy to do that which she herself could not pardon." Grey answers the book's title question affirmatively, and Alice gets her happy future.

The final triangle involves another of Alice's cousins, Lady Glencora, who has already married prudently to Palliser, a promising politician and heir to a dukedom. The independent Glencora, unlike Alice, becomes an instant favorite with readers. A woman of imagination, she desires a passionate mate. However, Palliser knows little of how to charm a woman, and Glencora begins

to long for Burgo Fitzgerald, the beautiful cad she had rejected in favor of Plantagenet in *The Small House at Allington*. As the narrator tells readers, "I think that she might have learned to forget her early lover, or to look back upon him with a soft melancholy hardly amounting to regret, had her new lord been more tender in his ways with her."

Burgo, a charming, egoistic womanizer, convinces Glencora to run away with him. Palliser learns of the plan and arrives just in time to rescue Glencora. He understands he must sacrifice to retain his wife's devotion, and he chooses not to run for Chancellor of the Exchequer. Instead, he takes Glencora on a tour of the Continent. There they enjoy the birth of their first child, Lord Silverbridge, who ensures inheritance of the Duke of Omnium title. Palliser proves himself compassionate when he advances the destitute Fitzgerald's landlord three months' rent, preventing Burgo's ending up on the street. He also counsels John Grey regarding problems with the Vavasors.

As in all of Trollope's novels, these characters operate with clear motivations. Although readers may not agree with choices the characters make, they find the plot realistic and believable. Sir Edward Marsh wrote that when he first read Trollope's works at the close of the century, his portrayal of English life remained true. When he returned to it, the culture had changed, but the novel offered new readers the opportunity to live fully in another era, due to Trollope's accomplished attention to exquisite detail and his devotion to capturing correctly human nature.

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CAPTAINS COURAGEOUS RUDYARD

KIPLING (1896) A predictable INITIATION/COMING-OF-AGE STORY, Rudyard Kipling's *Captains Courageous* was long a favorite among young readers, especially

boys. It features as protagonist a wealthy and spoiled American teenage boy named Harvey Cheyne. Sent away to boarding school in May by his parents and on a steamer traveling to England, Harvey becomes seasick after showing off in front of the adult male passengers by trying to smoke a small cigar. He falls overboard to be picked up by a fishing crew on the *We're Here* from Gloucester, captained by Disko Troop. The outraged Harvey accuses Troop of having stolen his pocketful of money and is disbelieving when told he must remain on the fishing ship until it docks in September. No amount of arguing and claiming his father will pay handsomely for his return can change Troop's mind. Harvey will spend the remainder of the voyage with Dan, Troop's son, learning to be a man by tackling difficult tasks at sea. The ship becomes his classroom, and Penn, Uncle Salters, Manuel, Tom Platt, and Long Jack his teachers. Some of the lessons are sobering, including his witnessing the sinking of the *Jennie Cushman* and the grief of its captain, Jason Olley, who loses his son and all his crew in the wreck. By the novel's conclusion, Harvey reunites with his family, learns the history of his father's past, which represented, according to the narrator, a history of America's settling of the West, and Dan earns a position on a ship belonging to Cheyne. In the final scene, Dan and Harvey meet several years after the adventure, when Dan has become a second mate and Harvey is attending school at Stanford.

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CARROLL, LEWIS (PSEUDONYM OF CHARLES LUTWIDGE DODGSON)

(1832–1898) Born in 1832 at Daresbury in Cheshire to a scholarly country Anglican parson, Charles Dodgson, and his wife, Frances Lutwidge Dodgson, Charles Lutwidge Dodgson was the third child of 11 and the first son. He attended a Yorkshire grammar school and matriculated to Rugby for three years. In his youth, he often entertained family gatherings and produced his own magazine of comic verse, stories, and illustrations. At Christ Church, Oxford,

from 1850 to 1855, he exercised a lifelong love of equations and relationships in a study of mathematics. His studies earned him a lectureship, but his shy nature and tendency to stutter made classroom lectures difficult and embarrassing. Although ordained in 1861, Dodgson's stutter caused him to preach rarely, and he concentrated his efforts on the production of mathematics textbooks. He also contributed humorous writing to the magazine *The Train*, signing his work "B.B.," as he did not want to reveal his identity. When the editor requested a full pseudonym, Dodgson allowed him to select from several alternatives, and the editor chose Lewis Carroll. According to Cameron Newham, Dodgson developed the name by Latinising and reversing his own Christian names: Lutwidge = Ludovicus = Lewis; Charles = Carolus = Carroll.

Dodgson loved little girls and formed a close friendship with Alice Liddell, daughter of Henry Liddell, who had assumed duties as dean of Christ Church in 1855. Entranced by her and her siblings, he took multiple photographs of the Liddell children, and in 1856 Mrs. Liddell requested that he limit his visits. However, the Liddells soon departed on a lengthy trip, and the caretaker for the children in their absence allowed Dodgson to spend as much time as he wished with them. His relationship with Alice led him to write possibly the most famous work in CHILDREN'S LITERATURE Alice's *Adventures Under Ground* (1865). Later more commonly known by the title *ALICE IN WONDERLAND*, the book revolutionized juvenile literature, acting to entertain more than to instruct, as riddles, nonsense terms, and puzzles pepper the story. The popularity and tremendous influence of the book surprised Dodgson and his acquaintances, and he followed it with a sequel, *THROUGH THE LOOKING-GLASS AND WHAT ALICE FOUND THERE* (1871), indulging his love for games by plotting the book as a chess match. A lengthy nonsense poem titled *The Hunting of the Snark* (1876) completed Dodgson's major body of work, although he also produced additional textbooks and the *Sylvie and Bruno* stories.

As a photographer, Dodgson specialized in photos of young girls. Always with the supervision and approval of their parents, the girls often appeared in various forms of undress, causing later scholars to

speculate as to Dodgson's psychological makeup. By 1880, he had stopped his photography, perhaps aware of the negative impression it sparked. However, no evidence exists to indicate any tendency toward impropriety on Dodgson's part.

As a testimony to the author's enduring popularity, a Lewis Carroll Society later emerged, and numerous Web sites are devoted to the author and his works. The books featuring Alice remain a staple of children's literature, as well as subjects for study in Victorian literature and humor. They have also been adapted repeatedly to various film and theater formats.

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CASTLE OF OTRANTO, THE: A GOTHIC STORY HORACE WALPOLE (1764)

Horace Walpole's *Castle of Otranto* proved crucial to the development of GOTHIC FICTION. As indicated by the book's subtitle, Walpole (1717–97) designed it to provide readers with a ROMANCE incorporating a dark moody villain, an endangered heroine, a hero with a mysterious past/identity, mysticism, and adventures set in a forbidding and mysterious structure. In his first edition, Walpole's preface claimed he based the book on an Italian tale. By the next edition, he admitted that the story was his own, and his preface's opening claim that

The following work was found in the library of an ancient Catholic family in the north of England. It was printed at Naples, in the black letter, in the year 1529. How much sooner it was written does not appear. The principal incidents are such as were believed in the darkest ages of Christianity; but the language and conduct have nothing that savours of barbarism. The style is the purest Italian.

had been part of a playful ruse. He continues his fun with the later claim that, "Yet I am not blind to my author's defects. I could wish he had grounded his plan on a more useful moral than this: that 'the sins of fathers are visited on their children to the third and fourth generation.'" Walpole praises the "author's" fashioning of secondary characters who prove so crucial to the plot, singling out in particular Bianca, whose "womanish terror and foibles" remain essential to the novel's final "catastrophe." When he claims that the English language does not provide a good vehicle for such "simple tales," because its narrative either falls too low or rises too high, he good-humoredly makes excuses for the melodrama necessary to the Gothic romance. Finally, he claims that the story "is undoubtedly laid in some real castle, proven by the author's frequent descriptions of the edifice's 'particular parts.'" Walpole's serious tone as he urges readers to accept as at least half true the hyperbolic effects reflects his understanding of the writer's ability to manipulate his audience.

During the 13th century, Manfred, Prince of Otranto, has assumed his rule from his grandfather, who poisoned the true prince, Alfonso. Based on prophecy, Manfred believes he must produce a male heir in order to perpetuate his family's false claim to title and property. Others are not so sure that Manfred has correctly interpreted the confusing prophecy that "the Castle and Lordship of Otranto 'shall pass from the present family, whenever the real owner shall be grown too large to inhabit it.'"

Manfred dotes upon his two children, the beautiful Matilda and the sickly Conrad. Anxious to fulfill what he believes to be the point of the prophecy, Manfred rushes Conrad into marriage to Isabella, daughter of the Marquis of Vicenza, at what his mother, Hippolita, believes to be too early an age. As the bride awaits the groom's arrival, screams echo outside the chapel, and cries including "The prince!" and "The helmet!" disturb those waiting within the church. To Manfred's horror, his son has been crushed to death by an enormous helmet covered in black feathers, "a hundred times larger" than any made for a human. Unaccountably, Manfred appears more concerned for Isabella than for his mangled son, whom the peasants carry

into the castle. When one bystander comments that the helmet resembles that worn by a black marble statue representing Alfonso the Good, a former prince, in the church of St. Nicholas, Manfred becomes incensed. Another group of peasants reveals that the helmet is now missing from the statue, and Manfred accuses the bystander of necromancy. In a move appropriate to Gothic fiction, onlookers simply accept the odd occurrence, and Manfred declares that the "magician" be imprisoned in the helmet, commanding his men to lift the edge and push him under. The crowd agrees with the verdict, convinced that the man will not die in his prison, as he can conjure up sustenance for himself. In a fury, Manfred refuses to speak with Matilda, who fears, but does not love, her father, or with Hippolita. He commands Matilda to bring him Isabella instead.

Because Hippolita remains barren after having produced Conrad, Manfred decides to marry Isabella and produce another heir. He horrifies the young princess by declaring that Conrad had not been worthy of her and that he will divorce Hippolita and take Isabella that night to his bed. Suddenly, the giant black helmet's plumes outside the window begin to wave, and Manfred hears the portrait of his grandfather, who had usurped Alfonso's rightful position, release a long sigh. When the figure in the portrait steps to the ground and beckons Manfred to follow, he understands that his castle is haunted. A door slams in Manfred's face, blocking him from contact with the ghost, and Isabella uses the opportunity to escape her pursuer.

All this action occurs in the first few pages of the novel, alerting readers to the fact that the plot will incorporate a tremendous amount of rising action. When the narrator states "Words cannot paint the horror of Isabella's situation," the audience accepts that declaration as irony, because the narration immediately does what it claims it cannot. Isabella subsequently flees the castle with the help of the young peasant Theodore, the imprisoned bystander who had escaped from beneath the helmet by squeezing through a casement shattered by the helmet's fall. Matilda loves Theodore, and she sets him free after Manfred catches and imprisons him.

Isabella's father, Frederick, also contributes to the action. Frederick's tale involves his having had a vision while fighting "the infidels" that his daughter needed his aid. Following his arrival, Hippolita proposes that Matilda marry Frederick to relieve the pain and torment at the castle. Matilda can hardly contain her distress, as she still loves Theodore, and he returns her passion, despite the fact that Isabella also loves him. The two young women discuss the love triangle, and Isabella yields Theodore to Matilda. Meanwhile, Hippolita learns of Manfred's plan to divorce her. Instead of the anger the two young women expected, Hippolita meekly accepts the plan for the good of her prince. Frederick cancels the marriage to Matilda, however, when he learns from the servant Bianca that the castle is haunted due to Manfred's past crimes and guilt. When Frederick is later overcome by passion for Matilda and returns to find her, a skeleton advises him to depart.

Manfred, rightly believing Isabella to be in love with Theodore, learns that Theodore intends to meet his love at Alfonso's tomb. He stabs the woman he believes to be Isabella, then discovers he has murdered his own daughter. Theodore, distraught at her death, reveals himself as the descendant of Alfonso. The ghost of Alfonso then grows so enormous that he destroys the castle, and in his terror, Manfred admits he has no claim to the realm. The ghost declares that Theodore is the rightful heir, and Manfred and Hippolita both depart to live in nearby convents. The newly crowned prince finally agrees to marry Isabella, as only she can understand and indulge forever "the melancholy that had taken possession of his soul."

Walpole's work remained popular within the Gothic genre and by the 20th century became available in electronic text.

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CASTLE RACKRENT MARIA EDGEWORTH (1800)

Maria EDGEWORTH broke new narrative ground with her 1800 novel, *Castle Rackrent*. While her methodology of developing an imaginary hero who writes a memoir "edited" by an author had been popular since *ROBINSON CRUSOE* (1719), she developed a new approach to setting. *Castle Rackrent* represents the first regional novel focusing on a definite identifiable place. That place was Ireland, where Edgeworth, an Oxfordshire native, lived for decades with her father. Sir Walter SCOTT praised the novel as a springboard into one of his favorite forms, HISTORICAL FICTION, a form representing large societies made up of distinct individuals, rather than stereotypical figures. Scott claimed in 1814 in "A Postscript" to his novel *WAVERLEY* that he hoped "in some distant degree to emulate the admirable Irish portraits drawn by Miss Edgeworth." William Makepeace THACKERAY declared himself in debt to Edgeworth's use of a first-person narrator blind to truth for the development of his own narrator in *BARRY LYNDON* (1844).

When Edgeworth arrived in Ireland in 1782, Constitutional Independency had been established by an Irish Parliament determined to work with England to become self-governing. The optimism supporting the wish for independence is obvious in *Castle Rackrent*, as the aging subject of its memoir, Thady Quirk, represents a past that chooses to make way for a bright new future. According to Edgeworth, she based Thady on her father's elderly steward, with whom she had spent much time. She enjoyed listening to him tell stories of the history of the family estate and the surrounding area and credited him with the natural voice she was able to project through Thady when, some time between 1797 and 1799, she composed her novel as a secret gift for her father. Retaining the area's natural dialect through Thady, Edgeworth created a lively, affectionate, and accurate picture of a happy, although dying, system of aristocratic control of Irish land. She wrote what she observed and what she heard from an older generation; her novel did not represent ancient history but rather a contemporary report that offered a sociological study of a culture long before academia found that approach of interest. Its focus on the domestic scene, and the importance of individuals as

members of defined communities, make it an early version of DOMESTIC REALISM, a form that George ELIOT would bring to maturity several decades later.

Thady Quirk is a simple man whose naiveté allows others to victimize him, but which also permits him to report his surroundings without guile. Thady has no reason to lie, and his untainted, compassionate honesty makes him a trustworthy narrator. The reader meets four different masters of the estate that Thady stewards for decades. He appreciates each master in different ways, despite the fact that each suffers from a glaring weakness that causes the eventual dissolution of the estate. The first lord, Sir Patrick O'Shaughlin, took the title Rackrent through an act of Parliament. Thady's grandfather drove Sir Patrick's carriage, and Thady never recognized Sir Patrick as the drunk he was. Instead, he describes how everyone flocked to the funeral of the beloved man, rumored "to be the inventor of raspberry whiskey." Thady also remains respectful of Sir Patrick's successor, Sir Murtaugh, who accumulated 49 lawsuits and enjoyed fighting each of them. He died ostensibly of a stroke while "sparring and jarring" with his wife, and Thady diplomatically declares himself glad to see the wife depart, suggesting she bore the guilt for her husband's problems. Murtaugh's younger brother, Sir Kit, inherits the estate, and Thady loved him as a generous individual, but unfortunately, he accrues gambling debts. Eventually, he marries a wealthy Jewish woman who, despite his hopes, does little to alleviate his debt. Although a victim of circumstances, Sir Kit's wife does not endear herself to the servants, even when the master takes a mistress and dies in a duel with the mistress's brother. Again, Thady excuses a master, blaming the wife for his death. The final master of the estate, Sir Conolly, called Sir Condry and Thady's favorite, gets much more page space than his predecessors. Like them, Sir Condry dies a sad death following attempts to bear the great costs of a political career, the indignity of having the ownership of his land challenged by others, and a great quantity of drink that set his gut on fire.

Edgeworth shapes Thady's son, Jason, as a sly attorney whose manipulative personality balances Thady's forthright one. Jason begins to benefit from Sir Kit's debts, accumulating titles to the estate where his father

works, and later tries unsuccessfully to take the estate from Sir Condry's wife. Thady, who has excused every weakness in four men undeserving of his respect, cannot excuse the greed exhibited by his son. He seems to envision their problems as honest ones in which they alone stand victimized, while Jason knowingly uses others to his own benefit. In the end, Thady remains far more loyal to his masters and the estate family than to his own son.

Edgeworth completes the novel with a comment from the "Editor" about the "truth" of the story: "He lays it before the English reader as a specimen of manners and characters, which are perhaps unknown in England." As for Edgeworth's contribution to the development of the novel, George Watson writes in his introduction that without *Castle Rackrent* and the larger novels that followed, each of which told the stories of societies, both living and dying, "the novel of the nineteenth century could not have been made."

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CATHERINE FURZE WILLIAM HALE WHITE (1893) William Hale WHITE first fictionalized his attempts to escape his childhood's Calvinistic training by writing an autobiography under the name of Mark Rutherford. He later used his own name when he published another serious exploration of the conflict caused by organized religion in *Catherine Furze* (1893), a novel that appeared in two volumes. While critics found little to praise in White's colorless style and rigid characters, they had to appreciate his complete sincerity, as through his narrator he warned readers against the "professionally religious" who rush to judge others with a self-important energy lacking adherence to any Christian tenet. His own tendency to depression appears in his protagonist, as does his fluid attitude toward the nature of religious affiliation through the conflicts suffered by several additional characters.

Ostensibly, the novel considers the passions of 19-year-old Catherine Furze, daughter during the 1840s to the largest ironmonger in Eastthorpe, "in the eastern Midlands." However, Catherine will realize her love only as a future impediment, one that she eventually accepts as too large to overcome, resigning herself to a fatalism that literally kills her. Her unrequited love for a married preacher, Mr. Cardew, is balanced by the unrequited love felt for her by her father's workman, Tom Catchpole. In an overlapping plot, Catherine must parry her social-climbing mother's desire for a "good" marriage for her while struggling to continue her relationship with an upright country family, the Bellamys, who her mother finds too "simple" for her daughter's interests. White uses the Bellamy family to symbolize a clearer-headed approach to day-to-day life contrasted with the social status so important to townspeople like the Furzes (or Mrs. Furze, to be exact). When fire destroys Mr. Furze's iron shop and home, his wife pressures him to leave the neighborhood of shop residences and move to "The Terrace," a group of new houses built at the north end of town. He does so with concerns about leaving behind loyal customers and fellow Dissenters with whom he attends chapel. A weak-willed man, he cannot stand up to his wife's badgering, so the move takes place.

Soon after relocating, Mrs. Furze sends Catherine to the Ponsonby School to learn to behave in a manner more suitable to the elevated life she foresees for her daughter. While there, Catherine falls in love with Mr. Cardew, simultaneously developing a fondness for his wife. In the meantime, Tom has fallen in love with Catherine, much to the dismay of Mrs. Furze, who deems him an unsuitable match. When Catherine returns home and is seen with Tom, she could honestly deny the romantic connection her mother assumes to be the case. She does not, believing her protest will be seen as a lie. She is also so confused regarding her feelings for Mr. Cardew that she refuses to return to school. During Catherine's visit to the Bellamys, Mrs. Furze concocts a plan with Jim, a disgruntled Furze employer jealous of Tom's value to Mr. Furze, to help get rid of Tom. Jim frames Tom for theft, forcing Mr. Furze, who remains completely dependent on Tom's help, to reluctantly fire him.

In the middle of all this turmoil, the novel's narrator remarks on the main characters' approaches to faith, taking Mr. Cardew to task for intellectualizing religion. That prevents his understanding the need for compassion while dealing with his congregation: "Evangelicalism, however, to Mr. Cardew was dangerous. He was always prone to self-absorption, and the tendency was much increased by his religion." He had felt an attraction to Catherine and encouraged her, although not intentionally, to respond to him, causing her immeasurable harm, as he tended to base his judgments "on his own imagination," when in actuality they "were not in the least apposite to what was actually before him." His intellectualism proves especially harmful for Catherine, who is at her most vulnerable, having "suddenly opened" to new experiences. She asked herself "strange questions," and needed help answering those questions from Cardew. As for Tom, he recognizes his own ignorance as a simple worker, desperately wishing himself able to share Catherine's passions in questions of faith, and not understanding why she cannot return his love. After he is fired, he finds Catherine to explain that he had been framed, and she plainly tells him that she can never love him. However, she gives him her ring to wear, explaining to him that she plans never to marry, and Tom must take solace from that fact. After Tom departs, "terrors vague and misty possessed her . . . she could not put into words what ailed her, and she wrestled with shapeless, clinging forms which she could hardly discern." White describes his own former despair when he adds that her doubts "wound themselves about her, and, although they were but shadows, they made her shriek."

Catherine falls physically ill due to the conflict she feels over Cardew, and the realization "that her life would be spent without love, or, at least, without a love which could be acknowledged." Cardew, however, suddenly realizes love for his long-suffering wife when "something came to him—the same Something which had so often restrained Catherine. It smote him as the light from heaven smote Saul of Tarsus . . . his eyes were opened." White demonstrates one way that people may redeem themselves, simply through a sudden epiphany, but they must be ready to receive it.

Mr. Furze pays for his foolish dismissal of Tom and for allowing his wife's manipulation. Following a huge

flood, which symbolizes a washing clean of past sins, his business collapses and his creditors must agree not to foreclose. He and his proud wife are forced to return to the lowly group of shop homes, having lost all they had, including their daughter.

As Catherine grows more ill, her alarmed mother calls in Dr. Turnbull, allowing the introduction of another attitude toward faith, probably that closest to White's own. Because Dr. Turnbull does not attend church, those who do consign him to a future hell, yet hypocritically summon him when their medical problems are serious. Although a materialist, the narrator explains, Turnbull represented the most spiritual of all the town's inhabitants, taking "the keenest interest in science . . . a believer in a spiritualism infinitely beyond that of most of his neighbours, for they had not a single spiritual interest." His attempts to pull Catherine's energies outside herself fail, however, and she becomes progressively more ill until she dies, but not until she asks to see Cardew, who had been away for a time with his wife. In his newfound wisdom, Cardew tells Catherine that she had saved him; she tells him the same, and the narrator declares, "By their love for each other they were both saved. The disguises are manifold which the Immortal Son assumes in the work of our redemption."

The novel concludes with Tom's name cleared of all wrongdoing and Mr. Cardew remaining devoted to his wife. The final note from the narrator reinforces the fact that the supposedly upright Cardew learned more from the experience of death than from his study of theology and ethics. White himself had tried various religions, agnosticism, and finally settled on a resignation to absorb experiences and allow them to mold him. *Catherine Furze* echoes that philosophy of resignation.

CHARTIST MOVEMENT/CHARTISM

The Chartist movement, or Chartism, refers to an English social-reform movement from 1838 to 1848, based on the belief that Parliamentary legislation could correct economic and social exploitation. In 1837, the London Working Men's Association submitted a program titled the People's Charter to Parliament, and the reform group derived its name. Chartism developed due to working-class discontent with the Reform Bill of

1832 and the Poor Law of 1834. Many saw the bills as discriminatory against workers who faced multiple abuses in the new industrialized society. Novels of the day, termed *thesis novels*, including books by Charles DICKENS, Charles KINGSLEY, Frances TROLLOPE, Benjamin DISRAELI, and Mrs. GASKELL, reflected the working-class concerns championed by the Chartists. Newspapers supporting the movement included the *The Charter*, *The Champion*, and *The Weekly Police Gazette*.

The Charter presented six demands that included voting rights for all males over 21 years of age, all of which the House of Commons rejected. That led to a petition bearing 1.25 million signatures presented to Parliament, which again rejected all demands. Over the next 10 years, organization continued, including that of a Chartist branch supporting violence, led by Feargus O'Connor, an Irish radical. The group donned red caps symbolizing liberty, carried arms and waved banners with slogans such as "He that hath no sword, let him sell his garment and bear one." Talk of organization among the Chartists alarmed the government, which organized paramilitary forces led by the Duke of Wellington to be used in case of attacks against Parliament. The Chartists then attempted a strike (which failed), and riots in 1839 resulted in many arrests. Following years of inactivity, the Chartists presented another petition to Parliament in 1848, but rather than the 6 million signatures Chartists had declared they would collect, it contained fewer than 2 million. The movement failed because of forged signatures and the discovery of Chartist armaments concealed around London, which contributed to the movement's loss of credibility.

Built on poverty, the movement was doomed to fail due to little material support. Although Chartism as such disappeared, all the reforms demanded eventually became law, thanks to continued efforts by political and social leaders. Charles KINGSLEY, among others, began in 1849 to sponsor workmen's cooperative associations, and such organization strengthened the reform drive originally begun by the Chartist movement.

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CHILD OF THE JAGO, A ARTHUR MORRISON (1896) Arthur MORRISON'S *A Child of the Jago* focused on the shameful physical and emotional environment that provided a backdrop for the many children living in London's slums. Morrison not only highlighted the abject poverty of the district, but also the violence it spawned. He renamed the "Nichol" neighborhood in London's Behnal Green the "Jago" to provide a setting for the novel that disturbed many readers. It tells the story of Dicky Perrott, a boy of the slums whose talent and motivation is stifled by his subculture. After the hanging of his father, an amateur boxer, for murder, Dicky inherits the neighborhood's violent lifestyle, with fatal results.

In his preface to the novel's third edition, Morrison notes his gratification that the kind reception to the novel did not prove unanimous. While he received "many gratifying assurances" that his goal to write a novel reflective of London's failed social system had succeeded, he also heard from some opposition. In his opinion, even the opposition signaled success, in that "there is no truth worth telling that will not interfere with some hearer's comfort." Much of the criticism came in the form of his categorization as a "realist," a label he felt detracted from his reputation as a fiction writer when applied by reproachful critics. Referring to himself as neither a statesman nor a rich man, but "a mere writer of fiction," he discharged the duty he felt toward the poor of London by bringing "the conditions of this place within the apprehension of others." He took the opportunity to lambaste his critics by grouping them as those who did nothing "by way of discharging their responsibility toward the Jago and the people in it." Clearly Morrison intended his novel, supplied with a glossary explaining "Slang and Criminal Terms," as a social statement.

Scenes intended to upset readers included those of Dicky's mother Hannah, pleading with her husband Josh not to keep an appointed fight, as she sat, baby in her lap, "wretched and helpless, sometimes putting her face in her hands." Dicky's innocence as he is drawn into the later scene, watching the fight from his window and

relaying regular reports of Josh's blows to his mother, remains poignant while driving home the nature of training he receives from his earliest years. The imagery of "the foul Jago mob, swaying and bellowing" at the fight illustrates the environment that Dicky will not escape, as does the brutal detail with which Morrison imagines the hand-to-hand combat that provides entertainment to a brutal crowd. Following the fight, Hannah leaves the baby with a neighbor named Pigeony Poll in order to attend to her injured husband. When Pigeony summons Hannah home, the narrator makes clear that Hannah lacked the instincts for such a life: "The ghost of Hannah Perrott's respectability rose in resentment." When Hannah finds the infant dead, she sits in clueless wonder with his body, as voices outside the window issue "the Jago chant": "Six bloomin' long months in a prison, / Six more bloomin' months I must stay, / For meetin' a bloke in our alley, / An takin' 'is uxtter [money] away!" The sad verse foreshadows the impending deaths of both Josh and Dicky, with the literal prison symbolizing the imprisonment of the slums.

Even the ever-present figure of Father Sturt, based on the real-life Arthur Osborne Jay, vicar of Holy Trinity, Shoreditch, to whom Morrison dedicated the novel, acts as an ironic judgment against a supposedly modern social system in which the only relief comes in the form of religion. One character in the novel does succeed in escaping the slums, as Kiddo Cook prospers by setting up a stall where he acts as an informal banker. Dicky's escape at age 17 will be of another type. On the day of Kiddo's wedding to Pigeony, Dicky thinks "it would be a comfortable thing for himself if he could die quietly then and there." A short time later, his enemy, the hunchback, stabs Dicky, but he will not identify his murderer. He answers Sturt's inquiry as to the killer's identity with the phrase, "Dunno, Fa'er." The narrator terms that response, "the staunch Jago lie. Thou shalt not nark [inform]."

Morrison may have modeled his straightforward, unbending prose on that of George MOORE, as he also anticipated the social realism of later writers. His narration distinguishes itself from that of many other Victorian novels, as it does nothing to pass judgment on the novel's characters. Along with *Tales of Mean Streets* (1894) and *The Hole in the Wall* (1902), *A Child of the Jago* represents one of Morrison's most popular works.

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CHILDREN'S LITERATURE Despite John Locke's admonition in his 1693 *Some Thoughts Concerning Education* that children needed different reading materials than adults, stories created for sheer entertainment's sake did not appear regularly in England until the late 19th century. Before then, children might read John Bunyan's *PILGRIM'S PROGRESS* (1676) or *Aesop's Fables* (published by Caxton in 1485) as cautionary and morality tales. Later, they read adaptations of their parents' reading, including Daniel DEFOE's *ROBINSON CRUSOE* (1719) and Jonathan SWIFT's *Gulliver's Travels* (1726). French renditions of fairy tales, and *The Arabian Nights*, translated in 1708, captured children's imagination with their fantasy aspects, but their sexual implications caused most English parents to ban them from their decorous homes. With few exceptions, 18th-century children's literature existed to instruct and moralize.

John Newbery became highly successful selling six-pence volumes for children in London at St. Paul's Cathedral, each volume consisting of "pretty rhymes" or tales of "Nurse Truelove," in addition to books with instruction in mathematics, history, and science. He sold the famous *The History of Little Goody Two-Shoes* in 1766, a book that taught moral actions to juveniles. His great effect could be measured when many later authors wrote of reading Newbery's works as children. Several famous pious women writers followed Newbery, all intent on developing a generation of highly self-disciplined and moral children. Mrs. Barbauld (1743–1825) worked with her brother, John Aiken, who edited the *Monthly Review*, to publish poetry and prose for her own adopted son. Their collaboration resulted in *Easy Lessons for Children* (1760), *Hymns in Prose for Children* (1781), and *Evening at Home* (1792), all featuring instructional conversations between a mother and child. Mrs. Sarah Trimmer (1741–1810), a highly religious mother of 12 children who supported the

Sunday-school movement, wrote six volumes of *Sacred History for Children* (1782–84) and founded the first periodicals for children, designed for home reading. Her most famous book, *Fabulous Histories Designed for the Instruction of Children Respecting their Treatment of Animals* (1786), contained talking characters, including Dicksy, Flopsy, and Pecksy. In 1803, she began publication of *The Guardian of Education*, aimed at a middle-class family and its servants as its audience. It advised families to resist the corrupting influence of fantasies, attacking stories from "Cinderella" to *Robinson Crusoe*. Mary WOLLSTONECRAFT's children's book, *Original Stories from Real Life with Conversations Calculated to Regulate the Affections and Form the Mind to Truth and Goodness* (1788), included beautiful illustrations by William Blake of its heroine, an unattractive tyrant assigned to control two children and assure their discipline.

With the arrival of Jean-Jacques Rousseau (1712–78), the anti-intellectualism in English children's literature broadened to include aspects of his philosophy. An orphan himself, Rousseau struggled to develop a self-identity, and his adult writings emphasized the importance of the individual who could look to nature for examples of harmony and to his own feelings as a guide to virtuous behavior. One important precept in his approach was the restriction of reading, which appeared in Rousseau's popular book *Emile* (trans. 1763). Emile discovers all necessary knowledge by following his own innate reasoning and is allowed to read one work, after the age of 12—*Robinson Crusoe*. The woman judged by many to be the most talented children's writer of her era, Maria EDGEWORTH (1767–1849), was the child of Richard Lovell Edgeworth, who raised his children by adhering to Rousseau's theories. His approach resulted in disaster for one son, but Maria survived a bizarre childhood and spent her life helping her father educate his 20 additional children from his four marriages. She cowrote with her father, then produced her own books based on the philosophy that pleasure, rather than fear, motivated children to learn. Her series of fiction included *The Parent's Assistant* (three volumes in 1798, six volumes in 1800), *Early Lessons* (10 volumes in 1801) and *Moral Tales* (1810). While she upheld a moralistic approach, Edgeworth included more

imaginative juvenile characters, all based on her siblings, than had been seen in previous works for children. Her lessons included “virtue is its own reward” and stressed that most individuals sinned due to poor judgment, rather than inherent weakness. Foolish behavior led to humiliation, punishment enough for children. Her ideas sparked an educational revolution. Edgeworth also became an acknowledged writer of adult fiction, equaling her effect on children’s education with her effect on literature when she wrote the first regional novel, *CASTLE RACKRENT* (1800). Developments in education, both public and private, affected the development of children’s literature, and vice versa.

William GODWIN (1756–1836), husband to Mary WOLLSTONECRAFT and father of Mary SHELLEY, seemed an unlikely individual to stress the value of fantasy in works for children. Described as a philosophical anarchist and a radical, he revived classics, such as works by Homer and Shakespeare, for children, all of which incorporated magic and the supernatural. They appeared as a series of chapbooks, acceptable to parents. In *Political Justice, II*, he wrote, “The imagination . . . if cultivated at all, must be begun with in youth.” He opened a juvenile library in 1805 that revolutionized reading for children, offering Aesop’s fables, Mother Goose tales, “Beauty and the Beast,” and the ubiquitous *Robinson Crusoe*. Mary Wollstonecraft Godwin encouraged brother and sister Charles (1775–1834) and Mary (1764–1847) Lamb to write *Lamb’s Tales from Shakespeare, Designed for Young Persons* (1807). Lamb also transformed *The Adventures of Ulysses* (1808), the George Chapman (1559–1634) translation, for children. Lamb argued against Godwin’s protest of the inclusion of realistic details, such as the Cyclops’s devouring of Ulysses’s men, the description of vomit, and the graphic depiction of the blinding of the Cyclops, but Lamb held firm, claiming that he could not present such a gruesome tale without featuring its more sensationalized passages. Lamb firmly believed that children raised without such images would conjure even more terrifying ones of their own. The Lambs produced additional children’s literature, capturing the childlike aspects of adult stories.

When poet Robert Southey (1774–1843) published “The Three Bears” in 1831, as part of his seven-

volume work *The Doctor*, his sobering version of the popular oral tale became a classic in its own right. Although grim, with a demonized Goldilocks who fell from the bears’ second-story window, the story caught the imagination of the reading public. By October 1853, Charles DICKENS defended fairy tales, calling on his readers to “respect” them in an essay in *HOUSEHOLD WORDS*. He need not have worried. A stream of writers challenged the sensible children’s literature of the early 19th century. Edward Lear’s *Book of Nonsense* (1846), William Makepeace THACKERAY’s *The Rose and the Ring* (1855), and Charles KINGSLEY’s *The WATER BABIES* (1863) all continued the revolution to emphasize the importance of imagination in children’s literature. They prepared the way for Lewis CARROLL’s *ALICE’S ADVENTURES IN WONDERLAND* (1865), considered the first English novel for juveniles intended solely to entertain. An industry in literature for very young children blossomed as well, with works contributed by writers such as Charlotte YONGE (1823–1901). Anna SEWELL’s (1820–78) *BLACK BEAUTY* (1877) prompted the founding of the first society to prevent cruelty to animals, and Francis Hodgson BURNETT produced her first children’s classic, *LITTLE LORD FAUNTLEROY* in 1886. Adventure stories of the late 19th century for boys grew popular, thanks to the efforts of Richard JEFFERIES, whose novel *BEVIS, THE STORY OF A BOY* (1882), among works of others, captivated young male readers for decades.

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CHIVALRY The word *chivalry* derives from the French term *cheval*, or horse, and those practicing chivalry in medieval times possessed highly developed horseback-riding skills. Dressed in armor during times of battle and known as knights, from a term that originally meant “boy” or “youth,” these chivalric

young men came to represent a local form of justice. At the fall of the Roman Empire, many chiefs assumed power in a northern Europe bereft of central leadership. Such chiefs felt hostility toward one another, as each coveted the others' land and the power that land and loyal citizens brought them. As the feudal system developed, and lords grew more powerful, they kept a careful watch on each other to retain a peaceful balance in their regions. The knights worked for their lords to help in that control. Simultaneously, the church impressed upon the feudal leaders and their knights the importance of protecting the weak, a crucial aspect of right living. Thus, the ideals of chivalry emerged. The chivalric knight practiced fair play, exhibited extreme valor, served a spiritual leader represented by the church, and an earthly master represented by his feudal lord. He practiced forbearance and modesty, extending courtesy and compassion to all. His service to a man of rank resulted in his also achieving rank, but to be worthy of honor, he had to bear up well under the demands of chivalry's lofty ideals. Often from a moneyed background, in order to practice humility a knight ignored his material possessions or the status of his family name to depend instead on others for his sustenance, choosing sometimes to eschew comfortable lodging to sleep on the ground under the stars as evidence of devotion to the pure and simple life.

The knight served as a warrior when called upon, but in peacetime often embarked on QUESTS suitable to his stature. His adventures might emerge from a pledge of love or religion, result in actions meant to right injustices, and occasionally win rewards of treasure, although most often the honors and titles resulting from completing a quest sufficed. Called knights-errant, such individuals traveled about the country seeking justice for others. All castles and households routinely extended generous hospitality to knights in recognition of their importance to society.

In some instances, even feudal lords might be seduced to commit evil in the name of greed or power. In that condition, castles that once protected their inhabitants and kept them secure became prisons, sometimes of torture and horror. A knight errant from outside the castle keep would then have to free the

prisoners, usually after confronting and defeating the castle's leader.

In some quests, knights served aristocratic women, often the wives of their leaders, and declared a chaste, or courtly, love for such ladies, to whom they pledged lifelong loyalty. They represented their ladies during contests called jousts in which knights could display their skills as horsemen, charging one another on horseback in an attempt to dismount their competitor with a weapon; long poles called lances often served as weapons of choice. Strict rules controlled such contests. For instance, horses could not be stabbed, nor could a knight who had raised his visor, the drop-down face cover on his helmet, be struck. Jousts generally drew a large attendance and often resulted, despite the safety rules, in cruel maimings of man or beast and even death. Sir Walter SCOTT featured jousts in some of his historical novels, most notably, *IVANHOE* (1819), the first of his novels to use England as a setting, even though Scott himself found jousts repugnant. Such adventures were labeled ROMANCES, originally denoting a composition written in a Romance language, those evolving from western Europe, where a blend of Latin with native languages was called *Langue Romaine*.

Stories of chivalry often grew from INITIATION plots, where a young man experienced training, usually by an aged, skilled knight retired from the field. A task would draw the trainee into duty, and in some plots, the older teacher-knight would fall to the evil that the young hero then pledged himself to defeat. Many chivalric tales grew from the British legend of King Arthur, a figure who was a blend of fact and fantasy, perhaps based on a fifth-century warrior chieftain named Riothamus. Arthur supposedly established a round table that hosted a gathering of the noblest knights. Many tales evolved that focused on the Knights of the Round Table, some involving mystical creatures, monsters, and disguises, such as *Gawain and the Green Knight*. While that story focused on an individual who had to pass a test, a second type of romantic quest featured conflict between duty and passion, such as the German *Tristan und Isolde*. A third type of romance, represented by Chretien de Troyes's *Perceval*, focused on a search for the Holy Grail and reflected aspects of the Arthurian legend.

Eventually the term *chivalry* became associated with manners rather than actions. Chivalry still connoted loyalty, skill, generosity, and devotion, without the added dimensions of warfare and horseback skills. While fiction of the 20th and 21st centuries did not feature the high sentimentality of the earlier romance genre, and readers might find the high ideals of traditional chivalry laughable, even harmful to the development of gender and self-identity, aspects of chivalry and the romantic quest continued to shape plot and characters in literature and film media.

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CHRISTIE JOHNSTONE CHARLES READE (1853) While not considered among Charles READE's major works, *Christie Johnstone* provides a delightful insight into his sense of humor. Not only does the novel's subject matter entertain, but its format also proves of interest, as Reade designed some chapters as dramatic scripts, complete with dialogue. The format grew from one of his dozen plays, titled "Masks and Faces." A writer celebrated equally as novelist and playwright, he found a way to combine his talents.

Generally described simply as a novel about a Scottish fishing village, the story focuses on Viscount Ipsden, a wealthy, effete, but unhappy young aristocrat. Reade opens conceding that some might be surprised by Ipsden's state of mind, then explaining "[T]here are certain blessings the non-possession of which makes more people discontented than their possession renders happy." Those aware that Reade was born at Ipsden House, Oxfordshire, where he matured as the spoiled seventh son and 10th child of a Tory squire, will appreciate the irony and Reade's self-deprecatory rendition of the viscount. Additional autobiographical elements exist in Reade's knowledge of the fishing life through his own Scottish herring business, as well as

in a possible love affair between Reade and one of the local fisherwomen.

Ipsden is bored; pleasure has ceased to please and amusement to amuse. He is trapped in unrequited love for Lady Barbara Sinclair, a woman with a mind "somewhat original, full of fire and faith, and empty of experience," greatly affected by writers of romance and on the lookout for a hero of sorts. She informs Ipsden, "[T]he man I marry must have two things, virtues and vices—you have neither; you do nothing, and never will do anything but sketch and hum tunes, and dance and dangle." Her pronouncement throws Ipsden into despair.

When Ipsden's butler, Saunders, becomes concerned about his master's ennui, he contacts a physician who informs Ipsden, "You have the maladies of idle minds," and he prescribes "acquaintance with all the people of low estate," directing his patient to "learn their ways, their minds, and above all, their troubles." Ipsden fears such an occupation will bore him, but he perseveres, and Saunders brings two female members of the lower class to meet him. One of the women is Christie Johnstone, and the fun of the novel begins.

Reade's description of the two unfortunates spares no detail, including each item of clothing and concluding with a description that would interest FEMINIST CRITICS: "These women had a grand corporeal tract; they had never known a corset! so they were straight as javelins; they could lift their hands above their heads!—actually!" Reade establishes the lower class, probably too romantically, as refreshingly natural and free from the concerns that burden their wealthy counterparts. A healthy dose of their various philosophies and several adventures in a world Ipsden had never known fill the prescription to return him to health.

Reade enjoys playing off stereotypes. In addition to those of the upper and lower classes, he also takes on nationalities, writing, "The Scotch are icebergs, with volcanoes underneath; thaw the Scotch ice, which is very cold, and you shall get to the Scotch fire, warmer than any sun of Italy or Spain." Johnstone represents that fire. Her passion, and that of her community, will help arouse Ipsden's own. When Lady Barbara arrives on the scene, she learns of Ipsden's good deed in offering his

entire fortune to bribe fishermen to save an endangered ship. She deems it “a noble action,” deciding that her lover is “browner and charitabler” than he had previously been. She also observes the “perilous adventure” she had longed to see, as Christie effects a dramatic rescue of her love, Charles, and Ipsden tells Barbara, “You have seen something great done at last; and by a woman, too!” Ipsden marries Barbara, as Christie does Charles, and both couples enjoy long happy lives, but it is Christie upon whom Reade expounds in his last several pages.

Reade may have attempted a comic parody that dissolved too often into melodrama, but *Christie Johnstone* contains enough humor to entertain those who appreciate his style and intelligence.

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CLARISSA, OR THE HISTORY OF A YOUNG LADY SAMUEL RICHARDSON (1747–1748) Samuel RICHARDSON published his second novel in seven volumes, the first two in 1747, and the remaining five the next year. Like his first work, *PAMELA* (1740), *Clarissa* is an EPISTOLARY NOVEL, made up of letters written between characters. While *Pamela* focused on the letters of only three characters, the protagonist and her parents, Richardson expanded his approach in *Clarissa* to focus on two sets of correspondents, Clarissa Harlowe to Miss Howe, and Robert Lovelace to John Belford, with occasional letters from additional characters. Thus, he avoided the first novel’s restricted point of view, which forced the narrator to step into the novel to explain certain circumstances to the reader. In *Clarissa*, that need no longer existed, as the two pairs commented upon each other. In the longest novel in the English language at more than 1 million words, Richardson did have to take care to avoid repetition and overlapping. While he still occasionally intervened as the “editor” to provide explanation, his voice did not prove as intrusive as in the first novel. One problem caused by the epistolary form was slow movement in the rising action, as time needed to pass between the delivery of letters.

Clarissa seemed in other ways an attempt by Richardson to improve on *Pamela*. He had expressed concern that *Pamela* may have carried the false message that “a reformed rake makes the best husband,” and he reacted to critics’ claims that Pamela’s speech and expressions were too vulgar, although that merely reflected her station as a servant. As a member of the upper class, Clarissa Harlowe was not vulgar.

A beautiful and musically inclined young lady, Clarissa is pressured by her family to marry well. When she falls in love with the misogynist Robert Lovelace, family members discourage her flirtation, as they prefer she marry Mr. Solmes. Spending about 500 pages of the novel locked in her room, Clarissa considers her situation and attempts to make a decision, although she lacks the power to act. While willing to agree not to see Lovelace, Clarissa protests her planned marriage to the elderly, mean, but quite wealthy Solmes.

Clarissa’s brother fights and loses a duel to Lovelace, who declares revenge on the Harlowes, prompting Clarissa to write and beg him to change his mind. He will comply only if Clarissa agrees to move in with the women of his family. On the verge of having to marry Solmes, she agrees to Lovelace’s plan, then backs out, but he abducts her. Clarissa assumes they will marry, but Lovelace delights in humiliating her first, trying many tactics to seduce her, all of which she repels. Clarissa shares all these events through correspondence with her best friend, Anna Howe, while Lovelace writes to fellow rake, John Belford, to assure him that he retains his reputation as a womanizer.

When Lovelace carries her away to London to what he claims will be a respectable boarding house, Clarissa hopes they will finally marry. Their destination turns out to be a brothel where, under the watch of the bawdy Mrs. Sinclair, Clarissa remains in captivity. Lovelace at last drugs Clarissa and rapes her. Before Lovelace’s attack, Clarissa had vacillated between love and revulsion for him, but after the rape, she refuses his offers of marriage. Lovelace grows desperate, as he did all along plan to marry Clarissa, but she continues to reject him.

The strain of the events causes Clarissa to fall ill and then escape from Lovelace, and the final part of the novel focuses on her vindication. Through many pages, those important to Clarissa discover the truth,

as does the only family member who believes her, a cousin, Colonel Morden. Some of her friends urge Clarissa to accept Lovelace's frantic proposals, but she stands firm. She will die from her shame, killed by her era's moral code, but her death before an audience of ardent admirers frees her to represent a shining example of virtue to others. When the Harlowes discover Lovelace's dastardly actions, Morden kills him in a duel. Others who betrayed and mistreated the innocent young woman receive their just deserts, while Clarissa lives on in her admirers' memories as a martyr. Belford, the one-time rake, reforms, becomes Clarissa's executor, and provides an edited version of her letters as an example to others.

Richardson's abundant imagery of reflection, or the gaze, locked upon Clarissa objectifies but also liberates her from the confines of self-expression. When readers see her dressed in white, they confirm her innocence; when framed by a keyhole, Clarissa's imprisonment behind close doors becomes clear; when caught kneeling in prayer, her devout attitude cannot be faked.

The massive rising action, climax, and denouement take place over less than a year, during which times the correspondents produce hundreds of letters. Richardson appreciated the epistolary approach for its immediacy and inherent sense of the urgent, spoken by his characters through their own writing. Richardson confessed to shocking himself with the development of Lovelace's evil character. His talent at building tension was so great that many readers admitted to pleading aloud with Clarissa not to give in to Lovelace. Henry FIELDING, a jovial critic and satirist of Richardson, reviewed the first two volumes of *Clarissa* and wrote to Richardson, requesting that he not kill his heroine. Samuel JOHNSON labeled the novel as "the first book in the world for the knowledge it displays of the human heart."

For all of Richardson's sermonizing in his novels regarding high moral behavior, he revealed his fascination with the prurient details involved in seduction. He converts readers into voyeurs, as well, in the rape scene, for instance. The door to Clarissa's room remains open, and the women who live in the brothel walk back and forth in front of it, watching the act in progress and inviting readers to do the same. Accord-

ing to Lionel Stevenson, the English poet Samuel Coleridge later expressed a view that many shared. He supposedly admitted vexation when forced to admire Richardson's works, while at the same time declaring Richardson's mind "so very vile . . . so oozy, so hypocritical, praise-mad, canting, envious, concupiscent." Although not vulgar on the surface, Richardson's works gave way to the next stage of novel writing, led by Tobias SMOLLETT, in which vulgarity would reign. However critics judge Richardson's motives, they continue to admit to the popularity of his writing, readily available into the 21st century in print version as well as electronic text.

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CLASS STRUCTURE/SYSTEM England's marked class system, a subject of much of British fiction, has a long history. It began under the reign of England's first Norman king, William I "the Conqueror." William ruled from 1066–87, inheriting the task of beneficially mixing Norman elements with those of the Saxon culture, the group in power since the Romans departed England in the sixth century. William introduced the feudal system in which certain elements held power over others based on the ownership of land. He also introduced the French language to the upper classes, and it became a staple at court, while Latin became the language of choice for literature.

The order that dictated the power of the landed over their workers became a positive aspect when England faced threats of invasion by other countries. However, its inherent internal divisions further developed between classes of England's peerage, those who inherited aristocratic titles along with their land, and the workers. The system's influence marked England's parliamentary government through the 20th century. Parliament contained two separate bodies, the House

of Lords and the House of Commons, based on the ancient definitions of class. The former represented the interests of the aristocracy and consisted of inherited seats; the latter, those of the nonaristocratic "commoner," with elected seats. The highest political office holder, the prime minister, always came from the House of Commons because of party affiliation. Radical change did not occur until 1999 when the House of Lords became, with the exception of two seats, an elected body, and a move to greatly reduce its judiciary power began in 2004.

The decline of feudalism in the 14th century led to the rising of a middle class, workers who became business owners employing other workers, most in trading goods and other maritime-determined activities. As sea trade increased, England distributed its growing wealth throughout the middle class. A national language emerged, its use distinguishing educated classes. Speech marked by "uncouth" dialect distinguished the noneducated citizen.

Fiction of the 17th and 18th centuries often focused on scandals among the upper classes, in which a person born to a lofty social station failed through seduction, slander, betrayal, or personal greed. Samuel RICHARDSON was among those writers whose fiction focused on the seduction of young innocent women by "distinguished" males. Much early fiction appealed primarily to the upper classes that enjoyed an education and could read well. Comic fiction in the form of BURLESQUE and SATIRE grew in popularity, along with the availability of education to all classes. Examples include novels by Henry and Sarah FIELDING, and later Tobias SMOLLETT, who vulgarized the adventure novel. Others introduced the exotic appeal of the Orient, one of the best known being Samuel JOHNSON, who wrote mainly from his imagination. As the English civil-service system grew, those employed in ambassadorial or military duties, such as James MORIER, wrote of their experiences. English readers envisioned the cultures of India and other areas of the Orient as less civilized than their own, adding further striation to social class divisions. The appeal of realism grew, and crime, politics, and social reform became acceptable subjects for fiction among all classes.

At the turn of the century, workers relocated to city factories following the INDUSTRIAL REVOLUTION, during

which time distinctions between the rich and the poor grew more pronounced. A quiet, yet firm, emphasis on class separation arose in the fiction of Mary BRUNTON, who prefigured anticipated fiction by Jane AUSTEN. Austen abandoned the old-fashioned romance, with its stereotypical view of women, to introduce a thinking woman protagonist from the upper middle class, well aware of her stigmatization by society. Her social satire emphasized the hypocrisy of the upper classes and their social exploits. She featured the marginalization of women due to a misogynistic class structure that blocked women from inheriting property and forced them into marriage as a business venture.

As realistic fiction flourished, novelists exercised their social consciences by focusing on the crippling results of poverty, particularly in London. Abuse of city workers included abysmally low pay, resulting in slums where crime thrived and inhabitants suffered scant medical care and social support. Novelists from the 1840s, their literature later labeled "problem fiction," featured the poor to attract public concern over that segment of society's shameful living conditions. THESIS NOVELS that preached against abuses proliferated, often focusing on worker movements such as the CHARTIST MOVEMENT. Contributors of often DIDACTIC literature included Charles DICKENS, Frances TROLLOPE, Benjamin DISRAELI, Elizabeth GASKELL, and Charles KINGSLEY. By "putting a face" on the ravaged poor through their fictional characters, these authors, and many others, advanced the causes of the lower classes.

Romances, SILVER-FORK FICTION, and DOMESTIC REALISM focused on class divisions separating lovers from different financial backgrounds. Attitudes varied over the propriety of intermarriage between social classes. For instance, a man might marry a woman of a lower class, thus elevating her to his own, but rarely would society approve a marriage between an upper-class woman and a lower-class man. The children of such "mixed marriages" also faced challenges by an unforgiving culture, featured in fiction. The authors mentioned above included romantic emphases in their novels, as did Edward BULWER-LYTTON and Mrs. Catherine Grace GORE. Victorian fiction, in addition to taking an interest in proper social interaction between the classes, focused on the social effects of division in

the church, with authors such as Anthony TROLLOPE excelling in use of that theme. Joseph CONRAD questioned England's IMPERIALISM, and its instinct for taking advantage of cultures less developed than its own. Samuel BUTLER, among others, also satirized the English colonial instinct and the assumption that science, particularly the theories of Charles DARWIN, advanced man's self-knowledge. Henry Rider HAGGARD, on the other hand, produced wildly popular adventure fiction that highlighted the idea of the noble savage, popularizing imperialistic and racist views as necessary to the world's civilization.

As the 19th century closed, writers had developed a strong heritage that focused on class divisions, social customs, and civic laws, all designed to separate and classify individuals into lesser and more desirable groups. While some authors attracted attention to such divisions in order to alleviate the resultant suffering of those considered "subhuman," others featured the class system to advance their own success as popular writers or their approval of exclusivity based on materialism and/or genetics.

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CLOISTER AND THE HEARTH, THE CHARLES READE (1861) Charles READE's popular historical romance, *The Cloister and the Hearth: A Tale of the Middle Ages*, represented the labor of two years. Reade was hired in 1859 by the publishers of *Once a Week* to help that periodical compete with Charles DICKENS'S *ALL THE YEAR ROUND*. Dickens had deserted those same publishers when he abruptly discontinued *HOUSEHOLD WORDS* in 1859, having led the publication to success by publishing his own work

in serial form. The publishers would have preferred to hire work from Anthony TROLLOPE, at that time engaged by *The CORNHILL MAGAZINE*. Because Reade had enjoyed recent success with *IT IS NEVER TOO LATE TO MEND: A MATTER OF FACT ROMANCE* (1856), the publishers turned to him to contribute to *Once a Week*. Reade began a serial titled *A Good Fight*, which he based on the early life of Gerard Eliason, Dutch father to Erasmus. However, an argument with the publication's editor over changes made to Reade's manuscript prompted the author to conclude the series abruptly. He decided to continue with the plot and advance his interest in 15th-century history, so, secluded at Oxford until 1861, he produced *The Cloister and the Hearth*, an extension of his previous serial at five times its length.

Reade's background in SENSATION FICTION allowed him to exploit the dramatic aspects of the many adventures of Gerard, and he structured the novel much like the old PICAESQUE. With heightened emotion, he produced a book that embodied the spirit of pre-Renaissance times, emphasizing the human desire to move forward, both intellectually and artistically. Reade's scholarly efforts are obvious in his attention to authentic detail of the era, but those details never become tedious. An example is the description of a confectionery "on a Titanic scale," served by Philip "the Good," Earl of Holland, at a celebratory feast: "cathedrals of sugar, all gilt and painted in the interstices of the bas-reliefs; castles with their moats, and ditches, imitated to the life; elephants, camels, toads; knights on horseback, jousting; kings and princesses looking on; trumpeters blowing; and all these personages delicious eating." *The Cambridge History of English and American Literature* comments that "the documentary method" proves triumphant in Reade's novel, adding that Reade rises above his morass of research "to view as from a peak the dawn of the renaissance over medieval Europe." Critics found his book most appealing in reflecting the curiosity of Reade's own age, the excitement over new discoveries and inventions, even though set centuries earlier. At the time of its publication, Walter Besant stated in an introduction to the novel that the book was Reade's greatest work. He declares it better than HISTORICAL FICTION by Sir Walter SCOTT, noting that the reader of *The Cloister and the*

Hearth “breathes the air just before the Great Dawn of Learning and Religion; it is still twilight, but the birds are twittering already on the boughs; it is a time when men are weary of the past; there is no freshness or vigour in the poetry; all the tunes are old tunes.”

As with Reade's other books, this one reflected autobiographical elements. In the rising action, Gerard loses touch with Margaret, the woman he loves, due to the plotting of his own family and the local burgomaster, Van Swikten, guilty of defrauding Margaret and her father of their fortune. Forced to flee Holland, he goes to Rome and, as an artist, meets with an honored reception and gains a certificate to marry Margaret. When he returns home, Van Swikten has him arrested, and his plans for marriage to the pregnant Margaret are ruined. He escapes and returns to Italy with documents that prove Van Swikten's guilt.

As he wanders through Europe, he joins a soldier, Denys, and after several adventures, Denys returns to Rotterdam with a letter for Margaret. She and Gerard's parents are reconciled and summon Gerard home, but Van Swikten prepares a forged letter to Gerard, informing him that Margaret has died. Inconsolable, Gerard indulges in wide-ranging debauchery, blaming the church for his problems. Rescued from a suicide attempt at drowning, Gerard comes into the care of Father Jerome and eventually becomes a Dominican monk, a position that prohibits his marriage. Reade himself had become a Fellow of Magdalene College, Oxford, an appointment that carried with it a requirement that he remain unmarried. He condemned adherence to such severe rules in the novel, suggesting the same condemnation of such controls still exercised centuries later.

Known as Brother Clement, Gerard gains a reputation for his art and language skills and eventually returns to his homeland. He sees Margaret and confronts those who had deceived him, after which the dying burgomaster returns Margaret's fortunes. Brother Clement explains they can never marry, but Margaret leaves their son in his cell. Not knowing the child's identity, Brother Clement shows him affection, after which Margaret reveals the child is his. She swears never to interfere with Brother Clement's brilliant career and dies of the plague when Little Gerard is school age. Brother Clement also dies in the Domini-

can convent, and their orphaned son matures into the great Erasmus.

In early printings, Reade engaged in creating a format suggesting his background in drama. He inserted various typographical techniques for emphasis, including tiny type when characters whispered and all capital letters for important passages. That technique also reflected on the protagonist's talents for manuscript calligraphy and illustration featured in the novel. The chapter structure depended heavily on dramatic scenes, and most ended abruptly, imitating the fall of a theater curtain. Such a format may put off modern readers, as might Reade's complicated dialogue with abundant anachronisms, as when Gerard tells his QUEST guide, Denys, “So prithee call me at the first blush of rosy-fingered morn, and let's away ere the woman with the hands be stirring.” They may also chafe at the coincidence that dooms the lovers, as Reade shapes his fiction to suit history. The rendition does provide ready material for application of MARXIST, FEMINIST and NEW HISTORICAL criticism, with its obvious power structures, strict gender roles, and reflection of Reade's own era and interests.

Although Reade's works no longer enjoy the popularity afforded them in the 19th century, *The Cloister and the Hearth* remains easily available in both print and as electronic text. Of all Reade's works, it is the most read in the 21st century. *The Cambridge History of English and American Literature* states that it escapes true classification, suggesting the novel's whole far outweighs the sum of its parts. It concludes its entry on the novel by stating that “the age must be rich indeed” which can consider Charles Reade a minor novelist. By the time of the 1944 edition, the introduction ranked Reade “not among the great novelists,” noting his characters as “picturesque rather than psychological” and pointing to the novel's sensationalism as a weakness.

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COLLINS, WILKIE (1824–1889) Considered crucial to the development of modern DETECTIVE FICTION, Wilkie Collins was the eldest son of landscape painter William Collins. He was named for his father's friend and Wilkie's godfather, the painter David Wilkie. Collins had a conventional early education in English private schools, but gained an artistic education while touring Italy with his family from 1836 until 1838. Upon his return, he continued his education at Mr. Cole's boarding school until he apprenticed to a tea merchant in 1841. To help pass the time during monotonous work, Collins wrote an erotic novel set in Tahiti that was never published. When he showed his father a section of an historical romance based on the fall of the Roman Empire, William Collins agreed to let Wilkie abandon the tea business.

In 1846, Collins began law study at Lincoln's Inn. Although he never practiced, his legal knowledge proved a valuable resource for his later novels. A year after his father's death, he published *Memoirs of the Life of William Collins, Esq., RA* (1848); the biography was in response to his father's request, and the Collins family paid publishing expenses. After that project, Collins became one of the first writers to consciously and rationally choose writing as his vocation. He studied writing as he would any trade and gave as much attention to the logistic and financial details of publishing as he did to creating his material. He understood his goal as entertainment, not art.

Living with his mother, Collins used his ample inheritance to support a full-time writing career. He published his first historical novel, *Antonina; or the Fall of Rome* (1850), at 26 years of age. His second novel, *Basil: A Story of Modern Life*, published in 1852, was a melodramatic suspense novel in which he began to develop his distinctive style. To enhance authenticity, he traveled by bus around London, listening to conversations and later recording parts he thought he might use. With its roots in Collins's admiration of sensational French drama, the novel's plot proved unrealistic, but its first-person narrative added plausibility. In

Basil's preface, Collins explained that extraordinary events and people provided just as valid writing material as did the everyday events of common individuals. This theory became the basis for his development of SENSATION FICTION. His third novel, *Hide and Seek*, or *The Mystery of Mary Grice*, published in 1854, is considered his first true mystery novel.

During the early 1850s, Collins met Charles DICKENS. The two may have affected one another's work, as both employed gloom and horror in GOTHIC settings. In addition, for *Hide and Seek* Collins borrowed from Dickens his *BLEAK HOUSE* plot point of the questionable parentage of an illegitimate girl. Dickens later used Collins's plot line of two men with similar appearance serving as substitutes for one another in his *A TALE OF TWO CITIES* (1859), but Dickens's treatment of the historical scene and the plot's tragic conclusion elevated it above sensation fiction. They often collaborated, and Collins frequently published short fiction, including *The Dead Secret* (1857), in Dickens's periodicals, *HOUSEHOLD WORDS* and *ALL THE YEAR ROUND*. The two were close friends personally and professionally, often traveling together, and Dickens served as mentor to the younger author. They collaborated on at least two melodramas, *The Lighthouse* (1855) and *The Frozen Deep* (1857), in which they occasionally performed. The two remained close friends until Dickens's death in 1870, and some consider the loss of his mentor one cause of the decreased quality of Collins's late works.

Collins is best remembered for the series of popular mystery novels he wrote in the 1860s. The first, *The Woman in White* (1860), the first of the Victorian sensation novels, exhibits the detailed and meticulous plot for which Collins became known. It appeared as a magazine serial in London in *All the Year Round*, simultaneously published in Paris and New York, catapulting Collins to fame. *The Woman in White* was followed by *No Name* (1862), *Armada* (1866), and *The MOONSTONE* (1868), considered the first modern detective novel. T. S. Eliot, for one, described *The Moonstone* as "the first, the largest, and the best of modern English detective novels." In it Collins uses constantly shifting perspectives to reveal the intricate details of the plot, involving an editor/narrator who turns out to be intimately involved in the novel's key

events. Some modern readers also see in it issues of social and gender class and status.

Some identify the real “woman in white” as Caroline Graves, a woman who Collins apparently met in circumstances similar to those recounted in the novel. Except for a period from 1868 until 1871, the two lived together from 1858 until Collins’s death. They never married, and Collins referred to Graves as his housekeeper, although the relationship clearly exceeded what that title implied. Collins also had a long-term relationship with Martha Rudd, with whom he fathered three children. Although he maintained households with both women for years, and they may have all lived together at some point, details of the relationships remain unclear.

Collins produced an additional 15 novels after 1870 to a lukewarm reception. He suffered considerably in later years from ill health, especially gout. He also maintained an opium addiction for the last 27 years of his life.

Today’s readers best remember Collins for his contributions to the mystery novel and sensation fiction, especially his clever and detailed plots and his experimentation with different narrative techniques. Later novelists such as Robert Louis STEVENSON would adopt the sensationalist approach but apply a more graceful style, rejecting its crude sadistic and horror elements, while Sir Arthur Conan DOYLE, a devotee of Stevenson, combined Collins’s mystery technique with a more energetic style. Collins also contributed the witty advice to novelists: “Make ’em laugh, make ’em cry, make ’em wait.” *The Moonstone* and *The Woman in White* are available in electronic text; both have been dramatized for stage and screen.

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COMING-OF-AGE See INITIATION/COMING-OF-AGE STORY.

COMING RACE, THE EDWARD BULWER-LYTTON (1871) In Edward BULWER-LYTTON’s 1871 novel, *The Coming Race*, later classified as SCIENCE FICTION, the author writes a futuristic novel that complemented his HISTORICAL FICTION. In this plot, often considered a SATIRE on Charles DARWIN’s evolutionary theory, an American mining engineer travels to Earth’s center after a miner acquaintance tells him of descending into a crevice and spotting a mysterious light, which appeared to come from within the depths of the Earth. The narrator/protagonist agrees to accompany the miner back into the “abyss” to investigate, but after arriving, the miner dies in a fall, and the narrator immediately encounters “a vast and terrible head, with open jaws and dull, ghastly, hungry eyes” belonging to a monstrous reptile, “infinitely larger” than a crocodile or alligator. Thus begins his QUEST, which includes encounters with winged creatures that have human characteristics, such as the power to learn English. They control a mysterious energy, called “vril,” which Zee, a female member of the College of Sages, attempts to define for the narrator. No English term equates to vril, but the narrator explains it as electricity that also “comprehends in its manifold branches other forces of nature,” such as “magnetism, galvanism, etc.” Vril gives the creatures incredible powers, including the ability to influence the weather and to “exercise influence over minds, and bodies animal and vegetable, to an extent not surpassed in the romances of our mystics.” Following the novel’s publication, the term *vril* became associated with strength and was incorporated into names of elixirs, such as Bovril, a beef broth with additives believed to benefit humans.

In addition to monsters, the narrator encounters all the elements expected of science fiction, such as altered natural forces, futuristic domiciles and machines, including “automatons,” or robots, and utopian conditions, including a lack of poverty and illness. All this is achieved, however, by conformation to certain rules that prove restrictive of personal freedom. The narrator pronounces that the social system governing “the Vril-ya prohibits their development of

individual greatness, such as that observed in Hannibal, Washington, Demosthenes, Webster, Wendell Holmes, Shakespeare and Moliere."

The protagonist offers a lengthy discussion of the culture's language and relays several myths relating to philosophy and the origin of the species, which grew from the "Wrangling Period of History," during which time some believed the frog race preceded the human. The theories that follow form the basis for analysis of the novel as a satire against evolution; one learned figure informs the narrator that two schools rage "against each other, one asserting the An (man) to be the perfected type of the Frog; the other that the Frog was the highest development of the An." In addition, "moralists were divided in opinion with the naturalists, but the bulk of them sided with the Frog-preference school," because in moral conduct there was "no doubt as to the superiority of the Frog." Eventually romance with one of the foreign beings tempts the protagonist, but he predictably rejects that opportunity in order to return home.

While its detail may prove tedious to some readers, the novel offers an entertaining look at early science fiction with an editorial bent that concludes with the narrator longing to depart Utopia and return to his own flawed culture. MARXIST CRITICS find interesting the lack of financial structure in the perfect world and perhaps even the ironic setting, where a civilization has literally moved underground in order to reach perfect equitable order. FEMINIST CRITICS note that primarily female professors make up the College of Sages, specializing in "philosophy, the history of remote periods, and such sciences as entomology, conchology, etc." The female's better-perfected "nervous organization" renders her especially perceptive to the powers of vril, a trait supporting the traditional engendered attribution of intuition to women. PSYCHOANALYTIC critics note the descent into space intellectually controlled by women with the masculine intrusion into the space by a human man.

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CONRAD, JOSEPH (1857–1924) Joseph Conrad, highly acclaimed writer of late-19th- and early-20th-century English literature, greatly influenced future generations. His innovative style, most notably his use of an intermediate narrator and of changing points of view, and his focus on the psychological and moral state of his principal characters, proved distinctive and comparatively unusual. Perhaps the most surprising aspect of his writing was that Conrad composed in English, a language he did not learn until in his 20s.

Joseph Conrad was born Jozef Teodor Konrad Nalecz Korzeniowski in 1857 to Polish parents living in the Ukraine. His parents, Apollo and Ewa, were descended from Polish nobility who lost their lands due to their opposition to Russian rule. His parents were educated and politically active, and Apollo provided his son reading material that included fiction by Charles DICKENS and James Fenimore Cooper, in either French or Polish. While Conrad was still quite young, Russian authorities arrested and imprisoned his father for opposition activities. After seven months in prison, in 1862 Apollo gained release and exile with his family to a remote Russian province.

Conrad and his mother soon fell ill, and authorities permitted the family to relocate to a warmer southern climate in a small village near Kiev. His mother died there of tuberculosis in 1865. His father's health also deteriorated, and Apollo and Conrad returned to Poland in 1867, where Apollo died of tuberculosis in 1869. Conrad's elder brother, Tadeusz Bobrowski, assumed responsibility for Conrad. However, he spent most of his remaining adolescence with his grandmother in Poland, because his uncle's estate was in the politically repressed area near Kiev.

Conrad's primary language was Polish, although he learned sufficient French to read voraciously in both languages from a young age. While his physically and politically difficult childhood left problematic wounds, it also produced in Conrad an awareness of, and an interest in, the difficulties of a moral life and the struggles necessary to maintain ethical values in the face of authority. These themes of ethical struggle, of doomed resistance, and of fidelity and loyalty he later stressed in his writing.

By the age of 14, Conrad decided he wanted to go to sea. Despite his uncle's objections, he left home at 17 and made his way to France. He spent the next four years either at sea or ashore in Marseilles. During this time he met the man on whom he would base several romantic characters, a Corsican named Dominic Cervoni, and the two engaged in daring adventures that included gun running, some of which proved disastrous. According to his uncle, the author attempted suicide in 1878 due to what he viewed as a waste of his previous years, but that same year began working on English ships and learning English. Between 1878 and 1886, he sailed in the South Pacific, the Indian Ocean, and the Mediterranean, experiences he later drew from extensively in his novels. In 1886, he received his master's certificate and became a naturalized British citizen.

Conrad's first command came in 1888, and on May 6, 1890, he left France on a sailboat for the coast of the Congo. His Aunt Marguerite Poradowska had used her influence to obtain a captain's commission for Conrad on a steamer. During a lengthy journey down the African coast, he worked on the ship *Almayer's Folly* and eventually met Roger Casement, a man who hoped to combat the Arabian slave trade and develop a railway from the coast to the inner Congo. Promised a command position on a steamer that never materialized, Conrad served as mate on a small steamboat that moved down the Congo River. The excursion fulfilled a desire Conrad first felt at age nine, according to his later memoir, *Some Reminiscences* (1912): "while looking at a map of Africa of the time and putting my finger on the blank space then representing the unsolved mystery of the continent, I said to myself with absolute assurance . . . When I grow up I shall go there." However, the trip discouraged Conrad as he discovered the abuse of native workers by colonialists.

Conrad's dislike of the area increased after he met a dissipated agent named Klein, who died shortly thereafter, and the steamboat carried his corpse for the next four weeks during its return trip. Conrad wrote to his aunt in a letter later included in *The Collected Letters of Joseph Conrad*, "Everything here is repellent to me . . . Men and things, but above all men." Ill with dysentery, Conrad returned to England. His Congo experiences

proved crucial to the later writing of *Heart of Darkness* (1902), considered his signature work.

In 1892, Conrad became first mate on a ship that made two long voyages to Australia. He finally ended his sea career in 1894, in large part for lack of work, but also because he had completed his first novel, *Almayer's Folly*, published in 1895. In addition, in 1895 Conrad married Jessie George, with whom he had two sons, Borys and John.

Almayer's Folly proved reasonably successful, in part because it provided an exotic adventure and a love story with a happy conclusion. The novel also introduced many of the traits that would become distinctive of Conrad's work. In his vivid description of Sambir, Conrad creates an atmosphere of stagnation, decay, and doom that conveys the violent and threatening state of nature and life. Conrad followed *Almayer's Folly* with *An Outcast of the Islands* (1896), in which he continued to develop his distinctive writing style and technique.

In 1897, Conrad published *The Nigger of the Narcissus*, inspired by his experience sailing on the ship the *Narcissus* in 1884; it was widely regarded as his first significant work. Henry JAMES described it as "the very finest and strongest picture of the sea and sea life that our language possesses." The novel presents a striking and troubling look at ideological conflict and class conflict. He then began his busiest writing years, a period extending to 1911.

In 1900, Conrad published *Lord Jim*, firmly establishing his reputation as a significant writer. In this complicated novel, Conrad introduces Marlowe, an observer, as an intermediate sometime-narrator. The book follows the story of Jim, a former seaman seeking to redeem himself for an apparent act of cowardice performed years earlier. Its narrative employs multiple reflective perspectives and can be read as a reflection on honor, integrity, bravery, shame, and redemption, as well as a commentary on colonialism. It later became a staple of English literature classes.

Conrad continued writing a number of significant novels, publishing both *Typhoon* and *The Heart of Darkness* in 1902. The latter again used the character Marlowe and drew on Conrad's experiences in the Congo almost a dozen years earlier. A major work, *Nostromo* (1904), explored man's corruptibility. Conrad followed

that work with the politically themed novels *The Secret Agent* (1907) and *Under Western Eyes* (1911). While Conrad's novels received some critical acclaim and the praise of other writers such as James and John Galsworthy, they did not sell well, and Conrad struggled financially. However, in 1913 he published *Chance*, a love story involving a romantic sea setting that brought popular and financial success. In 1914, he visited his birth nation of Poland with his sons, but had long before declared himself loyal to his adopted country and its language. Other significant works included *Youth* (1902), the biographical *The Mirror of the Sea* (1906), *The Secret Sharer* (1909), *Victory* (1915), *The Rescue* (1920), and *The Rover* (1923).

By the time of his death in 1924, Conrad had achieved popularity and adulation as a leader in the modernist school of literature. He made a successful and highly popular tour of the United States in 1923, was offered, but declined, knighthood in 1924, and was buried at Canterbury when he died later that same year. His work suffered some decline of interest in the 1930s but has received ever-increasing critical attention since then. Authors such as James Joyce, T. S. Eliot, Graham Greene, Virginia Woolf, and Ernest Hemingway all proclaimed their debt to Conrad. Critics now consider him one of the great modern writers of English literature, and his works remain standard fare in most high school and college English curricula; several exist in electronic text format.

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COPYRIGHT ACT OF 1710 Until the 16th century and the appearance of the printing press, printed documents required no particular protection. When printing became popular and its use spread, England feared the publication of inflammatory materials by the enemies of the king. The Licensing Act of 1662 authorized the Stationer's Company, an exclusive guild whose members consisted of printing companies appointed by royal decree. Part of the agreement between members allowed one to print material and remain competition-free; no other printer would duplicate that publication. Only those select members could print books, and the content of those books remained under close review and control by the royal court. The Stationer's Company established a register of licensed books, along with the requirement to deposit a copy of the book to be licensed. This arrangement changed when Parliament passed the Copyright Act of 1710, sponsored by Queen Anne, who ruled 1702–14. The Act allowed authors to control the publication of their own works for a set number of years. The first copyright law to resemble those that later became commonplace, it liberated printers from strict censorship and left the rights to their works with authors. Known as the Statute of Anne, it read in part:

every such Offender . . . shall Forfeit One Penny [sic] for every sheet which shall be found in his, her, or their Custody, either Printed or Printing, Published or Exposed to Sale, contrary to the true intent and meaning of this Act, the one Moiety thereof to the Queens [sic] most Excellent Majesty, Her Heirs and Successors, and the other Moiety thereof to any Person or Persons that shall Sue for the same.

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CORNHILL MAGAZINE, THE In 1860, founder and publisher George Smith hired William Makepeace THACKERAY as the first editor to write and critique material for *The Cornhill Magazine*. Eight other men worked as editors until the last issue appeared in 1900. Thackeray devoted issues to polite, family-oriented entertainment. He once censored a poem by Elizabeth Barrett BROWNING and terminated a John Ruskin series, both because of content he believed too strong for his family audience. In the two years that Thackeray served as editor, he published his own first serial novel, *Lovel the Widower*, as well as his two novels, *Denis Duval* and *The Adventures of Philip*. Thackeray also requested that Anthony TROLLOPE provide the magazine's first serial. Trollope felt so honored by the request that he wrote the fourth Barsetshire novel, *FRAMLEY PARSONAGE*, for *The Cornhill Magazine*. Trollope's novel received a great deal of credit for the magazine's popularity.

By 1870, competition from other publications reduced circulation from 100,000 to 20,000. After 1871, the magazine's focus altered, and it enjoyed a reputation for high-class literary criticism under the editorial leadership of Sir Leslie Stephen (father of Virginia Stephen Woolf) until 1882. During that time, publication included the early work of Henry JAMES (*WASHINGTON SQUARE* in five parts and his *The Siege of London* in two parts), in addition to writing by Thomas HARDY (*FAR FROM THE MADDING CROWD* in seven parts and *The HAND OF ETHELBERTA* in 10 parts). After Stephen retired in 1882, the magazine carried primarily light fiction, eliminating classical and literary essays. It became an unprofitable venture, but in its last years expanded its focus to include military and nationalistic memoirs, autobiographies, diaries, anniversary studies, and commentary on famous criminal trials. The magazine's final editor, Reginald Smith, continued to publish serialized novels and returned the form of the literary essay to the publication.

Over its lifetime, *The Cornhill Magazine* received contributions from many well-known writers. Matthew Arnold published essays, and John Ruskin's *Unto This Last* appeared in four parts. Harriet Beecher Stowe's *Agnes of Sorrento* appeared in 13 parts, while Arthur Conan DOYLE's popular DETECTIVE FICTION, *The*

White Company, appeared in 12 installments. Additional publications included Joseph CONRAD's *The Lagoon*; Stephen Crane's *A Self-made Man* and *God Rest Ye, Merry Gentlemen*; and Bret Harte's *The Rise of the Short Story*.

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CORN LAWS Corn laws instituted in Great Britain in the 15th century regulated the trade of various grains, such as wheat, and corn, referred to collectively as “corn” for legal purposes. The laws strove to keep grain prices at a reasonable level while ensuring the availability of corn domestically. This they accomplished by price controls on imports and exports. Eventually controlled wages and inflated wheat prices increased the cost of bread, negatively affecting mostly low-income people, thus widening the economic gap between upper and lower classes. Ongoing protests over the laws, fluctuations in corn supply and demand, and economic shifts caused revision of the Corn Laws over the next 300 years, with none of the changes appreciably benefiting England's working class and its farmers.

The Corn Laws of 1815, enacted during the economic depression following the Napoleonic Wars, excluded almost entirely the import of wheat, causing an increase in bread prices that led to mass demonstrations on the part of the working class. Parliament reacted by passing severe laws that suspended the right of habeas corpus, the right to public gatherings, and made legal some arbitrary property searches. An 1828 Corn Law renewed grain imports but leveled import duties that resulted in maintaining the high price of corn.

With the INDUSTRIAL REVOLUTION, a new manufacturing class that needed grain imports demanded the repeal of the Corn Laws. Five Manchester merchants joined John Bright and Richard Cobden in 1839 to form the anti-Corn Law League, a coalition that organized workers and farmers against their landlords and

demanding more reasonably priced grains, a demand that increased when Ireland's 1845 potato famine eliminated the availability of potatoes. The Corn Laws lasted only a few additional years, with Prime Minister Robert Peel leading Parliament to establish free trade in 1845. By 1846, Corn Laws had been repealed, although a small tax was leveled on imported wheat. Even that tax disappeared by 1869, and the term *Corn Law* disappeared along with it.

Such restrictive regulations became a focus of protest novels, some labeled *thesis novels*, of the 19th century, including those by Charles DICKENS, Benjamin DISRAELI, and Elizabeth GASKELL, which featured the suffering of the lower and middle classes.

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CRANFORD ELIZABETH GASKELL (1853)

One of Elizabeth GASKELL's best-known novels, *Cranford* focuses on an English community of mature women, to which men seldom gain admittance. It first appeared in series form (1851–53) in Charles DICKENS's periodical *HOUSEHOLD WORDS* and was meant only as a short sketch in the form of its first two chapters. However, it grew into a novel, well received by Gaskell's contemporaries. Her affection for, and trust of, the country values she enjoyed as a child remain obvious in her rendering of Cranford and its inhabitants.

Although the narrator introduces Cranford as a community of "Amazons," imagery of strong warrior women does not follow. Instead, Gaskell shapes a group of elderly, gentle women who arm themselves with custom and wear ritual like a mantle. Mary Smith, the first-person narrator, does not live in Cranford, instead visiting frequently. Thus, her point of view may be more trustworthy and objective than were she an inhabitant of Cranford. She also becomes an actor in the novel, contributing to the generous amount of dialogue that overpowers action in this character-driven story. While it depends on the pathos generated by the

seemingly isolated existence of its main characters, *Cranford* succeeds due to the positive tone underlying Gaskell's portrayal of a sense of community among these sisters-in-circumstance.

Gaskell introduces several figures the reader believes will be her main characters, chief among those being Deborah Jenkyns. However, Deborah dies before long, leaving her meek and admirable sister Miss Matty, or Mathilda Jenkyns, as the novel's protagonist. Most other characters, including the narrator, reveal their personalities in relationship to Miss Matty, and the series of chapter-length vignettes rotate around her. But it is Gaskell's affectionate, ironic tone that so effectively frames and colors each action, transforming what many might regard as the mundane existence of a group of spinsters and widows into a consistently humorous portrayal that evokes reader admiration for the women.

The narrator emphasizes from the first page that the ladies of Cranford have little money and must practice "elegant economy," allowing the introduction of small telling details that help shape personalities. For instance, despite their sober dress, the women go to great ends to wear nice hats, always in the latest style. Headdress becomes an ongoing theme throughout the novel, used in both serious and humorous ways. Miss Matty's only love, Mr. Holbrook, a respectful farmer rejected during Matty's youth by her family as not worthy of the rector's daughter, re-enters her life, only to die shortly thereafter. Here, Gaskell uses the theme of hats, not only to add a somber note to the scene, but also to advance her rounding of Miss Matty's character. The narrator notes that Miss Matty requested of the local milliner a cap "something like the Honourable Mrs. Jamieson's." When the milliner replies that Mrs. Jamieson "wears widows' caps," Matty answers absently, "Oh? I only meant something in that style." Too proud to speak of her lifelong love for Holbrook, Miss Matty will silently mourn his passing, just as for years she keeps private her recurring dream about the child she never had.

However, Gaskell executes a neat reversal by using the same hat for comic effect, making quiet sport of the social conventions to which the community so closely adheres. In a subsequent scene, Betty Barker,

former owner of a millinery, which “would not sell their caps and ribbons to anyone without a pedigree,” arrives at Miss Matty’s house to invite her to a social gathering. Miss Matty is so flustered by the early morning visit that she places her new faux-mourning cap on top of the yellow-ribboned stay-at-home cap already on her head. When Matty questions whether Miss Pole will attend Betty Barker’s social event, Betty Barker replies, “I am going to ask Miss Pole. Of course, I could not think of asking her until I had asked you, madam—the rector’s daughter, madam.” Matty next inquires about a Mrs. Forrester, and Betty Barker replies that she thought of asking her before Miss Pole, because, “although her circumstances are changed, madam, she was born at Tyrerell, and we can never forget her alliance to the Bigges, of Bigelow Hall.” Gaskell follows this remark with “Miss Matty cared much more for the little circumstance of her being a very good card-player.” Throughout the interchange, Miss Matty represents the essence of correct conduct, although she remained “double hatted.”

While many characters move in and out of Miss Matty’s circle, only a few are male. In addition to Mr. Holbrook, Captain Brown becomes a temporary community favorite, although he irritates Deborah Jenkyns, by reading “Boz,” or Charles DICKENS, in favor of “Mr.[Samuel] Johnson.” Although his lack of subtlety at first alienates the women, his good heart eventually wins them all over, and they mourn his passing when he dies a hero while rescuing a toddler from an oncoming train. Cranford seems to prove unhealthy for most males, but a few do survive to enjoy and challenge its rigid social structure, and all have clear effects on the community. Captain Brown’s younger daughter, Miss Jessie, who long remained single to help her father care for her invalid sister, eventually marries Major Gordon, her former love, and brings a joy to the community that it had not experienced for some time. Mr. Holbrook’s death brings Miss Matty to soften and reconsider her injunction against “followers,” or male admirers for her maid, Martha, as she recalls her heartbreak as a young woman prevented from seeing her only love. The memory of one particular male, Miss Matty’s

long-lost brother, Peter, haunts her more than any other does. Due to a family dispute, Peter disappeared decades earlier, joining the service. Following a set of realistic occurrences, Mary begins to wonder whether Peter is not still living and sets about launching a search, with the help of her father, for a man living in India whose reputation has reached her in England. The book’s climax reunites brother and sister, and the highly deserving Miss Matty finds relief from the loneliness she has suffered since her sister’s death. The novel ends with the satisfying pronouncement by Mary, the narrator, “We all love Miss Matty, and I somehow think we are all of us better when she is near us.” The overriding theme could be stated as “Virtue is rewarded,” but that would simplify the rich texture from which Miss Matty’s portrait emerges. In one of Gaskell’s many letters, she makes clear that she had never intended to stretch the Cranford story into a novel: “I never meant to write more, so I killed Capt. Brown very much against my will.”

Gaskell’s presentation in *Cranford* stood in stark contrast to the activist approach she took in her first work, *MARY BARTON* (1848). Surrounded by the tragic conditions of unemployment in the Manchester of the 1830s, including sickness, poverty, hunger and crime, Gaskell struck out in the only way available to her, by producing protest literature. In *Cranford*, she revealed a more positive side and a delicate style that some found dull, particularly when comparing her work to that by Jane AUSTEN, whose sharp wit delivered heavy blows to the social system against which none of Gaskell’s characters rebelled. Neither did it bear any resemblance to the passionate, action-centered fiction by Emily and Charlotte BRONTË. Although Gaskell shared with George ELIOT a focus on locality and the quotidian, she lacked Eliot’s force and demanding philosophical approach. She herself admitted to a friend that she might as well not write while books such as Eliot’s *ADAM BEDE* were available. And yet the seductive charm of *Cranford*, its insistence on the importance of self-respect and acceptance of one’s station in life as respectable, cause it to remain a highly popular work, readily available in electronic-text versions. Lionel Stevenson describes *Cranford* as “the most placid book in English fiction,”

in which Gaskell pays homage to her own childhood village of Knutsford, still extant in Cheshire; Knutsford later became a tourist attraction for Gaskell's fans. All critics emphasize setting as the thread that brings continuity to *Cranford's* series of domestic vignettes, which together evince a tranquility that proved fiction could successfully adopt serenity as a tone. The sense of a community made up of members that remain fiercely loyal to one another, through grief and joy, remains pronounced and seductively attractive in *Cranford*.

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DAILY NEWS, THE *The Daily News*, a radical newspaper founded and edited by Charles DICKENS from January to October 1846, allowed him an outlet for his later well-known focus on social causes. William Henry Wills, whose work Dickens had accepted while editor of *BENTLEY'S MISCELLANY*, became chief of the sub-editorial staff and an informal secretary to Dickens. Dickens's friend and later biographer, John Forster, eventually took over editorial duties. The paper was much later (1930) absorbed into *The Daily Chronicle*, which became *The News Chronicle* and remained in publication until 1960.

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DAISY MILLER HENRY JAMES (1879)

Daisy Miller is a simple story about a young American girl's experience in Europe and her premature death following incidents of her brief romance and her costly defiance of an unfriendly European community, which is bewildered by her American way of conducting herself. The title character represents a type that would appear again in Henry JAMES's fiction, in the mature and more dynamic figure of the independent Isabel Archer in the novel, *The PORTRAIT OF A LADY* (1881), who learns through her experiences to be a survivor. Annie P. "Daisy" Miller, however, does not learn or change as a result of her family's visit to Europe or her friendship

with Frederick Forsythe Winterbourne, whose symbolic last name predicts his failure to understand and nurture a flower such as Daisy. The novella may be read simply as a story of Daisy, whose American innocence bewilders the unruffled European mind and community, or it may be read as a story of Winterbourne, a more complicated character, particularly regarding his reflective mind that enlivens and enriches the story when his point of view takes over the narration from the initial unseen narrator. One can also read the novella as a fictional praise of American innocence opposed to European hypocrisy or as an implicit criticism of American innocence that causes the tension—being unable or unwilling to mend its ways regarding respect for different cultures. As a critical thinker, one highly sensitive and responsive to cultural differences, James does not offer any "right" answers.

Daisy attracts the displeasure of Winterbourne's judgmental aunt, Mrs. Costello, who embodies the repressed mores of the Victorian Age. Her voice represents those of many who judge Daisy inferior and undesirable because she differs from them. Daisy eventually travels to Rome, as do Mrs. Costello and Winterbourne, where she keeps company with a local boy named Giovanelli, a relationship that "good" society frowns upon. She brings him to a social gathering, despite the warning of one of Mrs. Costello's friends, Mrs. Walker. She even insists that Giovanelli be allowed to sing, and she openly resists Winterbourne's

explanation that her flirting is not seen as innocent in Rome, the way it might be in America. When she replies that at least her new friend does not try to tell her what to do, Winterbourne understands the rebuff and realizes he will be unable to win Daisy's heart. Her subsequent death from malaria, or "Roman fever," following a nighttime venture into the Colosseum with Giovanelli, appears to her critics as simple poetic justice.

Daisy Miller stresses the moral issue regarding whether, how, and why one should treat fellow humans with respect and dignity regardless of intricate differences in gender, age, and culture. At first, the novella reads like praise of American innocence that falls prey to European prejudice, as Daisy is apparently misunderstood and mistreated not for who she is but who she represents. Shunned or ostracized by the particular European society due to her American way of behavior, Daisy is undoubtedly the victim of prejudice. However, James implies that Daisy's innocence also contributes to her own victimization, because that innocence suggests her inability, if not her unwillingness, to adapt herself to the new environment or show her respect accordingly.

Meanwhile, Winterbourne demonstrates not only his great interest in Daisy but also his desire to understand and appreciate her. Unfortunately, he will not achieve those goals, because he has been de-Americanized, having "lived too long in foreign parts." He either underestimates her as "a little American flirt" or overestimates her as "a clever little reprobate [. . .] smartly playing an injured innocence." As Winterbourne cannot stop questioning "whether Daisy's defiance came from the consciousness of innocence or from her being, essentially, a young person of the reckless class," he can never really approach Daisy without distorting her in his mind.

Infuriated and inexperienced as she is, Daisy indiscreetly defies not part but all the social taboos that the community holds in awe, from its regular code of social behavior to its superstition about the Colosseum. Such defiance proves to be too costly for Daisy, who remains too innocent or ignorant to know how to consciously accommodate herself to a different world. Winterbourne finally realizes, much too late, that Daisy

demands and defends, even at the cost of her life, nothing more than the basic human respect or "esteem" that the prejudiced community denies her.

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DANIEL DERONDA GEORGE ELIOT (1876)

The last of George ELIOT's seven novels, published in eight parts between February and September 1876, *Daniel Deronda* has a double structure that follows two protagonists, Daniel Deronda and Gwendolyn Harleth, in their intertwined search for self-fulfillment. Eliot breaks new ground both in content and narrative style. She creates a hero who is an English gentleman by his rearing and education, but is by birth a member of a despised ethnic group, the Jews. In doing so, she deliberately and subtly places English anti-Semitism on trial without having to display it, a move of interest to NEW HISTORICIST CRITICS. She also comments on the limited lives that women lead as dependents on the goodwill and good fortune of the men to whom they have ties by birth or marriage, an approach of interest to FEMINIST CRITICS. Both of her protagonists are problematic: Deronda is at times stiff and sanctimonious, while Gwendolen is mostly scheming and self-serving.

Contrasting with the slow unfolding panorama of Eliot's first novel, *ADAM BEDE* (1859), *Daniel Deronda* opens *in medias res* at a German spa and casino, narrated through omniscient third-person point of view. The coldly beautiful young woman who is the focal point of the opening scene wins and loses a large sum of money. Although she remains seemingly indifferent to her changing luck, she suffers anxiety beneath her cool demeanor; she fears seeming to be concerned about money in front of the glittering roulette-table throng more than she fears losing it. Only a strong will controls her emotions. She notices a darkly handsome man watching in apparent fascination, but he is unknown to her. The gambler turns out to be Gwendolen Harleth; the man watching her, Daniel Deronda.

As the action rises, Gwendolen's mother summons her home. Hoping to recover some losses before leav-

ing, Gwendolen sells her turquoise necklace. Almost immediately, before she can return to the gaming tables, an anonymous benefactor purchases the necklace and returns it to her. She suspects that the unknown young man has redeemed the necklace and feels too embarrassed to gamble with the money acquired from the sale of her jewelry. Her reticence foreshadows Deronda's later effect on her future.

When she arrives home at Offendene, her mother informs her that the family fortune has been lost through risky investments, calling to mind Gwendolen's own recent gambling. Gwendolen, her widowed mother, and four homely stepsisters will be obligated to move into a humble cottage and Gwendolen will have to work as a governess. Desperate to find a means of support, Gwendolen searches for a simple and quick way to income.

Then begins a lengthy flashback, relating events that led Gwendolen to the gambling tables of Leubronn. Readers learn that her mother had relocated to Offendene a year earlier in order to place her daughters within the social sphere of her wealthy, respectable sister and brother-in-law, the Gascoignes. Gwendolen had rejected her cousin's offer of love in order to pursue the newly arrived Mallinger Grandcourt. The symbolically named Mallinger is the n'er-do-well heir of Sir Hugo Mallinger, a wealthy man who lacks sons but has a male ward—Daniel Deronda. Although Deronda believes himself Sir Hugo's illegitimate son, reared by him to the exacting standards of an English gentleman, he has no certain knowledge of his origins, and the family inheritance has been settled on Grandcourt, whose surname correctly suggests a man of high ambition but little substance. Then begins a pursuit of self-identity by the two main characters that will lead each to find an unexpected destiny.

Gwendolen eventually marries Grandcourt for his money, although she had promised Mrs. Lydia Glasher, with whom Grandcourt had fathered four children, that she would abandon her pursuit of him, as Lydia confided she hoped to marry Grandcourt and legitimize their children. That Gwendolen breaks her promise and marries for money, trading her honor for material goods, proves her lack of self-value and highlights her desperation, egoism, and manipulative

nature. Her view of herself as a commodity interests MARXIST, as well as feminist, critics.

The exposition also provides insight into Deronda's history. A successful student at Cambridge, he had befriended the poverty-stricken Hans Meyrick and helped him earn a scholarship. However, Deronda is dissatisfied with his life at university, feeling undirected. While reared as a member of the English upper class, he lacks a sense of identity and goals. He leaves school and travels to expand his practical education. While rowing on the Thames one day, he rescues the beautiful Jewish woman, Mirah Lapidoth, from drowning, then lodges her with the Meyrick family. He later discovers Mirah has run away from a brutal father and become separated from a beloved mother and brother. The Meyricks provide her a secure home while Deronda undertakes locating her family as his personal QUEST. In his pursuits, he develops a strong interest in Judaism, thus making strides toward discovering his self-identity, in contrast to Gwendolen, who has nearly destroyed hers.

Grandcourt turns out to be a good match for Gwendolen. Dictatorial, cold, and cruel, he makes her miserable despite the wealth and prestige the marriage brings her. Deronda's connection to Sir Hugo places him in the same social sphere, so that Gwendolen sees him frequently at parties and dinners. She eventually confesses her guilt to Deronda, who advises Gwendolen to atone by devoting herself to the welfare of those oppressed by misfortune. She promises to follow his advice but does not at first succeed.

Searching for Mirah's lost family, Deronda locates and reunites them with Mirah. Their unification foreshadows his own personal identification with the Jews, as well the suggestion that the Jews as a race must unite. He also meets a Jewish intellectual named Mordecai and learns to share his political ideas, which include the dream of a Jewish nation-state. Unexpectedly, Deronda receives a letter from Sir Hugo telling him the identity of his mother, who wishes to meet her son before expiring of a fatal illness. He learns from her of his Jewish descent and how she had placed him with her friend, Sir Hugo, so he might escape common prejudice against the Jews.

As Deronda develops a Jewish identity, Gwendolen further alienates herself from family when she allows

Grandcourt to drown through her inaction following a boating accident. She later shares her suffering over Grandcourt's death with Deronda, and readers understand that she loves him. However, Deronda hopes to marry Mirah and not only physically join a Jewish family but also share their racial struggle, serving the Jews by helping to establish a homeland. Deronda meets Gwendolen one last time to tell her of his plans, and she does not receive the news well. Later, however, she at last masters her feelings and sends Deronda a letter, ironically on his wedding day, informing him that his presence in her life has made her a better person.

Gwendolen and Deronda represent mimetic inverses of each other. He repudiates life among the upper classes, embracing his exile heritage, and she begins an exile from self-fulfillment, repudiating her most basic human instincts in order to secure her place in the upper classes. Gwendolen manages to remain a sympathetic character, however; victimized due to her gender, she must accommodate herself to limited options. Such limitations cause her great suffering but also promote her final heroic epiphany as she moves beyond her bitterness to accept Deronda's rejection, yet still acknowledge his value. Deronda, on the other hand, possesses a sacrificial nature that many critics find part of a too-perfect character. The events of the plot prepare him to accept and embrace his Jewish identity, so he exhibits little heroism in that act. He could reject his identity and hide the evidence to secure his elevated position in the English CLASS STRUCTURE, but he never shows any inclination to do so.

Some critics also indict the novel as too intellectually based. Unlike with her previous novels, Eliot had no memories or experiences on which to base her plot and characters, resulting in what some declare a colorless novel. Those who appreciate the novel, however, note that Eliot unifies her dissimilar stories through carefully crafted parallels, inversions, recurring images, character motivations, and plot developments; Eliot herself proclaimed that themes, images and symbols interconnected the "Jewish story" and the traditional tale of marital machinations. The novel's supporters also claim that Eliot executed a superb interrogation of 19th-century English assumptions about nation, class,

race, religion, and gender. As part of that era, they write, she automatically identifies with those assumptions and can invest more than her intellect in plot development. While perhaps her least critically successful novel, *Daniel Deronda* remains popular. Modern readers find of special interest the prophetic nature of the story, as the novel predates the rise of Zionism by some two decades.

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DARWIN, CHARLES (1809–1882) Charles Darwin was born on February 12, 1809, at Shrewsbury, England, into an intellectual environment that greatly affected his childhood. His father, Robert Darwin, was an accomplished physician famous for his powers of observation, while Darwin's grandfather, Erasmus Darwin, had written the well-known *Zoonomia, or, the Laws of Organic Life* (1794–96). However, Darwin did not prove to be an exceptional student. He showed interests in many areas, including botany, zoology, and geology, and had inherited his father's acute powers of observation, but seemed unable to focus in any one area as his education required.

The classical tract of study at Shrewsbury and Darwin's later medical training at Edinburgh University did not rouse his interests. In 1827, he registered at Christ's College to take a B.A. degree preparing him for church service and became a friend of James Henslow,

a professor of botany. Henslow recognized Darwin's intellectual potential, as others had not. Encouraged by Henslow to expand his general scientific knowledge, Darwin decided to join the crew of the *Beagle* (1831–36) as its naturalist. That experience would prove vital to his intellectual life and to the development of theories of evolution.

The published result of Darwin's five-year observation of nature, *Journal of Researches into the Geology and Natural History of the Various Countries Visited by HMS Beagle* (1839), revolutionized ideas regarding natural science. In a readable form, he presented theories regarding the interconnected nature of all living organisms, an idea that threatened a public long content to view humans as the only important entity on earth. He wrote that after reading "for amusement 'Malthus on Population,'" he formulated the idea for which his study and reading had prepared him, that under favorable circumstances, "variations would tend to be preserved, and unfavorable ones to be destroyed."

Darwin did not publish his invaluable *On the Origin of Species* until 1859, fully knowledgeable of the disturbing effect of its cultural and religious implications. He assembled his theories and evidence quickly after receiving a manuscript from A. R. Wallace that contained a statement regarding a theory of the origin of species that matched Darwin's own. He included voluminous support of his claims, which displaced man as the center of natural order, undermining the creationist view of humanity as it directly contradicted the Genesis story of God's creation of Adam and Eve. His book also contributed to the ongoing conflict over slavery in its discussion of the conflicts between indigenous Indians and the Spaniards who sought to colonize them. ANTI-SLAVERY factions chose him as a champion, while others saw his theories as critical of England's own imperialistic activities. Response against his theories included Charles KINGSLEY's novel *The Water Babies* (1863). His later works would continue his focus on the interconnectedness of all living organisms, including *The Descent of Man and Selection in Relation to Sex* (1871) and *The Expression of the Emotions in Man and Animals* (1872). One offshoot of Darwin's theories was "Social Darwinism," which also focused on theories of Herbert Spencer. It postulated the survival capabilities

of an organism as related more to moral concepts of fitness, powered by mental acuties, than environmental causes. This idea contributed to a hierarchical order in society resulting from conflict in which the strong would eagerly sacrifice the weak to their desire for power. Many writers responded to the various concepts of Darwin's theories, including George ELIOT, Samuel BUTLER, Thomas HARDY, and Joseph CONRAD. An introductory note to the 1909 edition, celebrating the centennial anniversary of Darwin's birth and the 50th birthday of *Origin of Species*, described Darwin's "disinterestedness," "modesty," and "absolute fairness" as "proof of the importance of character in intellectual labor." Virginia Woolf, George Bernard Shaw, H. G. WELLS, and others later analyzed Darwin's writings as literature. In addition to its profound effect on scientific and social theory, Darwin's work also affected the genre of SCIENCE FICTION, evident in work by Isaac Asimov, Stanislaw Lem, and others.

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DAUGHTERS OF DANAUS MONA CAIRD (1894) Mona CAIRD revealed her strong feminist leanings in all her writings, both fiction and nonfiction. Her 1894 novel, *Daughters of Danaus*, contained all the themes she stressed in her essays, including a need for female independence, both physical and emotional, and the related idea that not all women possess a natural desire to produce and raise children. She bases her revealing title on a Greek myth in which 50 daughters of Danaus marry simultaneously, and 49 of the wives slaughter their husbands on their wedding night to regain their freedom. Through her protagonist, Hadria Fullerton/Temperley, Caird also demonstrates the ways women contribute to their own oppression, as well as to that of other women. FEMINIST

CRITICS find of great interest Caird's understanding of the true tragedy underlying her novel and society, that women internalized society's dictates and so proved their own worst enemies.

Born to a bitter mother who likely should never have had children, Hadria bears the brunt of her mother's disappointments and expectations. At first Hadria shares her conflict with her mother with an older sister, Algitha. Mrs. Fullerton demands that both young women lead conventional lives, taking husbands and producing children. Caird emphasizes that her brothers are not challenged in the same way, but instead allowed to live as they choose. Algitha rebels and moves out to work with London's poor, leaving Hadria to shoulder the mother/daughter conflict. Although she longs to develop her musical talents, Hadria instead bows to her mother's pressure and marries a man she does not love. She produces two sons and lives a depressed existence, with several attempts at escape failing. Gaining little satisfaction from her sons, she adopts the orphaned daughter of a single mother named Martha and moves with the girl to Paris.

Far from living an idyllic life, Hadria feels guilt over her relationship with her mother and uses Martha as a pawn in a game to "prove" her independence. Therefore, she undercuts efforts at self-sufficiency and hurts Martha as much as Mrs. Fullerton has hurt her. In addition, a surrogate mother figure, a writer named Valeria du Prel, at first inspires Hadria, representing the free artistic personality Hadria longs to be. However, Valeria eventually confuses Hadria when she expresses regrets over never having married and had a family. She also insults Hadria by writing a story about a protagonist named Caterina, modeled on Hadria, who leaves her husband to live independently of men, but then allows herself to be seduced. Valeria confuses Hadria with the fictional Caterina and only feels true sympathy for Hadria when she begins having an affair, as Caterina had.

When Mrs. Fullerton becomes ill, Hadria returns home, ending her bid for freedom. Bored with country living and caring for her mother, Hadria has her affair, then tries to end the relationship, enraging her lover. For the sake of revenge, the lover declares his paternal rights for Martha. Rather than escape her mother's

influence, Hadria mirrors her mother's miserable failure at life, even manipulating her own daughter. Her hopes that a "chosen" child, in contrast to her natural children, would help her find her motherly instincts represents a big part of her failure. Even Algitha, the single female symbolizing independence, cannot escape her guilt regarding her mother. Algitha appears to balance Hadria's submission to duty through her own resistance, but only escapes her mother's tyranny due to Hadria's self-sacrifice. Thus, Algitha completes the circle of women using women, not better to understand one another and themselves, but to support society's gender expectations. The "ethic of responsibility" traps Hadria a second time as she stays on to care for her mother.

Caird prefigured many later feminists and psychologists by suggesting that a woman cannot properly care for another unless she can value herself. *Daughters of Danaus* makes the clear claim that self-sacrifice generally results in the sacrifice of mental and emotional health to duty. Hadria at one point thinks how much better off she would have been had her mother simply left the family. Instead, Mrs. Fullerton endured an unendurable situation, taking advantage of her daughter in the process.

The novel remains resonant with feminist critics who resuscitated Caird's works in the late 20th century. *Daughters of Danaus* is available in print as well as in electronic text form.

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DAVID COPPERFIELD CHARLES DICKENS (1850) In his novel *David Copperfield*, Charles DICKENS produced his own favorite work and the favorite of many of his readers. He had honed his style through previous novels, and *David Copperfield* reflects his mature skill, partially accounting for the novel's enduring popularity. In addition, the main character

breathes a special life into the novel through first-person point-of-view narration, thanks to a suggestion by Dickens's friend and biographer John Forster. David's perspective delivers naive honesty to the novel's early narrative, something lacking in Dickens's previous books. The novel's autobiographical aspects also add a sincerity and emotional strength to the narrative, which endears its main character to readers. Dickens based Mr. and Mrs. Micawber on his own parents, with Micawber's stint in debtors' prison mirroring that of John Dickens. The Micawbers are generally considered the epitome of Dickens's comic characters by virtue of their vitality, seen in Mr. Micawber's imagination and Mrs. Micawber's awareness of her life's tragic-comedic dimensions. Through the novel, Dickens adopts an ironic attitude toward his parents, who, although unable to make a stable life for their family, remained interesting figures for whom he had more compassion as he matured. David's experience in the wine warehouse exactly matches Dickens's in a blacking warehouse pasting labels on bottles, in an attempt to support his family. David works as a court reporter for a time, as did Dickens, who, like David, also served as a clerk in a law office. Dickens's first love has been described as a frivolous girl, much like David's first wife, the beautiful but simple Dora Spenlow.

The story appeared in installments between May of 1849 and November of 1850 as *The Personal History, Experience and Observations of David Copperfield the Younger, of Blunderstone Rookery, Which He Never Meant to Be Published on Any Account*. It received immediate positive criticism. William Makepeace THACKERAY famously declared on May 4, 1849, after reading the first installment, "Bravo, Dickens," and a piece in the June 1870 edition of *BLACKWOOD'S EDINBURGH MAGAZINE* declared *David Copperfield* the Dickens novel in which readers would take the most satisfaction. The novel never lost its popular status both as a novel read for pleasure and studied academically, and in multiple theatrical and screen versions. In the 20th century, it became available in electronic text.

The story begins with David's statement, "Whether I shall turn out to be the hero of my own life [. . .] these pages must show." His desire to tell the truth and

reflect the life he considers lived in accordance with an ethical code immediately commends him to the reader. What follows is the typical parade of Dickensian characters, all of whom have an effect on the narrator/protagonist. Prior to David's birth, his mother was visited by his eccentric Great Aunt Betsey Trotwood, who had loved David's father but refused to see him following his marriage to David's mother, a woman she labeled "a wax doll." She declares that she expects the baby will be a girl, and when David is born, she becomes disgusted and stomps out of the house, "like a discontented fairy," never to return.

Raised for his first few years by his widowed mother with the help of his loving nurse, Peggotty, David enjoys a happy childhood. One important episode in that early contentment involves David's visit to the home of Peggotty and her brother, Mr. Peggotty, who live in the hulk of an old ship near the ocean. The family also includes Ham and Little Em'ly, both orphans and relatives that the Peggottys take in to raise. David falls in love with Em'ly, although it soon becomes clear that Ham intends to marry her. When Em'ly plays a risky stunt, balancing on a timber over the ocean and commenting on the death of her family members at sea, Dickens warns the reader through foreshadowing that death at sea for someone looms in Em'ly's future.

David's brief period of happiness concludes when his mother marries his cruel stepfather, Mr. Murdstone, his symbolic name suggesting a combination of murder and stone, who brings his equally cruel sister to live at David's house. After abusing David, Murdstone decides to send him to Salem House Academy, operated by another bully, headmaster Creakle. David's experiences there are not all negative, as he becomes friends with the older James Steerforth, a young man whose spirit David finds alluring. He also finds a friend in the less colorful but steady student, Tommy Traddles. David's mother dies, her spirit murdered by her husband and sister-in-law, causing David profound grief when he receives the news on his 10th birthday. Murdstone has him dismissed from school and sent to work in a wine warehouse. The Micawber family with whom he boards provides the only light in his dark existence. Profligate to a fault, Mr. Wilkins Micawber nevertheless cheers David with his kind nature, and

David becomes a favorite. Micawber's financial situation becomes so grave that he faces debtors' prison.

Even the cheer of the Micawbers cannot improve the horrible work conditions of the warehouse, and in desperation, David sets out to Dover to find his Aunt Betsey. After several adventures, he arrives at Betsey's house and soon convinces her to allow him to stay. She contacts Mr. Murdstone against David's wishes, and he arrives to testify against David's character, but angers Aunt Betsey by driving his donkey across her front yard. She astounds him by delivering a sermon against his mistreatment of David's mother, and then asks David whether he wants to return home. He chooses to remain with her, and she fondly refers to him as "Trot," short for her own surname, and his life greatly improves as his aunt formally adopts him. He enjoys school at Dr. Strong's in Canterbury, living there with his aunt's lawyer, Mr. Wickfield, who consumes what seems to David an excess of wine. He meets Wickfield's daughter, Agnes, and one of the most famous fictional villains, Wickfield's sickly, pale law clerk, Uriah Heep. Ingratiating and pandering, Uriah constantly declares himself "too umble" (meaning "humble") to participate in activities with those better than he, a declaration that serves as part of his manipulating front. He horrifies David with a clammy handshake David describes as "as ghostly to the touch as to the sight," adding that he had to rub his hand "to warm it, *and to rub his off*." The scene foreshadows Uriah's "touching" all those important to David with financial and emotional ruin.

David develops an easy friendship with Agnes, admitting to himself that although he loves Em'ly, Agnes provides a peace for which he longs. Wickfield gradually seems to lose control of his law practice and his life, and Agnes eventually turns to David for help. Steerforth resurfaces and joins David in a visit to the Peggottys, where he meets and decides he must possess Em'ly, although she has officially become engaged to Ham. David also learns that a mysterious man has been bothering Aunt Betsey, and that Micawber had made the acquaintance of Heep, who favorably impressed Micawber.

David decides to serve as a proctor in Doctor's Commons for the law firm of Spenlow and Jorkins. He enjoys the post, but is lonely and wants to see Steer-

forth again. He enjoys a night out with friends, but embarrasses himself before Agnes by making a drunken public appearance. This humorous scene helps to round David's character, exposing a weakness, but making light of an incident that caused no one any damage. Embarrassed the next day, David wonders how to repair his reputation with Agnes. He understands that she does not bear a grudge when he receives her note, asking him to visit. Grateful for her forgiveness, David refers to Agnes as his "good angel." That imagery promotes Agnes as a figure who will always serve David in a protective manner, regardless of his actions.

Agnes expresses concern about her father and Heep's manipulative ways, and the news that he will soon become a partner in the firm shocks David. However, even more shocking to him is Agnes's warning that Steerforth is David's "bad angel." She knows of his reputation for promoting a false sense of goodwill. David does not believe her, but remains troubled by the warning. Dickens increases foreshadowing of a dark end for Steerforth when his image in David's mind "darkens." When David attends a party the next day, Heep haunts the room. Dickens's choice of terms, such as "writhe" and "snaky undulations" to describe Heep's movements, leave no doubt as to his suspicious character. However, David is distracted when he meets his old classmate, Traddles. Traddles becomes the focus of one of the many subplots that Dickens weaves into the main story. His engagement to marry delights David, as does David's discovery that he works at a publishing firm and boards with Micawber, who is at work in the "corn business" while waiting for something to "turn up." David also continues contact with Steerforth, whose mysterious behavior heightens David's suspicions about his one-time mentor. David learns that Steerforth has been secretly courting Em'ly, and when they run away, devastating the Peggottys and especially breaking the kind Ham's heart, David feels guilty for having introduced Steerforth to the family.

As David continues to work hard, he falls in love with Spenlow's pretty but nonintellectual daughter Dora. Agnes tries gently to reveal Dora's shortcomings to David, as does his Aunt Betsey, who, due to the loss of her income, which she blames on Wickfield, has

moved in with David. David also discovers from Traddles that Micawber has changed his name to Mortimer and assumed a disguise in order to escape his creditors. In the middle of trying to help others with their problems, David marries Dora following her father's death. Too late, he discovers he has a child bride, one incapable of caring for either herself or her household. Despite her helplessness and tendency to overspend David's small income, David remains devoted to Dora, who seems to hold her dog Jip in higher esteem than her husband. Aunt Betsey refuses to explain house-keeping responsibilities to Dora, gently explaining to David that she lacks the capacity to understand. David embarks on a writing career, with which Dora helps by holding the pen for him. During this time, Wickfield appears to sink into madness, as Heep begins to take control of his practice and makes clear his intention to marry Agnes, who has become close friends with Aunt Betsey.

As the rising action advances, Aunt Betsey stuns David by revealing her mysterious visitor is her husband, a man she has not lived with for some years due to his gambling. Even Aunt Betsey has her faults, as she continues to support her immoral husband. A year and a half after his marriage, David enjoys the positive reception of his first novel, and delights in the news of Dora's pregnancy. He hopes the child will bring stability to a marriage that has remained rocky, not due to a lack of love, but to the constant household disorganization. David thinks of Dora and her nickname, used even by Aunt Betsey, of "Blossom," and admits that his blossom seems to have "withered in its bloom upon the tree!" This foreshadows the deaths of both the baby and Dora. David takes comfort in his love for his aunt and his friendship with Agnes. He becomes immediately involved with Micawber, who now works for Heep and has discovered his villainous qualities; he feels that he can reveal Heep's fraudulent activity and asks for David's and Tommy Traddles's help. In addition, Em'ly is discovered in London and reunited with her aunt and uncle. A comic scene follows in Wickfield's office, now Heep's, when Micawber reveals the truth about him. He will go to prison, and his victims, including Aunt Betsey, will receive refunds of a portion of their losses, and Agnes no longer has to worry about marrying the

despicable Heep. Micawber sees an opportunity to begin a new life in Australia, where Mr. Peggotty intends to move with the disgraced Em'ly, and Aunt Betsey's wayward husband dies, freeing her of that burden.

More tragedy must strike before Dickens can conclude his plot. In a storm at seaside, Ham dies in an effort to rescue Steerforth, and David realizes he still loved his friend, despite his weaknesses. He decides to go abroad in an attempt to begin a new life. Gone for several years as he works through his guilt, he publishes and becomes a well-known fiction writer. Agnes continues a correspondence with David, and the two at last marry. In a final statement 10 years following his marriage, David fills in details of the surviving characters for readers and declares himself nothing without the presence of Agnes, whom he compares to "a heavenly light."

David Copperfield did not crusade against as many issues or with the ferocity that Dickens's previous novels had. Rather, Dickens focuses on social prejudice and opportunism, two factors that his own family had confronted, mirrored particularly in the situation of Micawber, whose able mind, crippled by a lack of practicality, dooms him. Dickens writes in his preface to later editions of *David Copperfield* that the novel so interested him that he regretted at its conclusion "separation from many companions." When he confesses his sorrow at having to lay down his pen "at the close of a two-years' imaginative task," and describes his feeling of "dismissing some portion of himself into the shadowy world," readers centuries later can relate to the regret of concluding the reading of a near-perfect novel, which likely represented Dickens's own life history.

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DEFOE, DANIEL (ca. 1660–1731) Considered by many the father of the English novel, Daniel Defoe was undoubtedly one of the most important novelists of the early 18th century. As a product of the Age of Reason, he supported empirical thought, such

as that proposed by Isaac Newton in the sciences and John Locke in economics. He rejected all fanaticism and extremes in religion and politics, a fact reflected in his voluminous writings. With a record of more than 500 published works, Defoe claims title to the most prolific English-language writer.

Born to James and Alice Foe, Daniel adopted Defoe as a last name for unknown reasons, sometime between the late 1690s and the early 1700s. His father was a butcher who made clear his position as a Dissenter, one who protested religious intolerance on the part of the Anglican Church. Apparently involved in local political activities, James Foe enrolled his son in Stoke Newington Academy, a Dissenters' school where he eventually studied for the ministry. Although he decided against the calling, Defoe remained a lifelong Presbyterian. He became a small merchant and trader, traveling widely on the Continent. He married Mary Tuffley in 1683 and settled with her at Cornhill near London, where he worked as a wholesale hosiery merchant.

Defoe took part in the Monmouth rebellion in 1685, but briefly served in the army for William of Orange (William II) in 1688, all the while trying to maintain his business activities. Such switching of allegiance gained him the reputation of a political expedient. He went bankrupt in 1692 with debts of the then extraordinary sum of £17,000 and spent a short period in debtor's prison. Defoe developed a number of business schemes, but he lacked planning and follow-through skills. However, his first writings reflected his mercantile theories and experiences. He published *Essay on Projects* in 1697 but earned little money from it. In 1700, he attempted to start a tile factory in Tilbury and then found success with *The True Born Englishman* (1701), a work of verse SATIRE supporting William of Orange. With a style marked by irony and a deft impersonation of others, Defoe gained a staunch readership; by 1750 *Englishman* enjoyed its 50th printing.

In 1702, Defoe published *The Shortest Way with the Dissenter*, which ironically defended Anglican oppression, pretending to support the execution of all Dissenters. His work resembled the approach of that of his contemporary, Jonathan SWIFT, whose *Modest Proposal* suggesting the slaughter for meat of Irish children would stand as the epitome of political satire.

Shortest Way led to Defoe's arrest and conviction for sedition; as punishment, he stood in pillory three times and spent five months in Newgate Prison, becoming a hero to the common working man. He used his time in prison to write a mock ode titled *Hymn to the Pillory* (1703). Robert Harley, earl of Oxford, helped secure his release.

While Defoe's sympathies remained largely Whig, his release through the aid of the Tory Harley led him to spend the next decade in Harley's employ as a political spy and an agent in Scotland. A speaker of six languages, Defoe represented the ultimate in the self-educated man. During this time he founded, published, and wrote *The Review*, a thrice-weekly paper published until 1713 that supported Harley's interests. One of the first to recognize the value of propaganda, Harley also recognized Defoe's talent. Defoe expressed his anti-Jacobite sentiments in his 1712 *Reasons against the Succession of the House of Hanover*, which landed him in prison again, this time for treasonable publication. Following the demise of *The Review*, Defoe wrote for a trade journal, *Mercator*, and supported free trade in his *A General History of Trade* (1714). That same year Queen Anne died, and the Whigs ascended to power. Due to his shifting Whig-Tory support and opinions, Defoe found himself without a party. By 1715, he found employment as an agent for Lord Townshend, Whig secretary of state, a position that protected him against libel charges leveled by various political figures.

By 1720, Defoe no longer wrote political controversy. He published several works of historical interest and was almost 60 years old when he began the prolific novel-writing career for which he would become the most famous. *ROBINSON CRUSOE*, the first of a series of important novels, appeared in 1719. *Crusoe* sold reasonably well, enjoying several editions. Some see the book as an ALLEGORY of Defoe's life, because Robinson Crusoe represents the ultimate Age of Reason product, focused on money and life's practical aspects, even at the moment of his shipwreck. Much of the novel's early charm involves Crusoe's categorization of the goods he recovers from the wreck. The book draws on Defoe's knowledge of the bourgeoisie, commerce, rogues and villains, as well as his experiences with solitude and captivity.

Defoe also published the sequel to *Crusoe*, *Further Adventures of Robinson Crusoe*, in 1719. He continued producing astounding work with the *Life, Adventures and Piracies of Captain Singleton* (1720), *The Fortunes and Misfortunes of the Famous MOLL FLANDERS* (1722), *Colonel Jack* (1722), *A JOURNAL OF THE PLAGUE YEAR* (1722), and *ROXANA* (1724), among others. Defoe also produced essays and treatises such as *The Great Law of Subordination Considered* (1724), which examined the treatment of servants, and *The Complete English Tradesman* (1726), which considered the movement of the merchant class into honorable society.

When Defoe died on April 26, 1731, he left a written legacy that changed the way readers viewed the English word. His plain-style approach, in contrast with the more elaborate expressions of his contemporaries, may account for his popularity with the 18th-century reading public. Defoe did not sign many of his works, and his name is hardly mentioned by the two most immediately important writers in the novel's development, Henry FIELDING and Samuel RICHARDSON. He did not focus on or discuss the novel genre, as Fielding would, nor did he acknowledge his work as related to novels, which may account for a lack of focus by his readers on his position in its development. While collected editions of works by Fielding, Richardson, and Tobias SMOLLETT all appeared in the 18th century, no such collections or any biographical work on Defoe would be issued until the 19th century.

Nevertheless, Defoe's production of more than 200 pamphlets at a time when such printings actually had an effect on their audience caused 18th-century lay readers to embrace him in a way not enjoyed by more formal satirists, such as Swift. His themes of man's survival in a structured society, self-sufficiency, and material endeavors support Defoe's emphasis on the concrete and all things observable, a crucial step in the novel's development. With *Robinson Crusoe*, readers enjoyed the first fiction that had nothing in mind other than creating a realistic picture of everyday life, the quotidian. Like many later 18th-century novels, Defoe's first important work bore the name of its main character, suggesting a true account of an individual, and thus a departure from the fantastic romances previously labeled novels. Whether he puzzled over his

place in the developing novel tradition, and incorporated what would come to be known as REALISM into fiction in a conscious attempt to advance the genre, is unknown. While many critics support Defoe's position as the first English novelist, others counter by noting that his rational work lacks the character exploration necessary to the fully developed novel.

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DEMOS: A STORY OF ENGLISH SOCIALISM GEORGE GISSING (1886)

Reflective of his general focus on hard work as an anecdote to failure and poverty, George GISSING's *Demos: A Story of English Socialism* blasts socialism as an ideal never to be realized, due to the greed of its leaders. He ennoble his working-class characters, particularly females, who resign themselves to physical labor for their support. One character remarks, "when women are educated, they will take the world as it is and decline to live on illusions," a direct reference to socialistic idealism. For organizers of political movements supposedly meant to relieve abuses against workers, Gissing shows marked contempt. Examples, like his characters Richard Mutimer and Daniel Dabbs, abandon their ideals to embrace capitalism, and thus "sell out" fellow workers. Mutimer establishes a so-called model community, a worker's UTOPIA based on the precepts of Robert Owen, a socialist and philanthropist who, at the age of 19, became the wealthy owner of cotton-spinning mills in Manchester. Owen had himself established such a

model community in Manchester and another in the United States, both of which eventually failed. The factual background foreshadows the failure of the novel's community as well.

Set in an idyllic valley below the scenic Stanbury Hill, the community honors the Eldons, original owners of Wanley Manor, which sits at the top of the hill over the town. Although the manor has been purchased by Mr. Mutimer, as a relative of the family, he allows the widow Eldon and her two children, now reduced to near-poverty, to remain in the mansion, where the son, Hubert, matures. The respectable Walthams live in a smaller house on the side of the hill, and Adela Waltham eventually falls in love with Hubert, four years older than her, although others, including her brother, think him presumptuous and assuming. As the presumed heir to Mr. Mutimer's fortune, he travels to London for a time, and rumors of his ruthless spending and womanizing reach the town. Gissing's plot involves the loss and recovery of Mutimer's will, suspected to pass on his fortune to Hubert Eldon. The loss renders Hubert penniless, something his mother does not regret, as she believes Hubert corrupt and urges him to follow the example of old Mr. Mutimer: "He was without education; his ideas of truth and goodness he had to find in his own heart." Her comment promotes Gissing's view of the common worker who can, as he did, increase his lot in life through hard work. The complicated plot develops with other of Mutimer's relatives taking control of the ironworks. Richard Mutimer, the socialist who opens the ironworks with great plans for the local workers, abandons his wife to marry Adela. In the remaining plot, Mutimer loses his investment, the workers lose their jobs, they attack Mutimer, and he dies. The elder Mr. Mutimer's will is restored, allowing Hubert to inherit the Mutimer fortune. Adela, now a widow, loves Hubert but will not express her passion, feeling he only cares about her due to the business matters caused by his inheritance; he settles some of the Mutimer fortune on her. The two do unite by the end of the story, supporting Gissing's suggestion that the hard-work philosophy often skips a generation in a family, settling upon the third generation. Although

the ironworks is gone, a beautiful valley setting is symbolically restored, and a love affair realized.

Gissing published his bitter portrayal of socialism during a time of socialist agitation in 1886, when proletarian rioters supposedly looted London's West End. The fortunate timing resulted in excellent sales for Gissing, as *Demos* earned more than his previous works.

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DETECTIVE FICTION English detective fiction developed over decades, with the modern version, emphasizing the application of deductive logic to a crime as the reader's major focus, appearing during the second half of the 19th century. It resulted partly from the momentum toward realistic fiction (REALISM) seen in the mid-1800s. In other languages, stories in which most of the narrative focused on the logical investigation of clues leading to a revelation had appeared as early as the 17th century. In 1719, the chevalier de Mailly translated a popular Italian tale as his *Les voyage et adventures des trois princes de Sarendip*, in which three princes discuss how they determined through deductive reasoning that a camel they never directly observed is blind, lame, and missing a tooth. The story appeared in England as *The Travels and Adventures of Three Princes of Sarendip* (1722). Additional French writers, including Voltaire (François-Marie Arouet), Honoré Balzac, and Alexandre Dumas wrote tales featuring mysteries solved through deduction. In England, GOTHIC novels by such authors as Ann RADCLIFFE, as well as William GODWIN's *The Adventures of CALEB WILLIAMS* (1794), include characters that operate as amateur detectives, but the works do not focus exclusively on crimes. A vital step in the development of detective fiction occurred with the publication of *Memoirs* (1828) by the French ex-criminal François-Eugène Vidocq. He described his investigative methods as the head of Paris's detective bureau, Sûreté. In the 1840s, American writer Edgar Allan Poe introduced the first famous detective, C. Auguste Dupin, into his short stories, and the subgenre gelled into its present form. Charles DICKENS introduced

mystery aspects into his novel *BLEAK HOUSE* (1853), which featured Inspector Bucket, the first English fictional detective.

Wilkie COLLINS's *The MOONSTONE* (1868) became the first English novel to feature an investigator, modeled after a real inspector of Collins's acquaintance, as a main character. Celebrated as the first true English detective novel, it nevertheless contained the crime investigation within a larger narrative. Collins was likely influenced by the supernatural mystery fiction of Irish author Joseph Sheridan LE FANU, who published a series of stories for the *Dublin University Magazine*. Just as Le Fanu exhibited some psychopathic symptoms that influenced his writing, Collins's immersion into the opium and laudanum cultures gave *The Moonstone* an unearthly, mystical quality, supported by its mysterious East Indian characters. Among Collins's readers was Sir Arthur Conan DOYLE, whose detective, Sherlock Holmes, became the most famous detective of short fiction. First introduced in "A Study in Scarlet" for *Breton's Christmas Annual* (1887), Holmes took on a life of his own that would continue beyond Doyle's death.

Detective stories lent themselves to a shortened form in which the reader's attention could be easily held by the protagonist's step-by-step deductive investigation. Many authors followed Doyle's lead, including Arthur Morrison with his Investigator Hewitt and Baroness Orczy, who introduced Sir Percy Blakeney in his exploits as *The Scarlet Pimpernel*, first featured in 1902. After detective fiction gained popularity, novel-length versions became more popular, leading to the guaranteed propagation of the form by prolific detective novelists such as Agatha Christie in the 20th century.

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DIANA OF THE CROSSWAYS GEORGE MEREDITH (1885)

When George MEREDITH published his 1885 novel, *Diana of the Crossways*, women readers welcomed his heroine as representative of recent social reforms. The novel reflects its era's obsessive interest in the breakdown of standards, which had been part of a now waning traditional religious practice. Religious dogma had given way to new legal, economic, and educational opportunities for women. The Marriage Act of 1858 introduced the possibility of divorce, while the Married Women's Property Act of 1882 granted women crucial financial rights. Decades of female SUFFRAGE efforts kept women and their social needs before the public, with voting rights for women almost included in the Reform Bill of 1884, following compulsory education for females instituted in 1870. New careers opened to women included medicine, which admitted females into practice in 1876. These events changed the traditional heroines of fiction. Whereas heroines of the past required males to rescue them through marriage, the more modern heroine achieved a modicum of fiscal and emotional independence on her own. Even the inconsistencies in Meredith's protagonist, Diana Merion, delighted critics, particularly later FEMINIST CRITICS, who viewed her as a more complete portrait of a heroine than Meredith had formerly produced.

The novel became Meredith's most popular to date, as he used a new approach to SILVER-FORK FICTION, combining it with a ROMAN A CLEF. Meredith adopted high society's true stories of Lord Melbourne, Sidney Herbert, John Delane, and other well-known early Victorians as his plot. In a notorious political scandal from the 1860s, the Honorable Mrs. Norton took blame for revealing a crucial Cabinet secret told her by her lover to a *Times* editor, an action similar to Diana's well-intentioned error. Meredith's tale demonstrated that blunders committed by an otherwise clever woman resulted, not from inherent weakness, but due to the lack of a responsible educational system and instruction in social responsibility for females. While the facts of Meredith's novel are obviously drawn from real life, when Mrs. Norton's relations complained that Meredith had slandered her, he inserted a disclaimer in later

editions, telling his audience the novel should be read as fiction.

The novel opens in Dublin, where the charming Diana Merion gains admirers at a ball to honor an Irish soldier, Lord Larrian. Much is made of her Irish background, reflected in her stunning beauty, although she has not yet reached the age of 20. As clever and witty as she is beautiful, Diana captivates everyone present, including the guest of honor, who becomes a devoted friend. Her older best friend, Lady Emma Dunstane, a semi-invalid, receives much of Diana's attentions. Thomas Redworth, a young Englishman neighbor to Crossways, Diana's home, also loves her, providing her with intellectual stimulation. A low-level government official, Redworth wants to propose marriage to Diana, but feels of insufficient financial means to support her. He successfully invests in the railroads, but when Diana reacts coolly to that news, praising the life of a soldier instead, Redworth still does not propose.

When Diana visits Emmy, Emmy's husband, Sir Lukin, is overcome by her beauty and makes advances, which Diana resists, and he instantly regrets. Disgusted by high society, she decides to marry her cousin, Augustus Warwick, a cold gentleman of leisure and 15 years her elder. Emmy is shocked by the match, but Diana explains that Warwick has agreed to allow her to keep Crossways forever. As foreshadowed, the marriage dissolves into disaster; Warwick accuses Diana of having an affair with her politician friend, Lord Dannisburgh, and then sues for divorce. Friends help Diana clear her name, but in the meantime, she becomes depressed and leaves society. With attentions from Emmy, Tom Redworth, Lord Larrian, and her faithful maid, Danvers, Diana works her way back into society, following a declaration of her innocence. Stuck in an unhappy marriage to Warwick, she lives separately from him in London, where she becomes a popular novelist.

Diana travels abroad, and in Italy meets Percy Dacier, a handsome and brilliant man of influence in Parliament. Although engaged to Miss Constance Asper, Dacier finds Diana intriguing, and his admiration grows when she fulfills the final request of Lord Dannisburgh and sits with his body. Their passion grows, and although Diana at first rejects him, she later consents to run away with Dacier. When she is called

away to care for the suddenly ill Emmy and does not keep a rendezvous with Dacier, he gives up hope for their union. When they later meet, their passions have cooled, and a year passes with no interaction. However, when Dacier accepts an invitation to Diana's home, their friendship grows, and Diana's social salon helps further Dacier's career, to Diana's financial detriment. Facing ruin, she sells political information Dacier had confided to her to a journalist, not realizing its importance. Dacier reacts by deserting Diana to marry Constance Asper.

When Warwick dies in an accident, even the promise of her freedom cannot lift Diana's spirits. Determined to die, she refuses food, but Emmy rescues her, persuading her of the value of life. Diana recovers and at last agrees to marry the faithful Redworth.

Young female readers conceived in Diana a representative of their newly emancipated group, due to the spirit that allowed her to separate from an intolerable mate, take up a man's profession of writing, and flourish. Although they protested her selling her lover's confidence, Meredith again emphasized that society's marginalization of women left Diana's position unstable, despite her seeming triumphs.

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DICKENS, CHARLES (JOHN HUFFAM) (1812–1870)

The best-known novelist of his era, Charles Dickens was born at Portsmouth, England, to John Dickens and his wife, Elizabeth. Due to John's profligate lifestyle and irresponsible attitude toward his position as clerk in the Naval Office, procured for him by his mother, the family led a troubled existence, at first in London. When Dickens was five years old, the family moved to the shabby dockyard town of Chatham. From 1817 to 1821, a schoolmaster named William Giles encouraged the boy's obvious talent.

Dickens fed his voracious appetite for books with works by Tobias SMOLLETT and Henry FIELDING, along with tales by the Spanish writer Miguel Cervantes. When his father was transferred back to London, Dickens no longer had a mentor to encourage him and, while never physically abused by his self-absorbed parents, suffered from neglect. When John finally went to debtors' prison, Dickens, at age 12, had to work to support his parents and five siblings. He took a position in a boot-blackening factory under horrendous conditions, not fully known to his family and acquaintances until after his death, when his friend, John Forster, wrote his biography. The factory experience materialized in later novels, as did much of Dickens's early painful life.

Following his father's release from prison, Dickens attended school at Wellington House Academy. While hardly a top-ranked academic institution, it provided a welcome relief from physical labor and allowed Dickens to again stretch his imagination. After leaving Wellington in 1827, he served as office boy in a law firm where he mastered shorthand and assumed the duties of court reporter. Although he had hoped to act on the stage, Dickens pursued his writing duties, and in 1829, he fell in love with Maria Beadnell. Her family's low opinion of Dickens's position doomed the relationship.

By 1832, Dickens wrote for his uncle's publication, *The Mirror of Parliament*, and served as reporter for *The True Sun*. The following year, he wrote for the Liberal publication *The Morning Chronicle*, reporting on various political gatherings. He also produced short sketches for a number of journals, notably *The Monthly Magazine*, published by his friend George Hogarth. He attracted wide public attention with the publication of his first book, *Sketches by Boz* (1836–37), assuming a nickname he had given himself as a child. The novel *CRANFORD* (1853) by Elizabeth GASKELL later featured works by Boz as a favorite of one of its early characters, evidence of Dickens's influence on future readers and writers. His interest in drama had honed his skill for dialogue and helped him produce scenes of remarkable clarity, particularly as his style matured.

Dickens fell in love with Hogarth's attractive daughter Catherine and married her in April 1836. That

same month, he began publication of *The Posthumous Papers of the Pickwick Club*, later better known as *THE PICKWICK PAPERS*. At first an uncertain political SATIRE that produced only type characters, the fourth of the papers introduced a cockney handyman named Sam Weller who caught the reading public's fancy. Sales soared, and Dickens found permanent wealth and fame, as he produced more fully realized and sympathetic characters. He marked some characters with the absurd touches that would become a trademark of his fiction, influenced by his early reading of Cervantes's *Don Quixote* (1605 and 1615). Circulation of the papers exceeded 40,000, and people from all social levels began to quote their characters.

Dickens advanced his career with the publication of his first book-length works. Two wildly popular novels appeared first as serials, *OLIVER TWIST* (1837–39) and *NICHOLAS NICKLEBY* (1838–39). A periodical planned by Dickens, *Master Humphrey's Clock*, did not fare nearly as well as his books; it faced too much competition from other weekly publications and soon failed. However, Dickens did expand a story intended for *Master Humphrey's Clock* into another popular novel, *THE OLD CURIOSITY SHOP* (1840–41). It introduced one of several famous Dickens child characters, Little Nell, who represented the patient heroism and kindness of the poor. *Barnaby Rudge* (1841), a first venture into historical fiction, followed, and with those several novels, Dickens had barely begun his career.

Dickens had also served as editor of *BENTLEY'S MISCELLANY* since its conception in 1837, but by 1839 he ended his duties following a quarrel with the publishers. He moved his growing family to various residences, finally inhabiting a mansion on Devonshire Terrace, where he entertained budding authors, politicians, and spent his energies writing and rescuing his parents from several financial disasters. He traveled to Boston in 1842 and on to New York, Philadelphia, Baltimore, Washington, D.C., and Virginia, along with many other towns, all of which received him with great enthusiasm. Although he professed to enjoy America, his subsequent negative portrayal of Americans in *American Notes* (1842) and the novel *MARTIN CHUZZLEWIT* (1843–44) insulted many Americans. He produced one of many gems with *A Christmas Carol* in 1843,

destined to become a classic in multiple languages. He lived the following year for a time in Italy, but returned to England in 1845, where he wrote and published *Pictures from Italy*. His rendition of Italians was far more positive than that of Americans.

During the 1840s, Dickens wrote a series of stories, including *The Chimes*, *The Cricket on the Hearth*, *The Battle of Life*, and *The Haunted Man*, which appeared in a single volume, along with *A Christmas Carol*, titled *Christmas Books* (1852). Further editing duties focused for a short time in 1846 on his own *DAILY NEWS*, which he left to found *HOUSEHOLD WORDS* and *ALL THE YEAR ROUND*. As a mature writer, Dickens wrote his next novel, *DOMBEY AND SON* (1846–48), followed by the beloved *DAVID COPPERFIELD* (1849–50), whose protagonist he claimed to be his favorite of all his characters. Additional publications in the 1850s included *A Child's History of England* (1851–53), *BLEAK HOUSE* (1852–53), *HARD TIMES* (1854), *LITTLE DORRIT* (1855–57), and *A TALE OF TWO CITIES* (1859). Much of his fiction focused on social injustices, such as the abuse of workers, overcrowded prisons, the abuse of children, and the general shameful effects of POVERTY, adding a reputation as a producer of THESIS FICTION to that of a realistic-fiction author. In addition to his book-length works, he continued to write short stories and plays.

In the middle of all this activity, Dickens indulged his affection for the theater and helped mount productions at Knebworth House and Rockingham Castle, where he occasionally acted and organized benefit performances for friends and acquaintances suffering financial problems. Always involved with various social-reform movements, he remained busy highlighting capital punishment, poverty, prostitution, and work-house laws. In the 1850s, Dickens fell in love with a young actress named Ellen Ternan, who influenced some of his later character development, and his relationship with Catherine, which had been turbulent for some time, worsened. He moved again, first to Tavistock and later, in 1857, to Gad's Hill in Kent, an area that he loved. He continued traveling by touring Switzerland and returning to Italy with novelist Wilkie COLLINS (1824–89), and by visiting France. His marriage ended, famously announced in an 1858 edition of *Household Words*, but his domestic problems did not

curtail his writing and speaking energies. He continued to travel, visiting the United States again in 1867, and presented many public readings upon his return to England. During the 1860s, Dickens continued to produce astounding novels, including *GREAT EXPECTATIONS* (1860–61), *OUR MUTUAL FRIEND* (1864–65), and an incomplete mystery, *The MYSTERY OF EDWIN DROOD*, left unfinished at his death in 1870.

Charles Dickens's influence on readers and writers from his own era, including William Makepeace THACKERAY (1811–63), Elizabeth GASKELL, and Benjamin DISRAELI (1804–81), and into the 21st century cannot be overestimated. All his works remain in constant production, have been translated for stage, television, and cinema, and appear as electronic texts.

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DICTIONARY OF THE ENGLISH LANGUAGE, A (1755) Written by Samuel JOHNSON over a span of eight years and published in 1755, *The 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* represented an enormous undertaking. Johnson approached potential patrons, including Lord Chesterfield, with whom he later feuded, for financial support, but Chesterfield gave him only £10. Johnson had little in the way of etymology to guide his choices; rather, he turned to the writings of Edmund Spenser and Sir Philip Sydney, both excellent examples of wordsmiths from the period Johnson considered the golden era of the use of English, the Renaissance. He used many quotations from classic works to illustrate the dictionary usage and support his own definitions. Johnson adopted as one goal the rejection of what he saw as the French encroachment on English, “Gallick structure and phraseology.” He faithfully included colloquialisms and dialect, and attacked his task applying

his own wide knowledge gained through voracious reading. His limitations produced a non-definitive work, but one crucial in the development of English-language dictionaries. Determined to produce a work equal to those comprehensive ones already produced in Italy and France, which introduced standardized spellings, Johnson worked on his project even as he produced several other works in order to support himself. While not the first English-language dictionary, his two volumes proved the most complete and established a standard. In the preface to the dictionary, he wrote, "I am not so lost in lexicography as to forget that words are the daughters of earth, and that things are the sons of heaven."

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DIDACTIC LITERATURE Didactic literature, from the Greek *didakithos*, or skillful in teaching, refers to literature that overtly demonstrates a truth or offers a lesson to readers. Not a subtle approach, didacticism delivers a specific and pointed message and was present in the earliest stories developed to teach moral behavior, such as fables and parables. Medieval ALLEGORY proved didactic in its forceful presentation of commentary on religious and ethical doctrine and became refined in Renaissance works such as Edmund Spenser's *The Fairie Queene* (1590 and 1596), a commentary on social conditions in 16th-century England, and John Bunyan's *PILGRIM'S PROGRESS* (1678 and 1684), in which an allegorical character named Everyman searched for spiritual fulfillment. Authors also might insert themselves into their own novels in a method termed authorial intervention, interrupting their narrative to speak directly to the reader for instructional purposes.

Didacticism remained long entrenched in stories for children, particularly with the rise of Puritanism and attempts to reform the Church of England from the 16th through the 17th centuries. Until the 18th century, all children's literature served to instruct. Following the

French Revolution (1789–99), egalitarian principles spread to England, and children's literature grew less preachy, although writers still strove to teach a lesson. The French philosopher Jean-Jacques Rousseau (1712–78) theorized that children were not merely small adults but thinking beings whose mental and emotional needs should be considered separate and apart from those of adults. Through the end of the 18th century, English children's literature tended to feature all-knowing adult characters, which often interrupted action to deliver sermons to readers. Maria EDGEWORTH followed this format in her two story collections for children, *The Parent's Assistant* (1796) and *Moral Tales* (1801). Decades would pass before literature devoid of didacticism, such as Lewis CARROLL'S *ALICE'S ADVENTURES IN WONDERLAND* (1865) and *THROUGH THE LOOKING-GLASS* (1872), offered children entertainment, and CHILDREN'S LITERATURE could be read for its own sake.

THESIS NOVELS offered strongly didactic messages to adults during the first half of the 19th century. Authors whose fiction overtly highlighted the disgrace of depressed social and economic conditions for the working classes and emphasized the inequities of CLASS STRUCTURE included Charles DICKENS, Frances TROLLOPE, Benjamin DISRAELI, Elizabeth GASKELL, and Charles GISSING. Elizabeth Barrett BROWNING'S novel-poem *AURORA LEIGH* (1856) features didacticism in her defense of the intellectual and creative rights of women. By the 20th century, a more sophisticated reading audience demanded more subtlety in its fiction. Authorial intervention proved unacceptable, and didacticism became a narrative technique of the past.

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DISCIPLINE MARY BRUNTON (1815) Like her first novel, *SELF CONTROL* (1810), Mary BRUNTON'S second novel, *Discipline*, remains most important for its contribution to the development of SILVER-FORK FICTION

and the manners novel, later made most famous by Jane AUSTEN. DIDACTIC in nature, the novel offered a blueprint of behavior to readers by elevating the value of religious piety. Its message held that, if one avoided seduction, whether of a carnal or a materialistic nature, one received reward. Shrewdly voiced and drawn with minute detail, the plot remains filled with erotic intrigue. Couched in a style that marks its author as intelligent and imaginative, with an ear for realistic dialogue and an eye for the motivation behind human action, *Discipline* tempers its preachiness with an appealing first-person narrator in the form of Ellen Percy. Her humanity becomes immediately evident as she confesses herself once willful and egotistical, a storyteller who will attempt to avoid the very "professions of humility" that often mark a narrator as "glorifying" in the "candour" of her "confession." She foreshadows her tale of a failed attempt to join the historically aristocratic English community by noting her father's lack of "illustrious descent," and his own frequent statement that those who flaunt their social stature engage in the worst of vices. Those who have read Austen's *EMMA* (1816) will note definite similarities between the two novels' young heroines, despite their differences in social status.

Young Ellen has a high opinion of herself, encouraged by her mother's reticence to correct her misbehavior—actions her mother feels grow more from an admirable spirit than a wicked nature. She describes herself by age eight as perverse, importune, obstinate, combative, all traits that her father deems desirable for a boy but not for Ellen. In a statement that supports the novel's interest for FEMINIST CRITICS, he tells his wife, Fanny, of his daughter's intelligence and keen sense of analysis: "It is a confounded pity she is a girl. If she had been of the right sort, she might have got into Parliament . . . but what use is her sense of?" When Fanny replies, "I hope it will contribute to her happiness," she foreshadows Ellen's eventual emotional state, but one that will be reached only after much suffering.

Almost immediately, Ellen suffers the grief of her mother's death and the simultaneous loss of her father in an emotional sense, developments that endear her to readers before they can judge her too harshly. She takes solace in trying her leadership capabilities at boarding

school, where she lives until age 16 and adopts as an enemy the well-born Lady Maria de Burgh, simultaneously making a lifelong friend of Juliet Arnold. These individuals remain important to the novel's rising action, and both will reappear in various capacities. When Ellen returns home, her father asks his dead wife's faithful friend, Miss Elizabeth Mortimer, to oversee Ellen's care. From Miss Mortimer, Ellen eventually learns piety and faith but, most important, will meet Miss Mortimer's acquaintance, Mr. Maitland, whose language is that of a gentleman, "always correct, often forcible, and sometimes elegant." When he rescues the ladies from a potential disaster caused by Ellen's poor judgment, she shows little gratitude and judges him too quiet, which she believes marks his lack of passion. Time will teach her that it actually marks his grace and strength. Maitland and Miss Mortimer become models for Ellen, although she at first rejects their guidance.

Ellen experiences a number of temptations, including those exercised by Lord Frederick, who pretends to love her but has only evil thoughts in mind. She discovers that Mr. Maitland holds her in high esteem, despite her self-centered behavior. A masquerade ball adds imagery of a lively social scene, but a damaging rumor about Ellen threatens to discredit her, even in the eyes of Juliet. Too late, she learns that Juliet has helped construct her fall, out of jealousy of Ellen's relationship with Miss Mortimer. A lengthy letter from Miss Mortimer, who has left the Percys due to Ellen's actions, makes Ellen realize for the first time her folly. She notes that "the darkness of midnight" surrounded her, as she confesses, "I could not disguise from myself the uselessness of my past life; and I shrunk under a confused dread of vengeance." Brunton extends the imagery of dark and light to emphasize a moment of near-epiphany for Ellen.

When Maitland appears to explain he is leaving, Ellen learns that he has loved her, but he explains he also "perceived, pardon my plainness, that your habits and inclinations were such as must be fatal to every plan of domestic comfort." Stating she had no ambition to become his wife, Ellen dismisses Maitland, an act she later regrets. In short order, her father loses his fortune and commits suicide, leaving Ellen completely isolated.

Ellen's transformation into a woman of character still moves slowly until threatened by the loss of Miss Mortimer, with whom she lives following her father's death, to illness. Only then can Ellen realize how much she depends on her caretaker. Even Juliet Arnold's transfer of affections to Lady Maria and her abandonment of Ellen fail to arouse Ellen's famous temper in light of Miss Mortimer's death. Before dying, her friend charges Ellen to know her own religious faith and piety, but warns her that will be impossible until Ellen is forced to turn to faith due to a lack of support from family, friends, and material goods. Ultimately her prophecy is fulfilled as Ellen loses everything. Destitute, she finds the faith and humility that return her chaotic life to order through several near-melodramatic turns of fate, including a reuniting with Juliet Arnold and her subsequent death; a meeting of Charlotte Graham and her family, among whom Maitland is a part; and the restoration of a portion of her inheritance. Maitland's return is advanced through a subplot common to romance, that of mistaken identity, and through that contrivance the novel concludes on a happy note.

Discipline remains available in print and electronic texts due to the efforts of feminist critics who recovered Brunton's works in the mid-20th century. Even those who object to Brunton's overt Christian dogma find much to enjoy in her work.

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DISRAELI, BENJAMIN, FIRST EARL OF BEACONSFIELD (1804–1881) Benjamin Disraeli was born on December 21, 1804, in London, first son to Isaac, author of several works on literature and a history book, *The Life and Reign of Charles I* (1828), and Maria D'Israeli. Although of Jewish heritage, Disraeli was baptized into the Church of England at the age of 13. Initially interested in law, in 1821 he began a three-year stint with a firm of solicitors, but the promised rewards of stock market speculation soon seduced him. After losing a good sum of money, he decided in 1825 to found a daily paper called *The Representative*, a project that quickly failed.

Heavily in debt, Disraeli published his first novel, *Vivian Grey*, in 1826. The successful novel proved autobiographical, as Disraeli attributed to his protagonist his own egotistical wit. He also portrayed important members of contemporary London society in thin disguise, a style that followed in many of his works. In 1827, he traveled to Italy and, later that year, published a satire titled *The Voyage of Captain Popanilla*.

Despite his writing success, Disraeli entered a period of depression, fueled by his remaining debts and his failure to read for the bar as planned. His depression lifted in 1831 when he published *The Young Duke*. He ran twice for a seat in the Parliament in 1832, first as a radical and then an independent, but was defeated. Disraeli traveled throughout Spain, Greece, Albania, and Egypt, and his experiences would influence his later fiction. His interest turned to full-time politics but not before he published two additional novels, *Contarini Fleming* (1832) and *Alroy* (1833).

In 1835, Disraeli switched political allegiance, joining the Tories and suffering two more defeats for Parliament. Despite his repeated failures, he gained a reputation as a political pamphleteer while also writing letters published in *The Times* and a political satire, *The Infernal Marriage*. In 1837, Disraeli finally triumphed in his bid for Parliament, becoming a Conservative representing Maidstone Borough of Kent County in the House of Commons, just as Queen Victoria took the throne. That same year, he published two additional novels, *Henrietta Temple* and *Venetia*, the latter a supposed look at the lives of Percy Bysshe Shelley and George Gordon, Lord Byron, a pair attracting much attention for their scandalous activities. In 1839, Disraeli married the wealthy widow Mrs. Mary Anne Wyndham Lewis. He often joked that he had married for money, to which his wife supposedly once replied, "Ah! but if you had to do it again, you would do it for love." Following the election in 1841, he asked Robert Peel to make him a minister, but Peel refused his request, alienating Disraeli.

Disraeli showed reformist concern for the working class and in 1843 led the Young England party in Parliament. The group supported the view that the middle class needed to be contained through the unity of the working class with the aristocracy, a move that would also protect the poor. The following year, Disraeli

published the first in a trilogy of novels for which he became most famous. The novels, *Coningsby: or, The New Generation*, followed by *SYBIL OR, THE TWO NATIONS* (1845) and *TANCRED, OR THE NEW CRUSADE* (1847), were labeled THESIS NOVELS. They attacked regulations oppressive to the poor, including Poor Laws, Factory Reform Law, the CORN LAWS, and Jewish Disabilities Law. Disraeli's opposition to Peel's repeal of the Corn Laws split the Conservative Party, leading to Peel's ouster.

In 1848, both Disraeli's parents died, and he continued his political career, publishing his next book, *Lord George Bentinck: A Political Biography* (1851). In 1852, under Edward Stanley, the 14th earl of Derby's administration, he became Chancellor of the Exchequer. He lost the post a short time later with Lord Derby's defeat but regained it with Lord Derby's 1858 victory. In 1859, with the election of Henry John Temple, Lord Palmerston, as prime minister, Disraeli again lost his post. Following seven years of British political control by the Liberal Party, Disraeli returned to the Cabinet as Exchequer for Lord Derby. In order to preempt action on the part of William Gladstone and the Liberal Party, he pushed through an 1867 Reform Act extending the vote to every male householder within a borough constituency, as well as to males paying at least £10 in rent, which totaled about 1.5 million males. In 1868, with Lord Derby's resignation, Disraeli became prime minister. However, in the general election that followed that same year, William Gladstone and the Liberals returned to power.

The Conservatives reclaimed power in 1874, and Disraeli again became prime minister. He acted on his social conscience to pass legislation including the Factory Act (1874) and the Public Health Act (1875), protecting workers against abuses. His 1875 Conspiracy and Protection Act allowed workers to stage peaceful demonstrations, and the Employers and Workmen Act of 1878 allowed workers to sue employers for unfulfilled promises. A staunch defender of IMPERIALISM, he pushed to make Britain a world power, a move Queen Victoria approved. She took the title empress of India partly due to Disraeli's urging. The queen granted his request to become the first earl of Beaconsfield in 1876, and he assumed a title he had used for a character in *Vivian Grey*, his first novel.

Although consumed by politics, Disraeli continued to write, publishing *Lothair*, a novel focusing on religious dissent in 1870. One of his best-known works, *ENDYMION* appeared in 1880, in which he featured a foreign secretary named Lord Rochampton, a character based on Lord Palmerston. It also featured a caricature of William Makepeace THACKERAY as St. Barbe. That year, the Conservatives suffered defeat, and Disraeli conceded the ministry. He had hoped to continue a long writing career but died on April 19, 1881. He left nine chapters of an unfinished novel titled *Falconet*.

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DOCTOR THORNE ANTHONY TROLLOPE

(1858) Anthony TROLLOPE produced the best-selling novel of its time in this the third book in his Barsetshire sequence, *Doctor Thorne*, published in three volumes. He departed from his normal village setting in this novel to consider county characters, focusing on members of high society and their desire for wealth and the status it promised. While the characters resemble those of his other stories, the plot somewhat differs, the reason for which Trollope himself explained in his autobiography. After completing *The THREE CLERKS* (1858), he traveled to Florence, where he asked his brother to help him develop a plot for a new story, the only instance of his ever asking for help with his writing. He adopted his brother's plot, which offered the potential for creating the typical Victorian SENSATION FICTION, complete with aspects of mistaken or hidden identity and reader titillation leading up to an enormous character revelation. Trollope later seemed bothered by the fact that readers may have begun his novel in anticipation of reading a suspenseful plot, rather than concentrating on the character development that to Trollope remained all important.

The protagonist, Dr. Thomas Thorne, practices medicine in Greshamsbury, where he raises his niece

Mary. He protects the secret of her illegitimate birth, but because Trollope particularly hated sensationalism, he avoided keeping his readers in suspense regarding her heritage. Readers learn by the second chapter that the doctor's brother, Henry, fathered the girl with Mary, the sister of a stonemason named Roger Scatcherd. When Scatcherd took revenge for his sister's embarrassment by murdering Henry Thorne, he served time in prison but emerged to become a successful railway contractor, known by the locals as Sir Roger. He lives with his sickly son, Louis, and both have a reputation for occasional drunkenness. Thus, Trollope avoids another aspect of sensationalism, the emotionally charged reunion between rediscovered family members. Sir Roger's repugnant personality would devalue for the reader any reunion between himself and Mary.

In the rising action, Mary falls in love with Frank Gresham, son to the local squire, whose family she has known all her life. Although the Greshams like Mary well enough, they want Frank to wed a wealthy woman to relieve the debt leveled against the Gresham estate. Lady Arabella Gresham had long felt she married beneath herself, and she spends her energies trying to pull her family up to her social level. However, the hard times that hit many aristocrats had also visited the Greshams, a fact that Trollope makes clear through ironic dialogue. At one point, Lady Arabella demands that her husband cut off Frank "without a shilling," to which Gresham replies, "I haven't a shilling to cut him off with." The Greshams's aristocratic relatives, the DeCourcys, attempt to railroad Frank into marriage with an older spinster, Miss Dunstable, a clever, but kind, heiress to a fortune.

Trollope's focus on social differences and CLASS STRUCTURE gives the novel its excellence. His rendition of the incomes and possessions of the landed gentry reflect his usual superbly detailed REALISM, allowing readers a look inside the life of those who aspired to aristocratic life. As a self-described conservative liberal, Trollope supported England's aristocracy, believing it would alleviate social ills suffered by lower classes. His narrative reveals the pressures on the landed populace by the newly wealthy, who could buy lands that old families might have mortgaged to support the costs of estates and family businesses long allowed to run

themselves. This precarious situation also allows Trollope to incorporate humor as he affectionately pokes fun at the attitudes of those who take wealth and status for granted. Retaining the best aspects of an approach made popular in the 18th century by EPISTOLARY NOVELS such as Samuel RICHARDSON'S *PAMELA* (1740), Trollope introduces correspondence between the vainly ambitious Augusta Gresham, Frank's sister, who wants to marry a lawyer, Mr. Mortimer Gazebee, and her hypocritical and presumptuous cousin, Lady Amelia De Courcy. Gazebee desires to marry into Augusta's social status, but she is betrayed by Lady Amelia, who forces Augusta to adopt her view of Gazebee as unworthy. The two women discuss their responsibilities toward their "blood" and social position, creating a comic effect in their stance outside the boundaries of life's realities experienced by the majority of the population. Lady Amelia convinces Augusta that Gazebee is beneath her, writing, "It is not permitted us, my dear Augusta, to think of ourselves in such matters. As you truly say, if we were to act in that way, what would the world come to?" All the while, Lady Amelia schemes to win Gazebee for herself. The two women provide excellent contrast to Thorne's unpretentious prosperity. While Mary and Frank occupy the novel's romantic center, Dr. Thorne serves as its moral center. A conservative who values rank and stability, he nevertheless raises his illegitimate niece and projects no false gentility.

Mary and Frank despair until both Sir Roger and Louis die, leaving the Scatcherd fortune to Mary, who learns of her heritage. Her sudden wealth causes the Greshams to accept her. In spite of the facts of Mary's birth, she becomes engaged to Frank. The old way of life triumphs over the new as Mary's inherited old money shores up the lands of the Greshams.

One critic writing for the *Saturday Review* expressed concern over the author's flaunting of moral convention through Mary's illegitimacy. He felt that Trollope featured only the delights of romance and none of its pitfalls, encouraging young readers to marry without prudence. His was one of few critical voices.

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DOMBEY AND SON CHARLES DICKENS (1848) Charles DICKENS's seventh novel, first published in 20 serial parts between October 1846 and April 1848 with the complete title *Dealings with the Firm of Dombey and Son, Retail, Wholesale, and for Exploration*, marked what many critics agree to be the author's mature writing period. Dickens moves from the use of poverty-stricken characters to concentrating instead on members of the monied class. Many contrast *Dombey and Son* with Dickens's previous novel, *MARTIN CHUZZLEWIT* (1844), to make this point. While *Martin Chuzzlewit* clearly represents the trend in 1840 novels to highlight a character weakness indicative of problems within English society, its emphasis on selfishness through the figure of Pecksniff is delivered with little narrative planning. That approach marked much of Dickens's early fiction, in which improvisation played a crucial part in plotting. However, by adding the foil character of Martin to balance Pecksniff's overwhelming negativity, Dickens divides his stage. In *Dombey and Son*, the focus remains firmly on one character and his moral weakness of pride. That focus gives the novel a center, adding strength to the character and allowing Dickens to avoid the caricature that Dombey might have become. Dickens succeeds in attaining the goal for *Dombey and Son* "to do with Pride what its predecessor [*Martin Chuzzlewit*] had done with Selfishness." Dickens outlined the entire novel before writing it, and that intent and planning are obvious in its execution, supporting an elaborate plot with balance and theme.

Mr. Dombey invests overwhelming pride in his business. He represents a product of his era, one who plans his life according to rules of logic. Intent upon producing a male heir, Dombey ignores his loving daughter and first-born child, Florence. Following Mrs. Dombey's death during the birth of his son, Paul, Dombey focuses all of his ambitions on the boy. A

sickly child devoted not to Dombey but to Florence, Paul dies, further alienating father and daughter. In Dickens's letter of July 25, 1846, he describes the hoped-for effect of Paul's death on Dombey:

I purpose changing his feeling of indifference and uneasiness towards his daughter into a positive hatred. For he will always remember how the boy had his arm round her neck when he was dying, and whispered to her, and would take things only from her hand, and never thought of him.

Dombey's crippling pride will not allow him to admit his approach to life is wrong. Dickens allows Dombey to retain his pride by not directly revealing much of his inner turmoil. He illuminates Dombey's thoughts and emotions in only one section of the novel, an incident that falls between Paul's death and Dombey's second marriage. The title of Chapter 20, "Mr. Dombey Goes upon a Journey," evokes in readers thoughts of the traditional QUEST protagonist, who experiences a journey, physical, emotional, and spiritual, that leads to a positive change and a new life, allowing Dickens to emphasize that this journey will have the opposite effect on Mr. Dombey. During a train ride, Dombey contemplates the general meaning of life, with the background of the landscape rushing by, as seen through the passenger car window. This technique allows imagery to imitate, but not fully reveal, the character's specific thoughts: Dombey hurries "headlong, not through a rich and varied country, but a wilderness of blighted plans and knowing jealousies." According to Kathleen Tillotson, Dickens analyzes his character by employing the tool of the dream, allowing readers to apply their own imagination and sense of identification to perceive Dombey's "lonely thoughts, bred late at night in the sullen despondency and gloom of his retirement." However, he gains nothing from his journey, other than a deep sense of doom, inspired by "the track of the indomitable monster, Death."

Dombey marries again, seeking yet another heir. The marriage proves childless and loveless on Dombey's part. His second wife, Edith Grainger, is a

passionate woman with no outlet for that passion within her marriage, although she can express her fondness for Florence. In a long narrative explanation, Dickens compares Edith's early affection for Dombey to a plant expected to grow in polluted poisoned air. Dombey's sins breed "infancy that knows no innocence" and "maturity that is mature in nothing but in suffering and guilt." The narrator refers not only to Dombey, but also to Edith and her mother, and the interactions of those characters, trapped in an abusive relationship, aids in developing an edginess in Edith that helps temper her position as a predictable melodramatic character.

Edith leaves Dombey for his manipulative business manager, Carker, who represents a pride that differs from that of Dombey. Carker's pride remains hidden in a false subservience that covers his desire to gain success through Dombey's efforts. Edith's motive equates to simple revenge against her husband's cruelty. When Edith dies in a train accident, Dickens creates a deeply ironic situation. The fortune-teller who had urged Carker to pursue Edith earlier in the novel by remarking, "One child dead, and one child living; one wife dead, and one wife coming. Go and meet her!" had made clear that Dombey would make Edith one more sacrifice to his pride.

Dombey descends further into distress, his pride preventing his asking for help, even when he discovers feelings for Florence. The conflicts he encounters at work parallel his emotional and spiritual suffering, and only through threat to his material possessions can he realize the superior value of human relationships. By the novel's conclusion, he decides to accept Florence's attentions.

Dombey's hypocrisy regarding values challenged Dickens as he worked to develop a dynamic and rounded protagonist, a goal he achieved partly by making clear the presence of a certain dignity within Dombey's humiliation. Positive minor characters, such as Cook and Perkins, supply moral commentary on Mr. Dombey. They add comedy to the plot but hold the focus on Dombey as the most important character and one deeply flawed. In the 1846 letter, Dickens states, "Dombey and Son . . . is a Daughter after all." This vision guided Dickens's effort, succeeding in his development of characters both appealing and interesting.

Some contemporaries and later critics point to the character of Florence as a weakness, due to her seeming perfection. Like all Victorian writers, Dickens had to deal with creating a heroine that could possess only the limited character facets allowed females in that era's fiction. In other Victorian fiction, the virtue of such heroines made them boring, one-dimensional, and lacking any individuality. However, by allowing the reader to meet Florence as a young child, Dickens engenders sympathy for her, and her retention of a purity and naiveté becomes more acceptable. She remains crucial in allowing the reader to recognize the depths of Dombey's parental confusion as the child who had been "unwelcome to him from the first" . . . "her patience, goodness, youth, devotion, love, were as so many atoms in the ashes upon which he set his heel." As Tillotson writes, Florence must be approached "differently from Mr. Dombey," as the reader should see her "as a character drawn wholly within the bounds of her situation; to an extent that she, and the pathos of that situation, are one and the same."

Like much of Dickens's work, the novel remained popular into the 21st century, when it, along with multiple sources important to understanding its development, appeared in electronic format, accessible online.

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DOMESTIC REALISM A fiction subgenre of a realistic nature that focuses on the home scene, domestic realism evolved from the reaction against romanticism that occurred in the mid-19th century. Following the preoccupation of the romantic writers (1789–1837) with the superiority of intuition and passion over intellect, the value of nature as a mirror for literature, and the prioritization of the individual's needs over that of the group, Victorian Age (1837–1901) writers moved from

a focus on mysticism and spirituality to dwell on the particulars of everyday life, or the quotidian. The rise of a preoccupation with materialism that grew from the appearance of a new working middle class, the problem of educating that class, and the challenge to religion by science gave realism momentum. Written generally by middle-class women for middle-class women, like all realism, domestic realism dwelled on the immediate, the “here and now,” and represented concerns of the middle class, especially its members’ failure to obtain fulfillment within a strict social class structure. Character always remained more important than plot. Domestic realism should not be confused with domestic fiction, or women’s fiction/SENTIMENTAL FICTION, also popular during the mid-19th century.

Jane AUSTEN provided forerunners to domestic realism through her novels of minute observation of social and familial transactions on the home scene. Charles DICKENS and William Makepeace THACKERAY further advanced realism with their focus on the family unit as a reflection of society. Ironically, Thackeray refused to publish Elizabeth Barrett BROWNING’s ballad “Lord Water’s Wife” in *CORNHILL MAGAZINE* in 1861, as he felt its stark realism might dismay his middle-class readers, who would find it insulting to their moral code. Browning reacted by declaring that issues such as the abuse of women needed to be acknowledged by the very audience Thackeray sought to protect.

When George ELIOT, probably the best-known writer of domestic realism, arrived on the scene, she advanced the subgenre through novels that included *ADAM BEDE* (1859), which received critical praise for its presentation of rural life and focus on the responsibility of the individual to conform to mores of his or her community. *The MILL ON THE FLOSS* (1860) offered another example of Eliot’s skill in the evocation of rural domesticity, and *MIDDLEMARCH* (1871–2), subtitled *A Study of Provincial Life*, gave birth to a large cast of characters who represented the economic, social, and religious scene in England at a time when the individual was devalued apart from his/her place in a hierarchical social order. Notable contemporaries of Eliot who also wrote domestic realism included Charlotte YONGE, whose numerous novels for adults and juveniles excelled in the presentation of authentic Victorian

middle-class life, and Maria EDGEWORTH, whose *CASTLE RACKRENT* (1800) is acknowledged as the first regional novel in English and a forerunner of domestic realism.

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DOYLE, SIR ARTHUR CONAN (1859–1930) Arthur Conan Doyle was born in Edinburgh on May 22, 1859. His mother, Mary, was of Irish extraction and traced her ancestry to the Plantagenet line, while his father, Charles Altamont Doyle, traced his to the D’oel or D’Ouilly family, nobles of 12th-century France. The pride that the Doyles took in their lineage partially accounted for Doyle’s emersion in history, even as a child. One of 10 children, Arthur, along with six siblings, survived to adulthood as part of a troubled household. Charles earned the inadequate salary of £240 year in his position as a low-level civil servant. The son of a successful caricaturist and sibling to three successful brothers, one an author, one an artist, and one a manager of the National Gallery in Dublin, Charles never developed his own artistic skills. His lack of ambition led to the loss of his post in the Office of Works in Edinburgh, and he slid into alcoholism. Afflicted with epilepsy, Charles needed to be institutionalized during his final years. One effect of Arthur Conan Doyle’s early experience with his father was his later severe dealing with alcoholic characters in his writing.

Doyle’s education consisted of a mix of home schooling with attendance until age nine at public school in Edinburgh. He then transferred to a Jesuit preparatory school called Hodder, located in Lancashire, England. Two years later, he moved to the associated school of Stonyhurst. Although he performed well as a student, the strict Jesuit discipline did not appeal to Doyle, who often suffered punishment at

the hands of the priests. Mary Doyle took in boarders and worked hard to pay the tuition for her favorite child rather than trade her son's education for induction into preparation for the priesthood. Doyle seemed to understand well her sacrifices and remained a devoted son. By 1875, when he graduated, he had rejected formal religion in favor of agnosticism, another autobiographical aspect that would surface in his writing.

After leaving Stonyhurst, Doyle spent one additional year in Jesuit education at Feldkirch, Austria, and then returned to Edinburgh to study medicine at the University from 1876 to 1881, where he received his bachelor of medicine and master of surgery degrees. In 1879, he published his first story, "The Mystery of Sarassa Valley," and served as a ship's surgeon during the Arctic voyage to Greenland of the *Hope* in 1880. While in medical training, he formed relationships with two individuals who would provide models for later crucial characters. Professor Rutherford would later be immortalized in the character of Professor George Edward Challenger of *The Lost World* (1912), while Dr. Joseph Bell's amazing deductions concerning the history of his patients would provide the basis for the deductive skills of Sherlock Holmes.

From 1881 to 1882, Doyle served as a doctor on the ship *Mayumba* and visited the west coast of Africa. After moving to Portsmouth in 1882 to establish a medical practice with a friend from school, Dr. George Turnavine Budd, they disagreed so often that he decided to move to Southsea to establish his own practice. With his practice slow to develop, he had time to write as well as for romance. He met Louise "Touie" Hawken, daughter of his landlord, whom he married on August 6, 1885. Touie's health problems would later lead to great personal turmoil for Doyle. He began to develop an interest in psychic studies following a meeting of believers in Southsea.

In 1887, Doyle published his first important work, *A STUDY IN SCARLET*, a story that introduced the character of Sherlock Holmes in *Beton's Christmas Annual*; he received payment of £25. Following the birth of his first child, Mary Louise, in 1889, he published his first major novel, a historical fiction titled *Micah Clarke*. The novel formed the basis for conversation

with Doyle's contemporary Oscar Wilde during a dinner in 1889. The two dined with the editor of *Lippincot's Magazine*, J. M. Stoddart, and Doyle received a commission to write a second novel, *The SIGN OF FOUR*, featuring Sherlock Holmes. Its appearance in 1890 added immeasurably to the development of the DETECTIVE FICTION genre. Also in that year, he published a second historical novel, *The White Company*, and moved his family with him to study ophthalmology in Vienna.

In 1891, his attempt to establish practice as an eye specialist failed, but he published the first of six Sherlock Holmes stories, beginning with "A Scandal in Bohemia" in *The STRAND MAGAZINE*. However, he expressed a wish for immortality through his historical fiction, rather than popular stories, in a letter to his mother when he wrote, "I think of slaying Holmes [. . .] and winding him up for good and all. He takes my mind from better things." The enthusiastic reception of his fiction did convince him to focus on a writing career, and in 1892 he began to publish a large series of Holmes stories. During that same year, he celebrated the birth of his first son, Alleyne Kingsley. In 1893, the year of his father's death, Doyle killed Holmes in his story "The Final Problem" and moved to Davos, Switzerland, for the sake of Touie's health in hopes of helping cure her recently diagnosed tuberculosis. He toured the United States, delivering lectures in 1894, and visited Egypt with Touie in 1895. He thought that the arid climate would lessen the severity of Touie's illness, and, secondarily, Doyle hoped to witness a battle in the Sudan War. By 1896, the DoYLES had returned to England, and Arthur's experiences provided inspiration for the desert drama *The Tragedy of the Korosko*, which would appear two years later. Doyle moved his family into the Surrey mansion called Undershaw, whose construction he had directed, but as the family settled in, he had a fateful introduction on March 15, 1896, to a woman named Jean Lekie, with whom he fell completely in love. However, he determined to remain faithful to Touie and maintain a platonic relationship with Jean. His public wanted more mystery stories, resulting in Doyle's writing a series of 12 unconnected stories under the title *Round the Fire*, which ran in *The Strand* from 1898 to 1899.

In 1900, Doyle served for seven months as head of a South African hospital during the Boer War. A short time later, he wrote a defense of Britain's activities in Africa, a pamphlet titled *The Great Boer War*, for which he would be knighted in 1902. Later in 1900, he unsuccessfully ran for a seat in Parliament as a representative of the Unionist Party. Such an outcry had continued over his having killed Sherlock Holmes that Doyle resurrected him in the wildly popular 1901 novel, *The Hound of the Baskervilles*. He continued to publish Holmes stories and care for Touie, although his love for Jean Lekie grew. In 1903, he again exercised his social consciousness on behalf of George Edaliji, son of an East Indian Christian vicar and his English wife. Edaliji was accused of writing threatening letters to his own family, raising suspicion regarding his character. When a series of livestock attacks took place in 1903, anonymous letters to the authorities accused George Edaliji. Scant evidence produced during a search of the Edaliji home led to a seven-year prison sentence for Edaliji. Doyle investigated the case and produced several articles that annoyed some but drove other citizens to demand an investigation. Money raised for George's defense led to his eventual release. Long after he left the area, the livestock killings continued.

Touie died in 1906, freeing Doyle to marry Jean the following year after his second defeat for a seat in Parliament. In 1909, he welcomed a second son, Denis Percy Stewart, and joined a reform movement for the Belgian Congo. His family continued to expand with the 1910 birth of a son, Adrian Malcolm, and he worked for the second time to help liberate a high-profile prisoner, Oscar Slater, a German Jew accused of murder. Like many others, Doyle believed the accusation to be false, and he continued working in Slater's behalf over the next 18 years of his imprisonment.

In 1912, the character Professor Challenger first appeared in *The Lost World*, and the DoYLES celebrated the birth of his second daughter, Lena Jean. Doyle continued acting on his political interests, attempting to enlist to fight in World War I in 1914; following his rejection, he established a Civilian Reserve Corps. That year he also published the final Sherlock Holmes novel, *The Valley of Fear*.

For decades, Doyle had coped with religious uncertainty, having at last become interested in the occult and mysticism. He formally converted to spiritualism during 1915 after an experience in communication with the dead. He spent the next few years delving further into the mystical and called upon his faith when his eldest son, Alleyne Kingsley, died in 1918. The official cause of death was influenza, but Alleyne had been weakened by wounds sustained during military service.

With the death of one of his brothers the following year, Doyle began a serious pursuit of spiritualism, becoming a champion of the mystical who traveled to Australia, America, Canada, and South Africa publicly supporting various metaphysical claims. His reputation suffered in 1922 when he declared the famous Cottingley Fairy photographs genuine and they were later proved fakes. Doyle's final Sherlock Holmes story appeared in 1927, but the most important event of the year occurred when Oscar Slater finally gained release from prison and received £6,000 compensation, mostly due to Doyle's efforts on his behalf. Doyle died from a heart attack on July 7, 1930.

While Sir Arthur Conan Doyle hoped to gain his reputation through his major historical novels, *The White Company*, *Sir Nigel*, *Micah Clarke*, *Uncle Bernac*, *The Refugees*, and *The Great Shadow*, the public instead became enthralled with the remarkable number of short stories he published. His detective fiction, the most influential of any 19th-century popular fiction writer, succeeded in establishing Doyle as crucial to the development of English literature. His major characters lived far beyond their creator, appearing repeatedly in new novels and spawning consideration of Holmes's youth, the early development of his relationship with his famed sidekick, Dr. John Watson, and fictionalized stories based on Doyle's relationship with his mentor and inspiration for Holmes, Dr. Joseph Bell, into the 21st century. His works have been seen in many dramatic productions, for both the stage and the screen, as have the works inspired by his characters.

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DRACULA BRAM STOKER (1897) Bram STOKER followed the lead set by Robert Louis STEVENSON in *The STRANGE CASE OF DR. JEKYLL AND MR. HYDE* (1886) to write HORROR FICTION. Such stories were enjoying a renewed prestige among the French, and Stevenson proved that modern readers welcomed frightening tales, as long as they preserved a vestige of reality. An author named Minnie Mackay who assumed the pseudonym Marie Corelli had advanced flamboyant tales such as *A Romance of Two Worlds* (1887), which presented readers with a theory called The Electric Origin of the Universe, advanced by a character who used the occult and claimed relation to the Magi. Some adopted the themes of her books as a weak philosophy, proving that minds like those of Queen Victoria and Oscar WILDE could be captivated by what most critics deemed nonsense. Stoker's *Dracula* sold well enough to support him, its acceptability due mainly to his adaptation of Wilkie COLLINS's use of documentary devices, including letters, news reports, and journals, to present his tale. It sold even better in America than in England, but due to copyright problems, Stoker received little to nothing from foreign sales. His scenes in Romania, a country Stoker never actually visited, were powerful and memorable in their horrifying detail. By basing his monster on a historical figure, Vlad the Impaler, a fierce, loathsome, and inhumanly cruel combatant of medieval times, Stoker further imbues his tale with authenticity and the figure of Count Dracula with validity.

The novel introduces Jonathan Harker, a London solicitor who agrees to meet the vampire Count Dracula in his Transylvanian castle for the assumed purpose of drafting documents. He describes the count, in part, as possessing "a very strong, aquiline" face, with "peculiarly arched nostrils" and "lofty domed forehead" with little hair around the temples, but growing "profusely" elsewhere," including "massive" eyebrows that almost "met over the nose." The mouth, under a thick mus-

tache, "was fixed and rather cruel-looking, with peculiarly sharp white teeth. These protruded over the lips, whose remarkable ruddiness showed astonishing vitality in a man of his years. For the rest, his ears were pale, and at the tops extremely pointed. The chin was broad and strong, and the cheeks firm though thin. The general effect was one of extraordinary pallor." Legend has it that Stoker based the creepy description on the appearance of his employer, Sir Henry Irving.

Readers will recognize themselves in Harker's comment that he is naively "deceived" by his own fears. Those fears are aroused by the stories the count tells of his own family history, peppered with warriors who laid waste to entire cultures. When Harker compares his own tales to those of the *Arabian Nights*, Stoker makes clear the power of the imagination to extend life or extinguish it. Harker describes unspeakable horrors, including the sacrifice of infants to the count's blood lust and the visitation of three brides of Dracula who resemble succubae. Audiences excused the seduction by the brides of the morally upright Harker due to the magic spells cast by their feminine enchantments. Stoker includes effective descriptive passages, such as one in which Harker describes seeing the count scaling walls in the form of a bat. Harker's fiancée, Mina Murray, awaits him in Whitby, England, where the count goes to pursue her entrapment. Harker eventually escapes to spend six weeks in a Budapest hospital where his "brain fever" eventually subsides, allowing him to return home.

During Harker's absence, Mina's diary entries describe experiences shared with her friend Lucy Westenra, described as a "New Woman," who will do her own proposing of marriage to one of her several suitors, which include Mr. Holmwood, Quincey Morris, and Dr. John Seward. However, the count will soon upset the plans of the two friends. Mina follows Lucy outside one night and sees "undoubtedly something, long and black, bending over the half-reclining white figure" of Lucy. When she calls to her friend, "something raised a head, and from where I was I could see a white face and red, gleaming eyes." Later Mina discovers what appears to be "a good sized bird" at Lucy's side, hinting at the bat form Dracula can assume. Dr. John Seward attempts to care for Lucy as she shows symptoms of some mysterious "disease" following her

encounter with Dracula, and he summons Van Helsing, a Dutch physician with expertise in vampirism, for consultation. In addition, Stoker introduces Renfield, a lunatic who imitates various animals while housed in Seward's private asylum. Renfield falls under Dracula's spell, fantasizing he is the count's servant, destined to help supply him victims. Stoker reflects negatively on religious fundamentalism as he writes, "a strong man with homicidal and religious mania at once might be dangerous. The combination is a dreadful one."

Thus, Stoker juxtaposes two figures considered mad according to convention, although Van Helsing, the "mad scientist," is acceptable because he can defend against the greater madness of vampirism, whereas Renfield's madness, dedicated to the service of the occult, is not.

As with Harker, Mina and Lucy succumb to occult sexual overtures due to the strength of dark powers. A victim of Dracula's bite-kiss, Lucy becomes a vampire, dying from her affliction and then suffering a living death as she rises from her grave to search for victims who may supply her with the blood she craves. She is "rescued" from "eternal damnation" by Van Helsing and the others, thanks to the magical effects of a stake driven through her heart that releases her from vampirism. Other weapons against vampires included the Christian cross and garlic, which ward off their powers, and exposing them to deadly sunlight. Enraged by his failure to retain Lucy, the count pursues Mina, but she is spared, thanks to the efforts of Harker, Lucy's lovers, and Van Helsing.

Mina and Harker marry and then help pursue the count to Transylvania. Although in love with Harker, Mina still feels the effects of Dracula. As the group travels to his castle, she lapses in and out of various trances, telling the men of one vision, "Something is going out. I can feel it pass me like a cold wind. I can hear, far off, confused sounds, as of men talking in strange tongues, fierce falling water, and the howling of wolves." In a gruesome scene, Van Helsing helps release the three brides of Dracula by decapitating their beautiful bodies in the count's castle. In the meantime, Harker and Morris overtake gypsies transporting the box with the count's "undead" body toward the castle, fight them in order to remove the coffin lid before the

sun goes down, and dispatch Dracula with some well-placed knife stabs in the setting sun. Morris dies from a mortal knife wound, but Mina and Jonathan are freed from the Count's curse to enjoy happy lives.

The book concludes with a note from Harker, seven years following the trial by fire on his son's seventh birthday, the anniversary of Morris's death. As the child sits on Van Helsing's lap, the doctor comments, "We want no proofs. We ask none to believe us! This boy will some day know what a brave and gallant woman his mother is. Already he knows her sweetness and loving care. Later on he will understand how some men so loved her, that they did dare much for her sake."

The novel remained popular long past its era, absorbed into mythology and reappearing in popular culture into the 21st century. Its focus on religion, sexual powers, hypnotic tendencies, political and social ALLEGORY, and powers of the female offer literary critics of all interests much to analyze. The count's supernatural figure resonates with audiences who have viewed him as a type of antihero, admiring his cunning and transformative abilities.

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DUKE'S CHILDREN, THE ANTHONY TROLLOPE (1880) Anthony TROLLOPE published the final of six books in his Palliser sequence, *The Duke's Children*, as a serial from October 1879 to July 1880 in *ALL THE YEAR ROUND* and later in 1880 in a three-volume book set. It represented his final work featuring his favorite character, Plantagenet Palliser, later titled the Duke of Omnium. The previous volumes featured the duke in various political battles, along with his independent-minded wife, Glencora, Duchess of Omnium. A one-time prime minister in the series, Palliser loses his seat and in the final book has lost his beloved wife, a popular figure with the reading public. Trollope decided to expose a new side of his character, that of single father to adult-age children who had, for the most part, inherited their mother's independent streak. Trollope may have hoped by revealing more of the personal side of Palliser to endear

him to the public who, up to that point, had not received him particularly well. That chilly reception may have been due to readers' attempts to identify Palliser too closely with a particular real-life politician. By offering his readers the opportunity to identify instead with the character as family man, Trollope helped Palliser break into his readers' circle of favored figures. Those figures were one reason readers returned to Trollope's novels. His habit of bringing characters from past books into present ones delighted an audience who looked for those familiar faces in new stories.

The original intention for the *The Duke's Children* was to match its length to that of its predecessor, *The Prime Minister* (1876). At 320,000 words and four volumes, *The Prime Minister* was to be the final addition to the series. However, Trollope must have thought better of his decision to leave Palliser as the retiring prime minister with no office and many regrets, and his publisher agreed to an addition to the series. Nevertheless, when Trollope completed another enormous manuscript, for reasons unknown, he revised it, shortening it a great deal. Whether by order of the publisher or not, the manuscript was cut down; the original, never published manuscript resides in the Yale University Trollope collection. Despite the tremendous amount of revision, critics agree the novel remains seamless, a tribute to Trollope's narrative skill.

As a retired politician and a widower, Palliser must assume a role he had not anticipated. The narrator makes clear the effect of Glencora's death in the first chapter, writing of the duke's "utter prostration" due to a heart "torn to pieces" and a feeling that he had suddenly been called upon to live "without hands or even arms." Forced finally to proceed with life and look up from his grief, he does not like what he sees in his offspring, as the next generation exercises its right to new cultural mores. At first thinking his children will act as links to his departed wife, he welcomes the opportunity to spend more time with them. He had always been a loving father, but his many duties had kept him away from home, leaving the children in Glencora's capable hands. He looks forward to knowing them again.

Unfortunately, neither his older son nor his daughter please him. The older son, Lord Silverbridge, having been expelled from Oxford, has taken up company

with men of whom Palliser does not approve. Major Tifto's reputation for betting on the horses dismays Palliser while it seems magnetic to his son, for whom Palliser had hoped to garner a seat in the House of Commons. His son will stand to represent Silverbridge, but offends and disappoints his father by rejecting Palliser's Liberal Party for the Conservative. Tifto's inclination for sports does allow Trollope to indulge in his normal penchant for hunting and shooting scenes.

The middle child, Lady Mary, who Palliser presumed would make a good marriage, disappoints her father in her choice of Francis (Frank) Oliphant Tregear, a nice enough man educated at Eton and a friend of Silverbridge, but one lacking fortune and social rank. Unknown to Palliser, Mary had met Tregear during a visit to Rome the previous year, and Glencora had admired his outgoing charm and his intelligence, evidenced by the fact that he could speak French and immediately learned Italian. She had gone so far as to share her hope with Palliser while on her death bed that her inherited fortune would be divided in such a way that Mary would be well taken care of, even if she were to marry a poor man, indicating her belief that Tregear would remain a part of Mary's life. Although Palliser dislikes Tregear on general principles, he does not realize that Tregear shares the duke's negative attitude toward Tifto. When Tregear advises Silverbridge against socializing with Tifto, he is rebuffed. Thus, Trollope hints that the younger and older man may share some values after all.

Lord Gerald, the youngest child in school at Trinity, does not prove much of a bother. Although he chafes when his father forbids him to see his brother's horse race, Silverbridge advises him to be cautious and do nothing that would cause a school expulsion. In that manner, Trollope shows that Silverbridge can prove a help to his father, although, as with Tregear, Palliser remains unaware of any shared views.

As the action rises, Lord Silverbridge builds up gambling debts, which his father indulgently pays, and Palliser suggests that his son marry in order to find stability in life. He feels he is at last making some headway with his eldest when Silverbridge is attracted to Lady Mabel Grex. While Lady Mabel does not have much money,

she has excellent social connections that will help Lord Silverbridge's career. However, he turns to a new love, the American Isabel Boncassen. The granddaughter of a Dutch immigrant, her lack of aristocratic background insults Palliser. He firmly believes in the value of an aristocracy, one that will stand as the "most faithful bulwarks of the constitution," and he doubts that an American girl can produce heirs to that system.

Palliser stands his ground, refusing to sanction the marriage. Isabel is clever enough not to marry without the duke's approval and gradually wins over her future father-in-law with her intelligence and wit. Critics agree that Isabel becomes the heroine of the story in a way that Mary never could. Mary's resentment against her elders and lack of originality as a character does not recommend her to readers, whereas Isabel's charm does. She likely appeals to readers who know the series, because she resembles Glencora Palliser in her tenacity and retains enough humility to be acceptable to an English audience who anticipates her assuming Glencora's position as Duchess of Omnium. While previous American characters had received harsh treatment by Trollope, he softens his approach for Isabel. He also characterizes her father, a senator and possible future presidential candidate, as intelligent and open-minded, loving and attentive to Isabel, and sensitive to his position as a guest in a foreign culture.

Meanwhile, the fact that his wife had encouraged Lady Mary's relationship with Tregear causes Palliser conflict, particularly when he realizes that Lady Mabel, a woman he has long admired, also loves Tregear. He will eventually gain an admiration for both of his children's spirits, in which he recognizes his wife, realizing that they do act as the link to Glencora's memory he had desired. That spirit and independence make amends for what seems to Palliser a decided lack of principles, particularly when he realizes those principles are of his generation, not theirs. The happiness he had shared with his own wife causes him to reevaluate his priorities for his children, and he approves of the

marriages. The wedding of Silverbridge and Isabel proves one of the "most brilliant remembered in the metropolis." He also finds contentment in answering an invitation to help form a new Liberal government as the Conservatives lose power in Parliament. He struggles briefly over whether he could serve under another man, having once been prime minister himself, but realizes how much he desires "immediate work." By the time Palliser appears at Mary's wedding, guests remark on his jovial appearance, even though he has not forgotten what disappointments he has suffered in his acceptance of his children's decisions. Trollope will not let the novel conclude on a falsely happy note, however, as he makes clear the pain caused to the worthy Mabel Grex by her rejection by both Palliser's son and Tregear; she is left with neither love nor money.

Some critics claim that to enjoy fully this novel, readers need familiarity with those earlier in the series. For instance, Lady Mary's affair with the commoner Frank Tregear calls to mind her mother's affair with Burgo Fitzgerald, featured years earlier in the first work of the Palliser sequence, *CAN YOU FORGIVE HER?* (1865). What readers familiar with Trollope's work will not find in this volume is his trademark conclusion that looks to the future. He had written such a conclusion in the original lengthy manuscript, in which the younger Palliser generation muses on their futures, but it did not appear in the published version. At the age of 66, Trollope likely decided he should not promise his readers yet another volume in his lengthy and honored Palliser series. He concludes his novel with Palliser's abrupt comment to Silverbridge regarding Tregear, "I will accept that as courage which I before regarded as arrogance."

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EAST LYNNE MRS. HENRY WOOD (1861)

East Lynne represents prototypical 19th-century SENSATION FICTION, extremely popular with English readers. The novel was the second for Mrs. Henry (Ellen Price) WOOD, who had begun publishing highly moralistic fiction at the age of 41. It became an immediate hit when it appeared first as a serial in the *New Monthly Magazine*, edited by novelist Harrison AINSWORTH. Though it was rejected for publication in novel form by several publishers with readers that included novelist George MEREDITH, Richard Bentley published it in three volumes in the fall of 1861. *East Lynne* contained all the ingredients that appealed to aficionados of this genre: drama heightened by characters' greatly exaggerated emotional expressions; an aristocratic female protagonist who suffers a fall from grace and must redeem herself; a stalwart romantic male lead; a subplot involving a murder mystery; and the death of innocent children. It also offers constant authorial intervention as the narrator preaches to her audience. In one scene, the narrator admonishes, "We never know the full value of the thing until we lose it. Health, prosperity, happiness, a peaceful conscience—what think we of these blessings while they are ours?" Rather unpalatable to later readers, such fiction sold well to Victorian readers accustomed to DIDACTIC LITERATURE.

The aristocratic Lady Isabel Vane, daughter of the earl of Mt. Severn, enjoys a childhood of excess at the estate of East Lynne. Her profligate father, encumbered

with debts, can leave her nothing at his death but feels confident that her legendary beauty will result in her marrying wealth. At his death, she marries the novel's epitome of moral living, Archibald Carlyle, a lawyer from the nearby village of West Lynne, who purchases East Lynne prior to the earl's death. While Mr. Carlyle's behavior remains impeccable, Mrs. Wood takes care not to paint him as a prude, offering his maiden sister in that role to serve as a foil to Carlyle and remind her readers that virtue leading to severity is not virtue at all. In the rising action, Mr. Carlyle attempts to help his longtime friends and neighbors, the Hares, in clearing their son Richard of the accusation of murder. Barbara Hare has been in love with Archibald for some time, but he views their relationship as one of friendship only.

With all these basic elements in place, the characters encounter the coincidence and mysterious identities expected by readers of sensation fiction. Isabel misinterprets Archibald's attentions to Barbara, and in a fit of jealousy and suspicion, abandons her husband and children, lured to Europe by the evil attentions of a rake who impregnates her with no intention of marriage. Isabel learns a difficult lesson about trust through his ignoble actions and commands him to leave her to raise their son alone. Archibald, now divorced from Isabel, would like to marry Barbara, but as a staunch Christian cannot do so. He quotes the verse with which he must comply: "Whosoever putteth away his wife, and marryeth another, committeth adultery." As Isabel mulls her

past mistakes, the narration continues its moralistic tone: "A conviction of her sin ever oppressed her; not only of the one act of it, patent to the scandal-mongers, but of the long, sinful life she had led from childhood."

A convenient train accident leaves Isabel disfigured and kills her infant. Because she is reported dead, Archibald may marry Barbara, who becomes stepmother to Isabel's children. Readers voyeuristically view Isabel's suffering as the narrator states, "I do not know how to describe the vain yearning, the inward fever, the restless longing for what might not be." As with classical tragic aristocratic characters, whose falls allowed catharsis for their audience, Isabel stands as cautionary tale to her viewers. Circumstance evolves, and she becomes governess to her own children in the home of Archibald and Barbara, where she suffers detailed daily remorse over her haughty misjudgment of her devoted ex-husband. She endures the death of another child, while the murder mystery, in which her ex-lover is discovered to be the murderer, is resolved. In an emotionally hyperbolic death scene, Isabel reveals her identity to Archibald and dies knowing he has forgiven her foolish actions and the implied fact that she made him a bigamist. The audience may take comfort in the fact that she will join her two dead children in repose. Additional melodramatic factors in the novel include various invalid women, one of whom has prophetic dreams; devoted servants, one of whom discovers Isabel's identity but does not reveal it; a falsely accused man who shadows his home in various disguises; the passing of a great deal of time; and multiple mini morality plays involving servants and masters, fathers and offspring.

The novel became one of the biggest best-sellers in fiction history and evolved into a successful stage production. It offered its readers taboo subjects such as adultery and bigamy made acceptable through its highly moralistic narrative. Although it lapsed in popularity for a time, with the increased interest in women writers that surged in the 20th century, new editions of *East Lynne* became available, as did an electronic text version.

EDGEWORTH, MARIA (1767–1849) Maria Edgeworth arrived at a propitious moment in the development of the novel. Born probably in January 1767, at Black Bourton, Oxfordshire, about 14 miles

from Oxford, she grew especially close to her father, Richard Lovell Edgeworth, who was 19 years old at the time of her birth. Maria was six years old when her mother, Anna Maria Elers Edgeworth, died in 1773. Richard Edgeworth passed his famous energy and reformist mindset to Maria, who observed his participation as a Fellow of the Royal Society with notables including Thomas Day, Sir Humphry Davy, and Erasmus Darwin. He encouraged his daughter's intellectual endeavors, inviting her involvement in his business managing his Irish estate. Her exposure to Ireland's working class and to political matters involving both Ireland and England led her to later write the first regional novel, *CASTLE RACKRENT* (1800), emphasizing setting as integral to plot.

Maria first visited Ireland the year of her mother's death, 1773. She shared a normal childhood with her original four siblings, as well as rapidly accumulating half-siblings, with her father's second wife, Honora, and attended school at Derby until age 13. She enjoyed letter writing, and her father encouraged her to write stories. After Honora's death in 1780, Mr. Edgeworth married her sister, Elizabeth, and Maria attended school in Upper Wimpole Street in London. In 1782, the family settled into life at Edgeworthstown in County Longford, Ireland. Maria had a good relationship with Elizabeth and enjoyed life on her father's estate, assuming gardening and baby-sitting duties for the expanding family. Although she would never marry, she also never suffered isolation, surrounded by her family, the servants, and farm workers, and she accompanied her father on business visits, serving as scribe, bookkeeper, and confidante. According to Maria's biographer, Emily LAWLESS, Mr. Edgeworth wrote to Dr. Darwin, "I do not think one tear in a month is shed in this house." However, in 1791, "consumption," a disease common to 18th-century Ireland, struck the household, killing the child Honora, named for Maria's first stepmother, and causing Elizabeth's only child, a son named Lovell, to fall dangerously ill. The family eventually recovered, and Maria could enjoy exciting times. As a young, impressionable girl, she witnessed the establishment of Irish independence. Optimism ran high that Ireland would develop into a strong, free society, an attitude supported by Richard Edgeworth and others who noted

that by 1792, Ireland's population had more than tripled, to 4 million, ironically the level at which it would remain for centuries.

At age 20, Edgeworth began writing *The Freeman Family*, later to be renamed *Patronage*, and visited Clifton for a year. In 1795, she finished her first book, *Letters for Literary Ladies*. In 1795, she published her first work for children, a short story collection titled *The Parent's Assistant*, to a good reception. Sometime within the next 20 months, Edgeworth likely began work on *Castle Rackrent*. She worked on the novel in private, possibly wanting to surprise her father with the book as a gift. Tragedy again struck when Elizabeth Edgeworth died in 1797. Within one year, Richard Edgeworth wedded his fourth wife, Frances Beaufort, in the middle of the Irish rebellion; Lawless includes an anecdote claiming that the newlyweds observed a man hanged in a wagon by rebels as they traveled from Dublin to Edgeworthstown. Although Maria did not immediately warm to her latest stepmother, before much time passed, a lifelong friendship developed between the two.

In 1798, Edgeworth and her father published a text for children titled *Practical Education*, to which other family members had also contributed. That same year, the French attacked Ireland by way of County Mayo, and the Edgeworths hid in September in Longford. Maria wrote to an aunt of the "two most fortunate escapes from rebels, and from the explosion of an ammunition cart." The Irish defeated the French in short order, and Richard Edgeworth was elected to Parliament.

In January 1800, Edgeworth published *Castle Rackrent* anonymously to great acclaim. Sir Walter SCOTT modeled his first historical novel, *Waverley* (1814), on Edgeworth's work, which identified a set geographical location and era, a new approach to novels. Supposedly, he guessed the author's identity before it became public. Edgeworth first learned of her influence on Scott when her stepmother Frances read a postscript fastened to *Waverley* that identified *Castle Rackrent* as its inspiration, "so as in some distant degree to emulate the admirable Irish portraits drawn by Miss Edgeworth." Supposedly Edgeworth was writing a complimentary note of her own to Scott at that time. Following his receipt of her letter, a great friendship began between

the two. Lawless would later describe the relationship as "unflecked by even a passing cloud." The social concerns made prominent in *Castle Rackrent* acted as impetus for the later more formal economic and political studies of communities by social scientists. However, as the critic George Watson later pointed out, despite Scott's confidence, before the 20th century, few later critics of historical fiction even mentioned Edgeworth's name. Scott labeled her "the least feminine of female novelists," explaining that her father's business tutoring proved most unusual for a woman of her time.

In August 1800, Great Britain and Ireland formed a union, dashing hopes of Irish independence. That same year, when Maria turned 33 years of age, Frances Beaufort Edgeworth gave birth to her first child, the 17th born to Richard Edgeworth. Maria published a book of stories for older children, *Moral Tales*, in June 1801, and her society novel, *Belinda*, followed. The following year, her father again contributed to a book she wrote discussing Irish humor, titled *Essay on Irish Bulls*. When Maria joined Richard and Frances on a vacation to Brussels and Paris in October, she became involved in what may have been her only love affair as she enjoyed the attentions of a Swedish courtier identified as Edelcrantz. She wrote to her aunt that he possessed "superior understanding and mild manners," offering her "his Hand and Heart! My heart, you may suppose, cannot return the attachment," she explains, as she does not know him well. She adds, "I think nothing would tempt me to leave my own dear friends, and my own country, to live in Sweden." According to Frances, turning down a marriage bid hurt Maria more than she allowed others to believe.

In 1803, the Edgeworths landed at Dover just as the Napoleonic Wars resumed, traveling on to Edinburgh a short time later. Maria advanced her publishing career with *Popular Tales* (1804) and *Lenora* (1806), a romantic epistolary novel for which she may have employed Edelcrantz as inspiration. In 1807, she suffered the loss of another sister to consumption, and the family worried they might be attacked by roving groups of "Thrashers," who raided private homes, searching for weapons. Episodes i–iii of *Tales of Fashionable Life*, which included an Irish novel titled *Ennui*, appeared in 1809. Maria continued work on *Patronage*,

producing other material as well. Episodes iv–vi of *Tales of Fashionable Life* appeared in 1812 and, like the first episodes, contained an Irish novel, *The Absentee*.

Maria visited London in April 1813 and met George Gordon, Lord Byron. Lawless quotes from one of Byron's letters about Maria and Richard Edgeworth, "Her conversation was as quiet as herself; no one would have guessed she could write her name. Whereas her father talked, not as if he could write nothing else, but as if nothing else were worth writing." In December, Maria published *Patronage*, which had long been in development; it proved a public disappointment, with few sales. However, 1814 proved a crucial year for Edgeworth; her correspondence with Scott began. That relationship would prove some comfort when her father died in June 1817. Despite her loss, Edgeworth published two short novels, *Harrington* and *Ormond*. Her father had helped her write *Ormond* and had, although terminally ill, provided prefaces for both books.

In 1820, *Memoirs of Richard Lovell Edgeworth, Begun by Himself and Concluded by His Daughter* appeared, and Maria enjoyed her second Paris visit in the company of her sisters. She visited Scotland to meet Scott for the first time in Edinburgh in August 1823, and spent two weeks at Abbotsford. Her first collected edition, made up of 14 volumes, was issued in 1832 with Maria as editor, and her final novel, *Helen*, appeared in 1834. Maria Edgeworth died in May 1849, in the arms of her stepmother.

A prominent public figure and later highly valued as an early woman author, Edgeworth became the subject of Lawless's popular biography in 1904. Lawless stated as part of her goal in writing about Edgeworth that she hoped to enlighten readers concerning the Edgeworth family's extreme affinity for Ireland, a fact not stressed by her former biographers. Containing not only Edgeworth's life story but also her correspondence, much of which focused on *Castle Rackrent*, the biography, along with the novel and various excerpts from Edgeworth's writing, appeared by the late 20th century in electronic format. Lawless offers amusing opinions on many topics, including Richard Edgeworth's rumored influence on his daughter's life and works: "The author of Miss Edgeworth's being was also too frequently the author of the least satisfactory portions of her books."

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EGAN, PIERCE (1772–1849) Pierce Egan was born in London and gained a reputation as a vigorous and undignified newspaper sportswriter. Like many during the early stages of the novel, when standards of writing remained loose, he decided to write novels. His first book, *The Mistress of Royalty* (1814), exposed the Prince Regent's love life. In 1818 he published the first in a series of biographies, titled *Boxiana, or Sketches of Modern Pugilism*, that continued through 1824, appearing monthly at the cost of a single shilling. A comic by choice, Egan is best remembered for his amusing portrait of Regency manners, the popular novel *Life in London, or the Day and Night Scenes of Jerry Hawthorn Esq. and His Elegant Friend Corinthian Tom, Accompanied by Bob Logic, the Oxonian, in Their Rambles and Sprees through the Metropolis*. Dedicated to George IV, it contained outrageous wordplay and sometimes-crude comic illustrations by George Cruikshank. It appeared in monthly installments, was produced on the stage, and influenced writers including William Makepeace THACKERAY (1811–63), who read it as a youth. Egan followed his success with the publication in 1824 of a periodical titled *Life in London and Sporting Guide*, which later merged into Bell's *Life in London*. He published an additional novel, *The Life of an Actor* (1824–25), and then published further adventures of Tom and Jerry. The second book proved unpopular, as Egan attempted to cast it in a serious tone.

Egan's son, also named Pierce, published several historical novels and edited *Home Circle* in 1849–51. He

produced several serial novels that gained him the reputation as a pioneer in cheap literature. The two authors should not be confused.

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EGOIST, THE GEORGE MEREDITH (1879)

George MEREDITH indulged himself with a comedic presentation in his 1879 novel, *The Egoist: A Comedy in Narrative*. It allowed him to engage in his favored approach of satirizing bourgeois stupidity. In doing so, he satirized himself. He felt he was among the group that practiced such ignorance and that his self-interest led to the failure of his marriage, blinding him to his wife's needs and the realities of life. Rather than adopt a realistic view toward their relationship, he had remained blinded by a romantic attitude that prevented his making sensible decisions that might have relieved marital stress. He first featured a character of enormous ego in *The Ordeal of Richard Ferval* (1849). By the time he returned to this approach in *The Egoist*, he had reached full maturity as a writer. In addition, he had time to absorb the ideas of Darwin, which invaded fiction by casting the spotlight on character motives and actions. This led naturally into studies of relationships. Meredith supplies an essay on comedy to open what critics term his most intellectual novel. He may have hoped the challenging foreword would discourage non-serious readers.

The novel's protagonist, Sir Willoughby Patterne, is so self-centered that he cannot fathom anyone or anything not holding him as the center of the universe. His apt epitaph reads, "Through very love of self himself he slew," and he is described as one who possessed "without obligation to the object possessed." His tendencies appeared at a young age, as one character recalls, when he climbed onto a chair in the middle of a room where he demanded that all gaze at him, declaring, "I am the sun of the house." His admirable estate serves as the setting for events that take place over about six weeks.

Wealthy, handsome, and vacuous, Patterne, as his name suggests, engages repeatedly in attempts to snare

a wife, never varying his approach, regardless of his failures. This represents Meredith's definition of a failed man, one deserving of the harshest judgment by society, a man so closed-minded that he refuses to learn and change. While engaged to Constantia Durham, he encourages the love of Laetitia Dale, who he wants to "move" without "exposing himself." Contrary to her name's suggestion of constancy, Constantia deserts Patterne as soon as she recognizes him as a selfish fatuous individual who needs others only as an audience. She abandons her one-time fiancé to elope with an officer of the Hussars, completely shaming Patterne. Victorian mores viewed a broken engagement to be almost as serious as a broken marriage. More serious still is Patterne's failure to meet the test of his character, in contrast to Constantia, who seeks independence and self-development.

Due to his boundless ego, Patterne does not suffer long from chagrin, and he begins the pursuit of a new victim, Clara Middleton. Despite her name, which suggests clarity of thought, Clara gives in to Patterne's attentions but will not plan a wedding after learning about the former engagement to Constantia. Her father, Dr. Middleton, based on Thomas Love PEACOCK, Meredith's father-in-law, sides with Patterne, swayed by his attentions and impressive wealth. An additional major character is a handsome scholar named Vernon Whitford, based on Meredith's good friend, Leslie Stephen, father to Virginia Woolf. One final character that proves important to the man-versus-man conflict is Crossjay, a young, poor relation of Patterne. To gain revenge on Patterne for once having insulted his father, Crossjay shares with Clara the fact that he overheard Patterne proposing to Laetitia Dale. Clara has already transferred her affection to Whitford, meaning that Patterne finds himself again rejected. Daunted only momentarily, he proposes in earnest to Laetitia. When she also has the intelligence to reject him, Patterne becomes persistent, at last convincing her to marry. Unfortunately, he never undergoes any epiphany to help change his behavior and overblown sense of self. However, Meredith takes care not to villainize Patterne. Instead, readers likely feel sympathy for him as they recognize that his unacceptable behavior has its basis in universal human traits.

FEMINIST CRITICS find interesting Meredith's theme of female self-repression of intelligence in response to male aggressiveness, while MARXIST CRITICS will find abundant reference to the social classes and the noticeable gap separating the wealthy from the poor. Replete with simple yet admirable dialogue, the novel resembles a play filled with verbal irony. *The Egoist* sold the best of any of Meredith's many novels and remained among his most popular into the 21st century.

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ELIOT, GEORGE (PSEUDONYM OF MARY ANN [MARIAN] EVANS) (1819–1880) Born Mary Ann Evans, and adopting a pen name inspired by the French novelist George Sand, George Eliot is widely regarded as one of the world's finest novelists. She was reared in a rural Midlands environment in Warwickshire where her father, Robert Evans, managed the 7,000-acre Newdigate family estate. When Mary Ann was 16, she lost her mother, Christina Pearson Evans, to breast cancer. She had to leave her star-pupil position at school to help her older sister, Chrissey, manage the household. About a year later, Chrissey married, leaving Mary Ann housekeeper for her father and older brother Isaac until Isaac married in 1841. Her father retired, handing over his duties to Isaac, who established his new family in the Evans house. Evans moved with her father to Coventry, an act that proved a significant turning point in her intellectual development.

During her youth, Evans's belief in evangelical Christianity greatly strengthened, and she devoted herself to pious thoughts and work. In Coventry, however, she entered the social circle of the Bray family. Intellectuals, writers, and freethinkers frequented the Bray home, exposing Evans to bracing new ideas. Although her formal schooling had ended, she had continued to educate herself by reading widely and studying European languages. Through the Brays, she learned ideas of German philosophers, including

Feuerbach (whom she translated). By 22 years of age, Evans had essentially lost her faith in Christianity. This change caused a split with her father. However, she continued as his housekeeper and nursed him in the long terminal illness that ended his life in 1849. Soon after began a long estrangement from her family.

Evans's modest inheritance provided a small annual income, but she had to supplement it or live with one of her sibling's families. A plain-featured 30-year-old woman of strong intellect and unconventional opinions, she found few respectable employment options available to unmarried women. She traveled to the Continent with the Brays and lived on her own in Geneva for a time, pondering what to do next. When she chose work in London as a journalist, she changed the spelling of her name to Marian. She lived with the Chapman family, whom she had met through the Brays. John Chapman published *The Westminster Review*, and Evans was soon the de facto editor of this liberal periodical. She wrote reviews and managed most aspects of the publication. Through contributors, she knew the work of leading writers and thinkers of her day.

One new acquaintance was George Henry Lewes, an unhappily married writer. His wife had borne children to another man, and by acknowledging the children as his own, Lewes had lost his legal right to sue for divorce. He and Evans eloped to Germany in 1854, beginning a relationship that would last for 24 years. Because their union was not a legal marriage, Isaac Evans cut off relations with his sister, and Marian Evans became a social outcast. During this period, with Lewes's encouragement, she began writing fiction. Although she had written essays, reviews, translations, and criticism for years, she had not attempted fiction until she began *Scenes from Clerical Life*, consisting of three short stories with related themes and published in 1857. Because of the notoriety caused by her liaison with Lewes, she chose the masculine pen name of George Eliot. Her identity remained unknown until 1859, after the publication of her first full-length novel, *Adam Bede*. Her stories and her novel were immediate successes, producing financial security for herself and Lewes. *The Mill on the Floss* (1860) was followed by *Silas Marner* (1861). Eliot and Lewes traveled more frequently and found better

accommodations, purchasing The Priory in 1863, the year that her only historical novel, *Romola*, was published. With success, she received a warmer welcome in the society; she and Lewes began hosting a salon at their home on Sunday afternoons. In 1866, she published *Felix Holt, the Radical*; neither it nor *Romola* were as successful as her earlier works. In 1871–72, however, she published her masterpiece, *MIDDLE-MARCH*. This study of small-town life, love, and politics captures the rise and enfranchisement of the middle class in mid-19th-century England with an unprecedented fullness and psychological depth in the presentation of its many characters. In 1876, Eliot published her last novel, *DANIEL DERONDA*, controversial for its sympathetic portrayal of Jewish life.

Lewes was in declining health after 1866, although the couple continued to travel and write. In 1876, with *Daniel Deronda* completed, they purchased a country house but enjoyed it for only two years. Lewes died of cancer in 1878 at the age of 61, devastating Eliot. She withdrew from society, seeing only Lewes's son from his legal marriage, and a banker friend, John Cross, also suffering grief from the loss of his mother.

At 40, Cross was 20 years younger than Eliot, and although somewhat mismatched, they decided to marry in 1880. They formalized their union in church, and Eliot's brother Isaac broke years of silence to congratulate his sister. Cross and Eliot honeymooned in Italy and then returned to her country house. In December, they moved into a new London house, but Eliot died three weeks later of kidney infection. She was one month past her 61st birthday. Because of her unconventional life, George Eliot was not immediately welcomed into Poet's Corner in Westminster Abbey; instead, she was buried beside Lewes at Highgate Cemetery. In 1980, a commemorative stone for her was finally placed in Poet's Corner.

As a writer, George Eliot advocated REALISM. In chapter 17 of *Adam Bede*, her first novel, she had halted her narrative to discuss narrative in the abstract. There, she articulated a doctrine of realism, and particularly PSYCHOLOGICAL REALISM, in calling for believable characters and events to be fictional subjects. Her stories frequently highlight characters grappling with a personal or moral dilemma or a discontinuity between duty and

desire. Although Eliot had abandoned Christianity and lived an unconventional life, she did not abandon morality—even Christian morality—as a framework for merciful and compassionate interactions among characters (and by extension among real people). She created characters who had opportunities to make good decisions and frequently used mentoring figures to help provide guidance through complex situations; those who made selfish, vain, or foolish decisions, however, were punished with disappointment, disaster, or even death. Combined with the fullness, charm, and believability of her characterizations, George Eliot's fiction thus fulfills the dictate of Horace that requires literature to be both “*dulce et utile*,” delightful and usefully instructive.

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EMILIA IN ENGLAND See SANDRA BELLONI.

EMMA JANE AUSTEN (1815) *Emma* is not Jane AUSTEN's most popular work; that distinction belongs to *PRIDE AND PREJUDICE* (1813). However, critics invariably agree that *Emma* is Austen's greatest

work, for a number of reasons, including its satiric humor, and its likely reflection on the author herself as a woman who may seem, at first glance, simple and uncomplicated, but who remains in reality a complex individual. Thus, Emma, who perceives herself as a matchmaker extraordinaire, and who may be perceived by readers as a simple egoist, surprises those same readers by revealing herself to lack the narrow-mindedness of other Austen egoistic characters. She reveals this fact by demonstrating her ability to change, thus endearing herself to readers who can identify with a well-meaning, but gently flawed, individual who at last awakens to a truth that she has, in essence, taught herself. Austen also achieves an enduring comic effect by satirizing her culture's privileging of innuendo and suggestion above clarity in communication. Because readers remain privy to the truth of circumstances, they can observe how foolish the characters become as they simply mystify themselves through what they perceive as skilled verbal sparring.

Emma Woodhouse has lost her mother when the novel opens. She lives alone with her wealthy and well-regarded father in Highbury, her sister Isabella having married John Knightley. Undoubtedly spoiled, Emma has recently lost her governess, Anne Taylor, who has married the Woodhouses's neighbor, Mr. Weston, a match for which Emma claims full credit. As her next project, she attempts to match Harriet Smith, a young girl whose parentage is unknown and who Emma has chosen as beneficiary of her friendship, to Mr. Elton, the local vicar. Elton is actually enamored of Emma, a fact that allows much humor to enter the story when Emma, who believes that Elton desires Harriet, eventually discovers the truth. Sadly, before discovering that Elton has no interest in Harriet, Emma discourages Harriet from her pursuit of a local farmer, Robert Martin, a good man who proposes to Harriet. Although marriage for Harriet had supposedly been Emma's intention, part of that intention is that Harriet marries the man that Emma chooses for her. Emma insists that Harriet reject Martin's marriage proposal, deeming him unworthy of Harriet.

Readers could misunderstand this action as cruel and thoughtless meddling on Emma's part, but Austen makes clear Emma's good-hearted nature and only

slightly skewed motivations. She clarifies for the reader Emma's self-centeredness, which makes her matchmaking more a power game than an attempt to find happiness for others. However, because the novel clearly operates as a comedy, not a tragedy, such power moves may be seen in their proper role, as character shaping that prepares Emma for a later epiphany that will allow her to escape such self-centeredness when she recognizes the importance of true love. One method by which Austen helps readers understand Emma's desire for control as innocent is her creation of a truly manipulative character in Mrs. Elton, the eventual wife of the vicar. Emma's culture values subtle wittiness as a mark of distinction, but Mrs. Elton's wit is anything but subtle, often transgressing into painful vocal barbs. In one scene, Emma muses that Mrs. Elton desires "to be wiser and wittier than all the world." While Mrs. Elton would inflict her own order upon the universe through control of others, Emma desires simply to help establish the social order that her culture seeks for itself. Austen also develops a masterful scene of situational irony in which Harriet burns in Emma's fireplace certain tokens by which she remembers Mr. Elton—a symbolic destruction of her misguided feelings toward him. Emma feels smug watching her friend conduct this ceremony, considering herself far above such simplistic foibles. As the reader well understands, Emma is at least as foolish as Harriet in her attempt to advance rational control over the emotion of love.

Austen takes her time in allowing Emma recognition of her weakness, unfolding a witty narrative that contains a healthy dose of SATIRE regarding the social mores and CLASS STRUCTURE of English society. She shapes a voice of reason in the character of George Knightley, Emma's brother-in-law, who at first annoys Emma but later becomes the object of her affection. While Emma finds Knightley at times a trial, she appreciates his noble character, clearly demonstrated at a party where Mr. Elton snubs Harriet, refusing to dance with her. Knightley fulfills the symbolism of his name by rescuing Harriet from an embarrassing scene in asking her to dance with him. The scene becomes a crucial one, as Knightley later dances with Emma, and the two show they can make a perfect match, with the movements of each complementing those of the other. In

strong foreshadowing of their future romance, they both agree their dancing with one another is proper, as they are not related by blood. This emphasizes the opportunity for their development of a relationship outside that of the already established in-law order.

However, that romance will be delayed as the rising action adds further delightful romantic confusion. Knightley peeves Emma with his attempts to warn her away from the charming Frank Churchill, stepson of her former governess, who seems to bring out all Emma's character flaws. Churchill encourages Emma's already strong penchant for gossip, as he pretends to make fun of Jane Fairfax, a woman Emma dislikes, when all the time he is engaged to Jane. Before discovering that fact, Emma schemes to match Harriet with Churchill and then decides she herself has designs on him. She fears clarifying her attraction for Churchill, and what she perceives to be his attraction for her, to Harriet. When Churchill rescues Emma and Harriet from the unwanted attention of local Gypsies, Emma believes Harriet to be impressed by his heroism, a belief strengthened by Harriet's declaration of love for a gentleman who had at one time rescued her. More comedic confusion follows as Emma gently tries to disengage what she supposes are Harriet's strong feelings for Churchill, only to discover that Harriet has designs on Mr. Knightley; it was his rescue of her at the dance that Harriet had in mind as the mark of one romantically inclined toward her.

Emma's epiphany occurs not through realization of her miscalculations regarding Mr. Churchill but rather due to Mr. Knightley's severe criticism of her flippant treatment of poor Miss Bates. Emma takes witticism too far when she injures the helpless Miss Bates through a barbed comment that would have seemed natural from the mouth of Mrs. Elton but contrasts greatly with Emma's normal remarks. It is the reaction of a child who does not consider the effects of her actions on those around her, and Knightley's private shaming of Emma over her actions leads Emma to realize she lacks the very social graces she believed extended her a status above those around her. While at first deeply offended by Knightley's remarks, she later respects him for having shared so obvious a truth with her. She also realizes that she loves Knightley, a revelation that, when shared with Harriet, sends Harriet into

despair, as that totals three marriage prospects she seems to have lost. However, the gallant Robert Martin later reappears and again declares his feelings for Harriet, who, now much wiser thanks to the foibles of Emma Woodhouse, joyously accepts his marriage proposal. Emma also finds happiness with Knightley, although Austen allows a bit more confusion, just for the fun of it, before concluding the novel with all its single characters having made admirable matches, none of which Emma had planned.

Emma represents masterful writing by an author adept at shaping satirical figures, such as Mrs. Elton, while simultaneously easing the lash of satire with her warm and scrupulously honest development of Emma's character. Emma's own narrative assures the reader that her self-centeredness remains unperfected, and thus open to change.

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EMMELINE, OR THE ORPHAN OF THE CASTLE CHARLOTTE SMITH (1788) Like all Charlotte SMITH's novels, her first, *Emmeline*, contained strong autobiographical elements. Through fiction, Smith found a way to protest her situation as mother to a large brood of children with a profligate husband who had abandoned the family. According to Anne Henry Ehrenpreis, one reader remarked that she hoped the novel would bring badly needed "benefit" to Smith, who had to "purchase her freedom from a vile husband." Smith modeled the protagonist of her first novel after herself, shaping a highborn sensitive young woman forced to live beneath her deserved social status. Smith also incorporated her own poetry into the novel, having first gained notice from publishing her

sonnets. While not all her readers appreciated her public airing of personal circumstances, most enthusiastically received the novel. Influenced by contemporary writer Fanny BURNEY's *Cecilia, or The Memoirs of an Heiress* (1782), *Emmeline* continued the development of the novel of sensitivity, one focused on domestic issues that affected a vulnerable young woman. Smith added to the conventional plot a new focus on detail, creating settings more clearly drawn than those of her predecessors, reflecting her poetic bent. Her addition of elements such as a gloomy castle surrounded by dense woods and fog reflect the influence of the *GOthic NOVEL* as well.

Emmeline received praise from Sir Walter SCOTT, among other notables, and immediately sold out its first printing of 1,500 volumes. A second edition of about 500 copies was published before year's end, and a third followed in June 1789. Author Henry James Pye, selected England's Poet Laureate a year later, devoted almost 40 pages to discussing the morality of the novel in his own epistolary novel, *The Spectre* (1789), and Jane AUSTEN would refer to the novel both in and out of her fiction. Pye enjoyed the novel but complained that the author placed characters whom readers wished to admire in situations where they could only behave immorally. However, he praised Smith's attempt at promoting virtue, even though some of the book's scandalous action might result in dangerous emotional arousal of female readers. Austen found Smith's heroine much too perfect for her realistic tastes, and her Catherine Morland, protagonist of the novel that satirized the Gothic style, *NORTHANGER ABBEY* (1818), appears to be a complete inversion of Emmeline.

The novel's Emmeline Mowbray had been born to an elder brother in the ancient family of Mowbray. Her father died when only 30 years old, and Emmeline, whose mother had already died, remained at Mowbray Castle, an orphaned infant. Her care passed into the hands of her father's younger brother, who had married into the wealthy family of Lady Eleonore Delamere, with whom he had a son and two daughters. Because the Delamere name would die due to lack of male "issue," he assumed her family's name and later, upon her father's death, became Viscount Montreville. He

rarely visited Mowbray Castle, where Emmeline was raised by the kindly housekeeper, Mrs. Carey, who provided her little education. However, Emmeline's "intuitive knowledge" and facility for comprehension stood her in good stead, and she matured bright and happy, despite her perilous situation in a castle falling into disrepair with a surrogate parent she would soon lose. Emmeline discovered on her own in the dilapidated library copies of works by Pope, Shakespeare, and other sources that would help her mind develop along with her body.

When Mrs. Carey dies, Emmeline fears the attentions of the steward Maloney, who becomes enthralled with the 16-year-old beauty. When the viscount learns of his niece's situation, he visits the castle, bringing his son, the spirited Frederic Delamere, to enjoy a hunting vacation. Delamere immediately falls in love with his cousin, much to his father's dismay. The viscount had far greater plans for his son, as had his mother, as the only male heir to his title and fortune. Blind to any of her son's imperfections, Lady Montreville also rendered him incapable of sound judgment.

When Maloney makes clear his intentions toward Emmeline, who has remained too distressed to discuss her situation with her uncle, the viscount assumes she has agreed to a future as Maloney's wife. Emmeline at last finds a voice to speak with her uncle and makes clear her horror over the prospect of marriage to Maloney. He relents and agrees to her plan to go live with Mrs. Carey's sister. That night Delamere stages a scandalous entry into Emmeline's room at 2 A.M., begging her not to depart. She resists his charms, and asks the viscount to protect her from his son. The following day, she begins the first of many adventures as she departs the castle. Delamere does not give up his pursuit, rejecting the prospective matches his mother contrives, deeming them "rather pretty women" but not possessing the "native elegance of person and mind" possessed by the Orphan of Mowbray Castle.

At her new home, Emmeline forms a fast friendship with the polished and mannered Mrs. Stafford, who will become her role model. She staunchly waits the appearance of a man she feels worthy of her, withstanding pressure by the conniving Lady Montreville, who hopes to discourage Delamere by forcing Emmeline

to marry a wealthy suitor she does not love. Emmeline endures many tribulations as Delamere's pursuit continues, including kidnapping. Delamere and his soldier friend, Fitz-Edward, force her into a carriage by applying a "gentle violence," a phrase that would interest FEMINIST CRITICS.

Emmeline eventually accepts Delamere as her fiancé, although she later breaks her pledge. She rejects him, much to the dismay of many readers, for Captain William Godolphin, brother to the ever-ill and appealing Lady Adelina, neither of whom appear until half way through the novel. Although not nearly as interesting as Delamere, Godolphin possesses a far superior character and does his best to rescue the young man from the fatal passions that lead him into a duel. When Delamere dies, the viscount realizes his error in allowing his wife to turn him against Emmeline, who had always behaved with the utmost propriety. The book concludes with a return to Castle Mowbray for Emmeline and Godolphin, "the tenderest of husbands, the best, the most generous and most amiable of men," along with Lady Adelina and her son. Well-drawn type characters brighten the novel. They include the wicked schemer, Lady Montreville, and Fitz-Edward, described as possessing an "inveterate and cowardly malignity" of heart.

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EPISTOLARY NOVEL In an epistolary novel, the story unfolds through letters written by, and exchanged among, the main characters, often with an anonymous "editor." In English, the earliest example is likely a lengthy anonymous work titled *The Image of Idleness* (1555). However, Aphra BEHN produced the first broadly popular example in 1683 with *LOVE LETTERS BETWEEN A NOBLEMAN AND HIS SISTER*, although for centuries, Samuel RICHARDSON received that credit. Richardson's extraordinarily popular *PAMELA, OR VIRTUE REWARDED* (1740) is recognized as the prototype in English. It grew from Richardson's work on a letter-writer instruction booklet that contained 173 letter

models, at least 100 of which dealt with concerns of women. Part of his style in demonstrating the proper way to write letters involved his extension of subject matter from one letter to another, or structuring one type of letter as a reply to a previous one. Thus, *Pamela* developed from Richardson's interest in women's letter writing. While *Pamela* remained simple, with one major correspondent, Richardson's later epistolary novel, *CLARISSA* (1747), complicated its narrative by a crossover of letters among several correspondents, none of whom knew what the others had written.

Pamela offered the first extended-length book unified in terms of character, as well as a target for mimicry by other writers who despised its melodramatic tone and overly sentimentalized characterizations. Henry FIELDING produced a mock epistolary novel based on *Pamela* titled *An Apology for the Life of Mrs. Shamela Andrews* (1741). When Fielding attempted a second burlesque featuring Pamela's brother and named for its main character, *JOSEPH ANDREWS* (1742), he advanced the novel far beyond the epistolary stage. His having used the epistolary novel as his springboard testifies to its vital importance in the development of the more familiar novel form that included multiple characters operating in a broad social and geographic range within a unified plot structure. The epistolary novel remained popular for more than two centuries, with examples written by Tobias SMOLLETT, Fanny BURNEY, Jane AUSTEN, Maria EGWORTH, and Henry JAMES. Although not used much during the 20th century and beyond, some notable examples at least partially employing the form exist, including C.S. Lewis's *The Screwtape Letters* (1942), William Golding's *Rights of Passage* (1980), and Alice Walker's *The Color Purple* (1982).

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EREWHON SAMUEL BUTLER (1872) Samuel BUTLER'S *Erewhon* took its place in an honored tradition as SATIRE against what Butler perceived as the intellectual, emotional, and moral stagnation of English society and human nature in general. Revolting against the Victorian values that negatively affected English education, politics, and family life, Butler produced a philosophical novel that took those elements of his culture to task. Through the application of paradox, he made clear in this example of ironic UTOPIAN FICTION, or a dystopia, his belief that his culture had failed its members in every way.

Erewhon, an anagram for *nowhere*, consisted of irreverent satire on Victorian society, religion, and morality, made up, in part, of articles by Butler that included "A First Year" and "Darwin Among the Machines" (1863); an 1865 revision and extension of "Darwin Among the Machines"; "The World of the Unborn" (1865); and "The Musical Banks" (1869). He had, in his words, "strung" those essays together, along with some additional material, at the suggestion of a friend. In the novel, set in 1868 in an unidentified country whose geography resembles that of England, the protagonist, Higgs, discovers a country ruled by philosophers and prophets where morality equates to health and beauty while crime equates to illness. One Erewhonian court declares that the infliction of pain and suffering upon those who suffer represents the only way to control their disease. The new territory offers Higgs a skewed reflection of his own society. For instance, machines exist, but they are isolated in a museum, declared evil for their negative effects on human nature. Higgs enjoys a narrow escape from persecution for his possession of a watch; only his plea of ignorance regarding the cultural edict prohibiting machines saves him. A latter section of the work, "The Book of the Machines," explains the philosophy. He remains imprisoned as an encroacher, rescued from harsh punishment due to his healthy appearance.

Higgs describes a socially unjust but civically acceptable attitude that clearly parodies the socially acceptable attitude of his own Victorian culture: Self-respecting individuals would never relate to those less fortunate. Those of lower birth, with little money, good looks, and health, are to be disliked and viewed as

objects of disgust, an approach "not only natural, but desirable for any society, whether of man or brute." Misfortunes of birth or health receive much greater punishment than crime, as Butler illustrates through Higgs's experiences. His adventures include a house-arrest arrangement in which he lives with a family named Nosnibor, the reverse spelling of Robinson, suggestive, perhaps of Daniel DEFOE'S *ROBINSON CRUSOE* (1719). The Nosnibor patriarch had committed fraud. Rather than imprison the man for criminal behavior, the court severely restricts his diet and sentences him to weekly visits from a "straightener" who administers beatings. No one bears a grudge against Nosnibor for his misdeeds. Likewise, no respectable citizen will admit to enjoying anything less than perfect health. When a neighbor woman visits the Nosnibors without her husband, she does not say he could not accompany her due to ill health. Instead, she claims he had stolen a pair of socks in the town square. Higgs has learned the proper reaction, sympathy, and confesses his own recent temptation to steal a clothes brush. The Victorian banking industry does not escape Butler's attack, as he parodies its control of Victorian society by characterizing the banks, in which people make deposits that result in a worthless currency, as churches symbolic of organized religion. The grandiose structures contain enormous gardens filled with birds, stained-glass windows, and even a choir, although the music produced is intolerable "to a European ear." When Higgs draws back a curtain to spy on the inner workings of the establishment, he is roundly corrected by a menacing guard dressed in black. Higgs explained the saving grace of the Musical Bank was, "while it bore witness to a kingdom that is not of this world, it made no attempt to pierce the veil that hides it from human eyes," an approach other religions might do well to imitate. Higgs engages in various discussions with Professors of Unreason, faculty from the local educational institution, that allow Butler to also attack Victorian philosophy. After Higgs contracts measles, he learns he will be prosecuted ostensibly for that illness, but in reality for his attempts to reintroduce machines into the society through his watch. He escapes in a hot-air balloon with an Erewhonian native, Arowhena, to avoid prosecution.

The public received *Erewhon* well, with the first edition selling out in three weeks. Many readers believed the novel to be anti-Darwinian, critical of the idea of “thinking” machines. However, later critics countered that claim, declaring Butler an accurate predictor of the future and a man who believed in the advancement of civilization through proper use of technology. Considered a forerunner of Aldous Huxley’s *Brave New World* (1932) and George Orwell’s *1984* (1949), *Erewhon* occupies an important position in SCIENCE FICTION literature. In 1901, Butler published, with the help of George Bernard Shaw, *Erewhon Revisited*, in which the son of Higgs and Arowhena tells of Higgs’s further adventures in *Erewhon* 20 years following his escape. *Erewhon* remains available in electronic text versions.

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ESTHER WATERS GEORGE MOORE (1894)

George MOORE’s novel *Esther Waters* proved his most successful work. The novel’s realistic portrayal of the hardships of a servant girl departed from the over-sentimentality by which much Victorian fiction, and some of Moore’s earlier works, were marked. According to an essay about *Esther Waters* by Virginia Woolf, the novel succeeds due to its lack of authorial passion; Moore does not intervene to express his outrage in an attempt to influence audience reaction. Therefore, readers may feel their own passions in a more natural way. For Woolf, that fact made *Esther Waters* an excellent reading experience. Moore succeeded in his portrayal not only of the working class but also of the landed class. The influence of French writers such as Gustave Flaubert becomes obvious in Moore’s portrayal of the lack of control humans have over circumstances. However, he had also read much Ivan Turgenev, Fyodor Dostoevsky, and Henrik Ibsen, all of whom emphasized the power of character, instinct, and human will to help battle circumstance. As Helmut E. Gerber points out in his introduction, the philosophy that environment or heredity propels the

main character on a road to disaster, so prevalent through the first portion of the novel, disappears midway through when Esther’s strong character takes over, reversing her fortunes.

The novel opens with the phrase, “She stood on the platform watching the receding train.” Like the railway to which it refers, the novel itself will come full circle in its story about 17-year-old Esther Waters, a member of the Plymouth Brethren who enters the serving life to escape her alcoholic and abusive father. The highly symbolic imagery in the opening scene includes a “white vapour” that evaporates and “white gates” that swing forward slowly to close behind Esther. Their color and suggestion of semi-blindness and imprisonment clue readers that the protagonist’s innocence and naivety that will soon disappear. The physical setting also becomes important, as Esther walks among trees, including laurels, elms and fruit trees, all symbolic of the clear, unblemished wisdom imparted by nature, which, while at times cruel, at least does not attempt to cloak reality. This imagery contrasts with that of the ironically named Woodview mansion, home to the Barfield family, where almost everything is contrived, from iron gates to “the angles and turns of an Italian house” with “gables and ornamental arches.” Esther has entered the world of temptation and betrayal. She learns that the estate’s major endeavor is the breeding and racing of horses for money. Moore puts to excellent use his knowledge of his father’s racing stables, and his detailed descriptions in chapters 31–33 of Derby Day are some of the best in English literature.

For a young woman like Esther, unfamiliar with the greater world’s cruelty, the mansion stands as a threat, ready to deceive. Even the racehorses masquerade in hoods, “clothed” in gray cloth, with only their questioning black eyes visible, foreshadowing the mansion’s culture, which is based on half-truths and leaves much unrevealed. That scene also aligns the servants, similarly clothed in serving garb, with the working animals. The first time Esther sees the horses, “small, ugly boys” sit in the saddles. Esther learns later they are jockeys, unnaturally small men, who must starve themselves to participate in racing’s fantasy world, with its promises of fortune that few will enjoy. A romance filled with similar false promise will soon devastate Esther.

Gossip also figures importantly in the story from the first few pages, when the footman, William Latch, tells Esther of a man fired because after drinking “he’d tell every blessed thing that was done in the stables.” Moore foreshadows the fact that Esther’s reputation will tarnish in this unclean place. Latch’s symbolic name signals that he will unlock both mysteries and miseries for Esther in another clear example of foreshadowing. She immediately experiences a conflict with William’s mother, the cook, when she refuses to obey an order after the cook makes fun of her. Moore will later sketch a more complete picture of the cook when, through exposition, the reader learns she had to return to the Barfields from a year’s savings the money embezzled by her husband, a former employee at Woodview who handled bets. As with the other characters in his novel, the author makes clear her motivations and thus shapes personalities that ring true. Moore took a great interest in what he termed in the original version “the fight between circumstance and character . . . A hair would turn the scale either way.”

William Latch, whom even his mother calls a worthless scoundrel, impregnates the gullible Esther and then abandons her. As is custom, the family must dismiss Esther, and only Mrs. Barfield acts kindly. Turned out of her home, Esther first stays with her mother, who dies just after Esther’s baby, Jack, is born. Esther eventually comes under the care of Miss Rice. She attempts to raise her son “right,” despite the constant humiliation as a single mother that she experiences from others. A respectable man named Fred Parsons, aptly named as a member of the Salvationist sect, and described by the narrator as “a meager little man about thirty-five,” wants to marry Esther, but when Latch returns, she feels that she must marry him for the sake of their child, despite the problems he faces in divorcing his first wife.

Latch becomes a surprisingly decent family man, making a good enough living to send Jack to school. However, his bookmaking eventually ruins his health, and the pub he used to take bets in is closed. On his death bed, he tells Jack, “Your mother [. . .] is the best woman that ever lived.” When he dies, he leaves no resources for his family. Esther’s son eventually comes of age to make his own way as a soldier, and the novel

closes with Esther’s return to Woodview, 20 years after her arrival there.

Esther moves in with Mrs. Barfield, whom she has always remembered for her kind actions. Now a poor widow allowed only a corner of the mansion, Mrs. Barfield needs Esther’s help, and both women enjoy happiness in one another’s company. Moore makes clear the arbitrary nature of social differences, writing that the two became “more like friends and less like mistress and maid,” their “slight social distinctions” causing “no check on the intimacy of their companionship.” When Esther’s son visits her at Woodview on the final page of the novel, the narrator writes, “She was only conscious that she had accomplished her woman’s work—she had brought him up to man’s estate and that was sufficient reward.” Moore’s use of the term “estate” signals that Esther has built a non-material mansion and established spiritual and emotional ground of her own.

Critics contrast *Esther Waters* with Thomas HARDY’S *TESS OF THE D’URBERVILLES* (1891) (a book that Moore claimed to hate) and George ELIOT’S *ADAM BEDE* (1859), which depended on theories of determinism to bring their female characters to a bitter fate. Despite their differences, critics proclaim all three novels to have been essential in the development of modernist fiction.

Esther Waters has long been honored as Moore’s finest work. Made into a 1948 movie, it became available in electronic text in the late 20th century.

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EUGENE ARAM EDWARD BULWER-LYTTON (1832) An example of NEWGATE FICTION, in which writers based novels on true criminal accounts, Edward BULWER-LYTTON’S *Eugene Aram* established him as the most popular novelist of England during the

same year Sir Walter SCOTT, to whom Bulwer-Lytton dedicated the book's first edition, died. Although some protested Newgate fiction as overly sensational and even immoral, it enjoyed a wide readership. It derived its name from the *Newgate Calendar*, a collection of 18th- and 19th-century descriptions of the careers of notorious criminals, providing popular reading material, especially for the semi-literate. Protesters claimed that Bulwer-Lytton's novel lionized a common murderer and actually encouraged crime.

In fact, Aram was anything but common. An English philologist who lived from 1704 to 1759, Aram was the first to identify the relationship between the Celtic languages and other European languages. The *Newgate Calendar* account gives a biography that emphasizes his propensity for books and study, and notes that at age 16, he "found in polite literature much greater charms than in mathematics; which occasioned him now to apply himself chiefly to poetry, history and antiquities." Caught in an "unhappy" marriage, Aram would blame his later "misfortunes" on the "misconduct" of his wife. Those writing the report note a great inconsistency between Aram's scholarly pursuits and the motivation of gaining mere wealth that "induced" him to commit a crime. The report explains that Aram convinced his friend, the shoemaker Daniel Clark, to convert his worldly goods to cash, of which Aram and a partner, Richard Houseman, planned to rob him; Houseman would later testify that he saw Aram murder Clark. When a body discovered 14 years later was identified as Clark's, Mrs. Aram testified that she believed her husband had murdered his friend. Authorities arrested Aram and charged him with murder in 1758 as he worked on an Anglo-Celtic lexicon. He was hanged on August 6, 1759, as indicated in *The Complete Newgate Calendar*, Volume III. Thomas Hood also based a ballad, titled "The Dream of Eugene Aram," on the popular story, and the cave where Aram supposedly hid Clark's body became a popular tourist site.

The novel relates in detail the story of Aram's poverty-stricken childhood, which supposedly drove him to participate in the murder of his friend. The friend is reported missing, but no body is found. Self-educated, with an insatiable drive for knowledge, Aram distinguishes himself in studies. He matures

into a scholar attempting to live a normal life, despite the terrible guilt he feels. His crime returns to claim him 14 years following the murder on his wedding day, adding to the sensationalism of the story, and he is tried and sentenced to death. True to the facts of Aram's real crime, the novel emphasizes the emotional and mental effects of a crime on its perpetrator, in the vein of William GODWIN's *CALEB WILLIAMS* (1794). Bulwer-Lytton used the GOTHIC style to sensationalize not only the horrors of the crime but also those that followed for Aram. Enhanced by Bulwer-Lytton's research and literary elevation, the criminal subject matter gained a wide audience.

Bulwer-Lytton was not the first to feature a criminal sympathetically. He drew on a tradition that glamorized those outside the law, including that of Scott, who showed sympathy in his novels for smugglers, Gypsies, and the famous Robin Hood. Some criticism of the novel came from unsuccessful writers, annoyed that a social "dandy" politician like Bulwer-Lytton had transformed himself into a successful writer. However, the legitimate concern reflected the growing power of fiction to affect its readers, as well as a critical call for authors to develop a social consciousness.

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EUROPEANS, THE HENRY JAMES (1878)

Published serially in *The Atlantic Monthly* between July and October 1878, Henry JAMES's *The Europeans* appeared later that year as a slightly revised single volume. The plot reflects James's fascination with the misplaced individual who tries to take root in a foreign land. An artist named Felix Young brings his sister, Eugenia, about to be renounced by her German nobleman husband due to political reasons, from Europe to Massachusetts. There they visit with relatives, the Wentworths. With reservations, Mr. Wentworth establishes them in a neighboring house, but before long, he begins to enjoy the siblings' company.

Wentworth's daughter Gertrude falls in love with Felix, while his son Clifford finds Eugenia enthralling. Fortunately, Felix returns Gertrude's affections, but Eugenia has no desire to form a relationship with Clifford as she searches for a wealthy husband. Flattered by Clifford's attentions, however, she permits him to continue his pursuit. Gertrude cannot commit to Felix, due to a previous "understanding" to marry a Unitarian minister named Mr. Brand, whom she does not love, although her sister Charlotte does.

Two characters from outside the family who increase tension in the rising action are Robert and Lizzie Acton. Robert is attracted to Eugenia, although he has some reservations regarding her marriage and past relationships, and Lizzie has set her sights on Clifford. The novel concludes with Mr. Wentworth's approval of Felix and Gertrude's engagement; Clifford's recovering from his infatuation with Eugenia to marry Lizzie; and Mr. Brand realizing and acting upon his love for Charlotte. However, Robert Acton cannot conquer his prejudice against Eugenia's past marriage, and she ends up returning to Europe alone.

James supposedly wrote *The Europeans* as a response to a request by William Dean Howells that he submit a story to the *Atlantic Monthly* that was more cheerful than *The American* (1877). James complied, but *The Europeans* still reflects his interests in the complexities or incongruities of human pride and prejudice that separate people, often despite their best endeavors for mutual understanding and acceptance. There are no deep minds in the book, but rather incongruities of life for readers to enjoy, seen in lines like "The men in this country,' said the Baroness, 'are evidently very obliging.' Her declaration that she was looking for rest and retirement had been by no means wholly untrue; nothing that the Baroness said was wholly untrue. It was but fair to add, perhaps, that nothing that she said was wholly true." Similarly, there are humorous depictions of Acton as a man of the world in the eyes of the local community, when he is actually rather provincial. Such descriptions also suggest that Acton retains a significant self-consciousness, despite how the village folk perceive him: "Acton had seen the world, as he said to himself; he had been to China and had knocked about among men. He had learned the essential difference

between a nice young fellow and mean young fellow." What James offers is a comic sketch, bordering on cartooning, rather than in-depth character depiction, even though Eugenia (and Acton to a lesser degree) often appears close to a full and dynamic character. James reveals not the thing itself, but its façade, which generates a good-hearted laugh. He pokes fun *at* the façade of manners that makes the fun possible.

Nevertheless, despite the lighthearted touches, there are occasions of inconsistency when James seems to go beneath and beyond what he intends for the story as a comedy of manners. After some mild conflicts and comic cases of misunderstanding, resolved through good intention and in good faith, it should culminate in uplifting harmony, as demonstrated by such good matching between Charlotte and Brand, Clifford and Lizzie, and Gertrude and Felix. Yet, Eugenia is not matched up to Acton. Those two characters seem to be comically, but also tragically, depicted as the puppets of their own manners and mentality.

The novel reveals, for instance, a very serious topic that suggests James's constant concern over the impossibility of cross-cultural dialogue for mutual understanding. As a result, Eugenia often emerges as a significantly developed dynamic character *against* or *from within* a pool of comic sketches of innocent girls, clever women, and simple men. All her intricate and dynamic emotions enrich not only herself but also the entire story. Eugenia obviously wants to love the country but cannot because she is overburdened with the cultural heritage lavished upon her, and she cannot change to be part of the life that initially moves her. Like Winterbourne in James's *DAISY MILLER* (1879), she is too de-Americanized or Europeanized to assume a simple life in the native land of her parent: "she appears to feel justified in generalizing—in deciding that the conditions of action on this provincial continent were not favorable to really superior women. The elder world was after all their natural field." No matter how hard she tries, she is always the artful European, reflected even in the most innocent compliments that she receives. In addition, between Eugenia and Acton there are essential communication barriers. Eugenia fails to understand, or at least feels it hard to accept and appreciate, silence or reticence that characterize

the community. As in *Daisy Miller* and *The American*, James raises questions regarding how much humans can control the manners that make them who they are.

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EUSTACE DIAMONDS, THE ANTHONY TROLLOPE (1873) The third in his sequence of Paliser novels, *The Eustace Diamonds* represents one of Anthony TROLLOPE's darkest tales. He departs from his gently ironic presentations of everyday human relationships with their small but important emotional battles. This novel focuses on the unscrupulous newly widowed Lizzie Eustace, who insists on retaining family diamonds she claims her husband gave her before his death. Aspects of the story resemble Wilkie COLLINS's popular 1868 work, *The MOONSTONE*, in which stolen jewels seduce several characters with their near-mystical charm. The novel appeared as a serial in *The FORTNIGHTLY REVIEW* between July 1871 and February 1873, and was published in three volumes later in 1873.

After the death of Sir Florian Eustace, the beautiful Lizzie is left a wealthy widow following only a few months of marriage. The narrator suggests Lizzie might have "hurried him to the grave" due to "a positive falsehood" in her character. She lied to Florian about purchases she had made, although she had no reason to do so, foreshadowing future lies that will indict her when the truth is known. Florian's family claims the Eustace diamonds, which had been in the family for ages, their claim supported by the family lawyer, Mr. Camperdown. Trollope suggests that traditional values of family are superior to contemporary values that are purely material. Lizzie's delivery of a son within months of Florian's death complicates matters, as the family worries what might happen to the Eustace heir. The child also stresses the difference between Lizzie, who views this new member of her family as a means for manipulation of others, and the older generation, who view the child as an extension of themselves.

Always on the outlook for a champion, Lizzie appeals to Lord Fawn, an aptly named falsely attentive and dull politician who covets her fortune. They become engaged, as Lizzie loves the idea of being in love, even though she finds actually loving another impossible. The narrator clarifies this by describing her as a "hard-fisted little woman who could not bring herself to abandon the plunder on which she had laid her hand." For Lizzie, human relationships are important only for the material goods they might yield. Even Lord Fawn, despite his need for funds, values family more than Lizzie, insisting she give up the diamonds. A prolonged recurring argument over the point infuriates Lizzie, who decides to look elsewhere for support.

Unbeknownst to Fawn, she abandons him for her poor cousin, Frank Greystock, who also holds political ambitions. Her uncle Eustace had asked Frank, a friend of Florian, to propose to Lizzie earlier, but Frank had declined, declaring Fawn would be a better husband for her. As a teenager, Lizzie had ignored Frank's family, as she "had higher ideas for herself" than spending time with her female cousins at the deanery in their native Bobsborough. The irony of that thought is not lost on the reader. Now in need of an ally, she pursues Frank, who gives in to her charms while visiting at her Scottish castle. Tension rises, as Frank is supposedly engaged to Lucy Morris, described as "a treasure though no heroine." Trollope uses a materialistic term to describe Lucy, marking her as a foil to Lizzie. Lucy serves the Fawn family as governess, complicating Lizzie's plans to abandon Fawn.

As Lizzie travels south from her castle, her hotel room at Carlisle is robbed. Seeing her chance to secret the diamonds away, she claims they were stolen. When they actually are stolen a short time later from her London home, she must confess the truth to the police. Finally caught in her own trap, Lizzie can do little to defend her actions. Finding those actions abhorrent, Fawn officially breaks their engagement, while a horrified Frank returns to Lucy, following the counsel of an aunt who refers to Lizzie as "that little limb of the devil." The diamonds are traced to Hamburg, then Vienna, and finally to an "enormously rich Russian princess" where they will apparently remain.

Lizzie so infuriates the court officers who hope to bring her to trial that one thinks “she ought to be dragged up to London by cart ropes.” Rejected by all, Lizzie marries her match in the larcenous Mr. Emilius, a Jew who has converted and become a popular preacher. Lizzie convinces herself she had been ill-treated by the other men in her life, and that Mr. Emilius intends to treat her in the way she deserves, which ironically proves true; she will receive her just desserts. The narrator assures readers that the new husband will have his way and “be no whit afraid” of his new wife “when she is about to die in an agony of tears before his eyes.” That sparkling tears rather than diamonds should grace Lizzie’s form provides a satisfactory conclusion to her self-serving actions.

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EVELINA, OR THE HISTORY OF A YOUNG LADY’S FIRST ENTRANCE INTO THE WORLD FANNY BURNEY (1778) Fanny BURNEY published her first work, *Evelina*, anonymously, basing it on a piece of juvenilia titled *The History of Caroline Evelyn*, which she had destroyed on the advice of her stepmother. As an account of the unhappy life of Evelina’s mother, it served as a prequel of sorts to Burney’s later first novel. Due to her father’s reputation as a musicologist, Burney matured surrounded by artists who gathered in their home. Because her stepmother believed novel writing too frivolous an activity for a well-bred young woman, Burney began a journal that extended into multiple volumes. Her prolific practice of dialogue and description nurtured her strength as a fiction writer, as did her ardent attendance of plays. Still bowing to her stepmother’s opinion regarding novelists, she took elaborate steps to guarantee that no reader could identify her as the author of *Evelina* (1778).

The novel’s instant popularity assured her she had found her calling, as did positive critical reception,

including that of Samuel JOHNSON (1709–84), who remarked that the book contained passages that “might do honour to [Samuel] Richardson.” The celebrity she enjoyed after revealing herself as the author earned Burney a Keeper of the Robes position to Queen Caroline. In the later *The Memoirs of Dr. Burney*, she wrote that she had written the book for her “private recreation” as “a frolic.” She acknowledges in her preface a debt to Johnson, along with Jacques Rousseau, Samuel RICHARDSON, Henry FIELDING, and Tobias SMOLLETT.

Burney adopted the EPISTOLARY NOVEL technique made famous by Richardson to tell her story, opening the novel with an exchange between Lady Howard and her friend, the Reverend Mr. Villars. Those letters supply exposition to the plot and summarize *The History of Caroline Evelyn*. Mr. Villars had once tutored and grown close to Mr. Evelyn, a wealthy young man who married beneath himself to a barmaid, their union producing one daughter, Caroline. Just before Mr. Evelyn’s death and two years into his marriage, he requested that Villars look after Caroline. He expected that his wife would pass on his fortune to the girl. However, conflict later arose between the girl and her mother when, remarried to a Frenchman named Duval, the then Madame Duval tried to force Caroline to marry a man she rejected. Caroline escaped the arranged marriage by secretly marrying Sir John Belmont, a fortune seeker. When he learned that Caroline had no money of her own, he subsequently burned their marriage license and declared himself single, although Caroline carried their child. She returned to Villars’s care, gave birth to Evelina, and died. Villars raised Evelina, educating her as he had her grandfather and her mother.

Madame Duval enters their lives, enquiring about her granddaughter, and Villars maintains Evelina’s secrecy in the country, hoping to protect her from her grandmother’s negative influence and the influence of society. After a time, however, he permits Evelina to see London in the company of Lady Howard and her married daughter. At 17, the naive Evelina becomes enraptured with the city’s swirling society life. She falls in love with Lord Orville while fending off the attentions of Sir Clement Willoughby. She innocently offends the social fop Mr. Lovel, inadvertently gaining an enemy.

Tensions rise as Madame Duval locates her granddaughter in London and argues for Evelina to return with her to France. Evelina takes offense at her grandmother's nephew, Mr. Branghton, and his family of tradespeople, whom she finds vulgar, emphasizing the theme of CLASS STRUCTURE. Their continuous intrusion into her life, along with problems caused by Sir Clement and Mr. Lovel, leave Evelina "pained" and no longer enthralled with London's social scene. She comments on one member of the group, Mr. Smith, that "his vivacity is so low-bred, and his whole behaviour so forward and disagreeable, that I should prefer the company of dullness itself, even as that goddess is described by Pope, to that of this sprightly young man." He stands in contrast to Lord Orville, about whom Evelina states, "the politeness, the sweetness, with which he speaks to me, restore all my natural cheerfulness." Lord Orville subsequently neutralizes Mr. Lovel so he no longer bothers her. Evelina's grandmother further complicates conditions by planning to force Sir John Belmont to recognize Evelina as his daughter and heir. Villars counters by suggesting that Lady Howard contact Sir John. When she does, Sir John responds that he wants to meet with her in England.

While Villars agrees to Evelina spending time with Madame Duval in London, he forbids travel to France. He hopes that Evelina may inherit some of the fortune due to her from her grandfather. The Branghtons, who hope to inherit Madame Duval's fortune themselves, force Evelina into embarrassing situations that she finds herself having to explain to Lord Orville in a letter. Having returned home to Villars, she receives a curt reply from Orville that shocks her into illness. As she recuperates at a Bristol spa, she meets Orville, who shows no signs of the hostile attitude evident in his letter. Evelina eventually discovers that Lord Orville did not receive her letter, which had been intercepted by Sir Clement Willoughby, who had written the nasty reply. His ruse discovered, Willoughby departs, and Lord Orville declares his love for Evelina.

Before any plans for a wedding can develop, Sir John Belmont arrives in London declaring a young woman with him his daughter and Evelina a fraud. This further complication is explained by the fact that Caroline's nurse had swapped her own child with Evelina, hoping

for a better life for her daughter. Sir John must then recognize Evelina as his daughter and heir, and her happy union with Sir Clement proceeds. She writes to Villars of Lord Orville's declaration, "and, pressing my hand affectionately to his heart, 'you are now,' said he, in a low voice, 'all my own! Oh, my Evelina, how will my soul find room for its happiness?—it seems already bursting!' I could make no reply, indeed I hardly spoke another word the rest of the evening; so little talkative is the fullness of contentment."

Critics remark on Burney's narrative skill in preserving the excitement of her lengthy plot. The narration through Evelina's point of view rings true, as Burney draws on her own experiences. Some compare Villars to Oliver GOLDSMITH's (ca. 1730–74) protagonist from *The VICAR OF WAKEFIELD* (1766), while Burney bases Lord Orville on one of Richardson's characters. In addition, her comic social scenes reflect influence by Fielding, and the combination of influences results in what some labeled the first novel of manners, anticipating the work of Jane AUSTEN (1775–1817). The book remains available in print as well as electronic text.

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EVELYN INNES GEORGE MOORE (1898)

George MOORE's melodramatic ROMANCE novel *Evelyn Innes* is replete with characters based on real people. The author fashioned Evelyn's father after the French-born musician Arnold Dolmetsch (1858–1940), who studied Renaissance music, and the instruments that produced it, in London. A celebrated musician and musicologist, Dolmetsch attracted people from all over the world interested in purchasing his instruments, which included lutes and viols. Irish poet William Butler Yeats, with whom Moore and Edward Martyn formed the Irish Theatre, is said to have bought a Dolmetsch instrument to accompany his poetry readings; James Joyce remarked that he would travel to south England playing his Dolmetsch lute, although he was unable to obtain one; George Bernard

Shaw enthusiastically attended and reported on Dolmetsch's concerts; and Ezra Pound immortalized him in his poetry. Moore also shaped Evelyn's young Celtic lover, Ulick Dean, on Yeats and featured his own great admiration of Honoré Balzac, which earned Moore the nickname the Irish Balzac, through literary comments by Evelyn's older lover, Sir Owen Asher. Asher was modeled on Sir William Eden, whose reputation for aestheticism was emphasized through Asher's love of art and music. Finally, Moore likely based Evelyn on novelist Pearl Mary Teresa Craigie, who wrote under the pen name John Oliver Hobbes. Moore shared a probable sexual relationship with Craigie, one that she severed. After divorcing her husband, she became devoted to the Catholic Church in 1892, a plot line echoed in *Evelyn Innes*.

The novel opens in Mr. Innes's home, where his exasperated thoughts reveal his love of Renaissance music and the instruments that best produced it. Although his own era tends to ignore that music, he perseveres in its support and gains a reputation restoring old instruments such as viols and virginals while acting as organist for the Jesuits in his village of Southwark, England. As he longs for the return of the popularity of 16th-century composers, he also longs for his wife, a singer who died many years before. Innes's daughter Evelyn aspires to be a singer like her mother. While occupying herself singing her father's music, she dreams of becoming a Wagnerian diva, a plan that will be promoted by Sir Owen Asher, a wealthy, womanizing aristocrat who has become enthralled with Evelyn. Evelyn views Owen as a sophisticated aesthete who stands in exotic contrast to the provincials of her village. Thinking to keep Evelyn as one of his many mistresses, he convinces her to leave her father and accompany him to Paris for operatic training, where he will undertake her education and manage her career. She believes she will one day marry Owen but not until her career has developed.

A voracious reader of DARWIN, Huxley, and Herbert Spencer, Owen revels in quoting Balzac. Owen pronounces Paris Balzac's town, the writer's work and its sexual imagery providing a backdrop for Evelyn's own artistic and sexual awakening. While ardently supporting Evelyn's development into a world-renowned performer, Owen falls completely in love and asks her to

marry him. Ironically, Evelyn is the one who chooses to delay the marriage during their 10-year relationship. She remains faithful to Owen, despite many temptations by other men, until in Italy she meets the young musician, Ulick Dean. Evelyn's struggle between her loyalty to the devoted Owen and the passion she feels for Ulick fills many subsequent pages. She finally escapes by supporting a Catholic convent concertizing for charity, rejecting her public music career and both of her lovers.

Moore provides an overview of Victorian mores through his shaping of their mixed effect on Evelyn. Religion and morality remain important to Evelyn, but not in a strictly traditional manner. She views fidelity to one man, even outside of the marriage bond, as adhering to religious edict prohibiting adultery. While Owen views religion as repressive and lacks belief in an afterlife, opting for art as his religion, Evelyn views her faith as expressive and even liberating, closely linked to her art. Moore sketches Evelyn as an amazingly independent and sensual woman. While dedicated to her music and self-indulgent with her two lovers, she retains a healthy sense of ethics that will not allow her to leave Owen for Ulick. Moore recounts in detail her struggles between loyalty to Owen and passion for Ulick, resulting in her choice of the freedom from sexual entanglement provided by a Catholic convent and its community of women. He creates a lengthy conversation between Evelyn and a monsignor that allows readers to see her work through her confusion to arrive at a conviction that relieves her conflict. This conveniently allows Evelyn to abandon, or at least delay, her choice between marriage and the single life and provides an opportunity for Moore to write the novel's sequel, *Sister Theresa* (1901). Both novels are thought to have been part of one original manuscript in excess of 300,000 words. Moore would later revise the second novel, producing two versions; in the first, Evelyn becomes a nun, while in the second she leaves the convent, dissatisfied with its spiritual offerings.

Extremely popular when published, the novel eventually went out of print for decades. Its melodramatic plot contributed to its eventual decrease in popularity, but its importance as a step toward the development of the realistic novel revived it. Many aspects of *Evelyn Innes* prove of interest to FEMINIST CRITICS, including

multiple scenes with birds, creatures traditionally symbolic of women. These birds are not caged, but fly freely and sing with abandon, as does Evelyn. When Ulick observes her performance as Isolde, he feels he observes “a soul’s transfiguration,” complete with a sound like wings and a rising “like a lark’s flight.” Later, as Evelyn reads St. Teresa’s *Book of Her Life*, she feels she stands on a hill watching a wild bird soar with heaven’s light on its back. In addition, Evelyn’s primary interest in her career, rather than in the domestic sphere, contrasts to that of the “typical” woman of her era. In struggling over whether she should leave her father, she thinks that only “study” and “seriousness and fidelity to an idea; fidelity to Owen above all things” proves essential. Her placement of her “idea” above “Owen” proves predictive of her eventual choice of artistic ideals over physical passion.

Issues of power remain important, as evidenced in a later scene that reveals Owen’s premature confidence in Evelyn’s enjoyment of “the gentle imposition of his will,” which “never galled the back that bore it, but lay upon it soft as a silken gown.” Slowly a gender role reversal occurs, as Evelyn clearly takes charge of herself and of the relationship, earning an admirable income and controlling Owen’s will. He engages in reflection on his image in mirrors, an activity usually reserved for female characters, and he worries that Evelyn will consider herself living in sin, oppressed by a guilt that she never feels. Ironically, she comes simply to accept that she had sinned, with no fear other than that of perhaps losing those she loves. As she comes to doubt her passion for Owen, he declares his more fervently, comparing her to “a marvelous jewel” he had found, emphasizing the traditional male view of females as objects to collect. Additional traditional symbolism of woman as an ocean, the mother of all life, appears within the same scene. Such words suffocate Evelyn, as she matures beyond her need for Owen’s support and then for Ulick as well. Of additional interest to feminist critics is the declaration by Owen’s friend that some type of madness must possess Evelyn to cause her to ask for a separation from Owen after their 10-year relationship. The idea that a woman must suffer from insanity if she rejects the company of men is another tradition of romantic fiction.

By the time Moore wrote *Evelyn Innes*, he had moved beyond his fascination with Émile Zola, an early influence on his writing that led him to focus on minute physiological details, resulting in a clumsy style. In this novel, his style remained somewhat burdened by a partially successful attempt at a sophisticated tone. Moore believed his focus on art and music would result in a narrative elegance, but he knew too little about both topics. His insertion of technical terminology and attempts at witty flippant remarks on the part of his characters appears forced and mars his narrative. However, the three years spent in revisions on *Evelyn Innes* is evident in the novel’s gentle humor and consistent compassion toward its characters. Lionel Stevenson compares Moore to Henry JAMES, as *Evelyn Innes* deftly shapes a woman in three stages of emotional development: early conflict, self-deception, and eventual graceful acceptance of personal failure.

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EWING, JULIANA (HORATIA) (1841–1885) A crucial figure in the development of CHILDREN’S LITERATURE, Juliana Gatty was born in 1841, oldest daughter to a Yorkshire vicar. As a young woman, she entertained her siblings with stories, and by the age of 20 had published in *The Monthly Packet*, Charlotte M. YONGE’s periodical. She married army captain Alexander Ewing in 1867. Her mother, Margaret, published her own children’s journal in 1866 titled *Aunt Judy’s Magazine*, in which Juliana later published a book in serial installments, *Mrs. Overthway’s Remembrances* (1869). A popular work, it received critical praise for its detailed and well-rendered scenes of family life.

Ewing published many stories, some featuring animals, such as a pink-nosed bulldog in “Amelia.” Other well-known stories included “Timothy’s Shoes” and “A Flat Iron for a Farthing.” She married Major Alexander

Ewing on June 1, 1867. A sympathetic woman, she generally elicited positive reactions from others, including one male admirer, quoted in the biography of Ewing written by her sister, Horatia K. F. Gatty, who supposedly told Ewing, "It's the trust that such women as you repose in us men, which makes us desire to become more like what you believe us to be." Ewing's next novel, *Jan of the Windmill* (1876), featured a foundling who would mature into a famous painter. The title of her *The Brownies and Other Tales* (1870) prompted Sir Robert Baden-Powell to adopt the name "Brownies" for the youngest members of the Girl Guide movement. Later posted with her husband overseas, she suffered a long illness and died at age 44. Although her works lost

favor in the 20th century, they proved influential in the continuing development of reading for juveniles.

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FALCON FAMILY, THE MARMION SAVAGE (1845) Marmion SAVAGE's first novel, *The Falcon Family, or Young Ireland*, satirized parasitic socialites, traditionalists within the Church of England, and the Young Ireland Party, a group of extremists who campaigned for Ireland's independence. Published anonymously, the novel proved popular, although its heavy-handed, relentless, and sometimes strained humor worked against that popularity in later generations.

Savage focuses on the English Falcon family of the novel's title for its plot framework. That family includes Mr. Peregrine Falcon, nicknamed "Red Rover" for his red nose and mobile lifestyle; his wife, Mrs. Falcon, nicknamed "The Gypsy," for transient ways equal to those of her husband; their three daughters, one of whom adds to the novel's romantic-interest subplot, and a son. The Falcons have a reputation for moving into the homes of acquaintances under the ruse of a temporary visit and commandeering, long-term, all resources. They so traumatize their reluctant "hosts" that members of high society tremble when they heard the family's name. Savage satirizes the Falcons' victims as much as he does the Falcons themselves. Too embarrassed to shirk their perceived social duty by turning away a family they all clearly detest and recognize as opportunists, the entire upper echelon of Marylebone allows itself to be held hostage by the hard and fast rules of hospitality. Specifically, "the Puddicombe, of Wimpole-street quaked; the Jenkinsens of Portland

Place were fluttered; a family of Duckworths retreated to Norwood; and the Bompases, of Byanston-square, were divided between burning their house and starting upon a continental tour" when they heard that the Falcon family was on the move. The Freemans agree to let them move in, but abandon their house to the unwanted guests, despite the fact that they describe Mrs. Falcon as having "peculiarities," including "vagrant habits, and the loose morality: she's Egyptian all over; a handsome strolling beggar," because, as Mrs. Freeman points out, the Falcons are "such friends of the Bompases." Mr. Falcon was "living proof that a man may be shallow, without being indebted to Cambridge, or under the slightest obligation to Oxford." These two caricatures provide much of the novel's comedy.

As Savage maps the Falcon family's strategy for survival, he transports them to Ireland, where Falcon takes one of dozens of various positions he has held, becoming "Secretary to the Irish Branch Society for the Conversion of the Polish Jews." Savage also traces the activities of additional characters, including the Irish students Mr. Tigernach Mac Morris and Mr. Dominick Moore, who agree that in Ireland "your poets are politicians and your politicians poets." They decide that when classes dismiss, they will briefly suspend their poet lifestyle and join the Young Ireland Club, Savage's send-up of the Young Ireland Party, simply as a hobby. They are joined by Virus Verdaunt, the Brehon; Myrالد O'Harper, the Bard; Shane Mac Ever-boy, and his

brother Vincent, all of whom attend meetings at the Hall of Clamour. Savage makes fun of every aspect of the political group, including their yellow-shirted uniforms. In one memorable scene, Shane pulls out an enormous stretch of saffron colored material, a shirt that Vincent mistakes as a curtain. The conversation includes mention of a statute by Henry VIII prohibiting the use of saffron dye, and of the English poet Edmund Spenser's criticism in his essay "State of Ireland" of the "glybbe, the mantle, and the saffron shirt." In further SATIRE of Ireland itself, when Falcon questions why it is called the Green Isle, one native replies that he yearns for "less babbling of green fields" and "more tilling of them."

Jibes against the ritualization of the church include one scene in which two pages of detail describe the ornate fixtures in one chapel. It holds a special reliquary box that contains a tooth of St. Munchin, with altars tended by lovely young virgins. As the plot evolves, a romance develops between Emily Falcon and Tigernach Mac Morris, with class expectations causing conflict. All conflict resolves, however, when Tigernach is recognized as possessing sufficient funds and social standing to meet Mrs. Falcon's demands for her daughter. The book concludes with "the Norman falcon" swooping "up the Celtic eaglet" or, as Moore sums up, "This is the Norman invasion all over again—a new chapter for Thierry."

Some critics view Savage's gentle satire as an expression of his affection for both England and Ireland, with the young people's marriage symbolizing essential political arbitration. He believed moderation was the key to solving the England/Ireland problems of the 1840s.

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FANTASY FICTION Fantasy fiction incorporates aspects that demand a suspension of expectations of reality on the part of the reader. The plot depends on any of a number of fantastical elements to succeed. These might include travel through time; a suspension of adherence to normal physical rules, such as that of

gravity; the changing of physical shape and or format on the part of living beings; the creation of life by means other than physical conception and birth; the existence of organisms much smaller, larger, or monstrous than the norm; the existence of beings from another universe; the ability of animals to speak and behave with human intelligence, known as anthropomorphism; and the presence of magic or mysticism. Much fantasy fiction is fashioned for children, such as Lewis CARROLL'S *ALICE IN WONDERLAND* and *THROUGH THE LOOKING-GLASS*, which contain many of the above elements, or Anna SEWELL'S *BLACK BEAUTY*, in which horses speak to one another. However, adult fiction may also contain fantasy elements, an example being Emily BRONTË'S *WUTHERING HEIGHTS*, in which the character of Cathy appears in ghost form on the moors following her death. Fantasy elements may be simply suggested in GOTHIC FICTION, which depends greatly on visions and ghosts, or injected into the plot as a reality. In Horace Walpole's *CASTLE OF OTRANTO*, for example, an ancient prophecy proves true when a statue comes to life and grows to extraordinary size, eventually growing larger than a castle. Adventure novels, such as Henry Rider HAGGARD'S *KING SOLOMON'S MINES* and ALLAN QUATERMAIN, incorporate many of the fantastic elements present in the QUEST plot on which they are based. One type of fantasy fiction called SCIENCE FICTION was represented in the 19th century in works such as Edward BULWER-LYTTON'S satirical utopian novel *The COMING RACE*, based on the existence of a race of humans living at the center of the Earth. Science fiction may involve all the elements of fantasy, but almost always includes time travel, suspension of natural laws, and a setting that includes aliens from another world that differs in geography and/or dimension from that of Earth. Two of the best-known products of fantasy/science fiction are the novels *DRACULA* and *FRANKENSTEIN*, featuring monsters of the same names, by Bram STOKER and Mary SHELLEY, respectively. Early fantasy novels enjoyed by both children and adults were Daniel DEFOE'S *ROBINSON CRUSOE* and Robert Louis STEVENSON'S *TREASURE ISLAND* and *The STRANGE CASE OF DR. JEKYLL AND MR. HYDE*.

Popular in the earliest of fiction, the fantasy genre remains extraordinarily popular in the present as well.

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FAR FROM THE MADDING CROWD

THOMAS HARDY (1874) Thomas HARDY's fourth novel, *Far from the Madding Crowd*, became his first commercially successful venture, allowing him to leave his vocation of architecture and write full time. First published as a serial in *The CORNHILL MAGAZINE* from January through December 1874, it would appear later that year in book form. The novel introduced "Wessex," a fictional geographical location that Hardy would also include in future works as his setting. He drew the title from poet Thomas Gray's famous "Elegy Written in a Country Churchyard." The novel bears its episodic imprint in "cliff-hanger" conclusions to various chapters that entice the reader to anticipate what follows. The novel reflects Hardy's turn from traditional religion, based on tenets of blind faith, to scientific ideas of natural chance, such as that expressed in Charles DARWIN's evolutionary theory, to explain the fate that seems to govern humans. As he did in other novels, Hardy focuses on the country and nature as relief from what he shaped as the negative consequences of industrialization, his title reflecting the idea that one must substitute the rural for the urban to find a modicum of peace. In a plot populated by characters with highly symbolic names, Hardy uses the themes of uncontrollable fate and misunderstanding to weave his tale of betrayal, death, and eventual partial redemption. Often compared to George ELIOT in his emphasis on the sadly predictable illogic of human nature, Hardy was never accused of framing an optimistic or lighthearted novel.

The aptly named temptress protagonist, Bathsheba Everdene, charms several males, including 28-year-old Gabriel Oak. Owner of a sheep flock, Oak's surname and his flute playing identify him with tales of sylvan fields, a mythological and antiquated force. The narrator describes his first sighting of Bathsheba in

terms that strongly foreshadow their cursed future, seemingly determined in typical Hardy approach by uncontrollable universal forces: "He saw her in a bird's-eye view, as Milton's Satan first saw Paradise." Oak faces not only romantic disappointment when Bathsheba rejects him but also financial ruin as his sheepdog goes berserk and herds his entire flock of 200 sheep, many of them pregnant ewes symbolically and literally filled with promise, off a cliff to their deaths. That action foreshadows the later "driving to death" by human forces of the deceived Fanny Robin and her infant. When Oak then loses his property, he takes up residence as a worker on Bathsheba's farm, which she has recently inherited. Once penniless, she becomes financially independent, an unusual state for a single woman.

Oak heroically stops a destructive fire on the farm, gaining Bathsheba's gratitude. In an interesting turn on the use of traditional symbolism, Hardy does not allow the fire to complete its normal purification through destruction, foreshadowing a later more serious destruction of human life. Oak does well, moving from his original shepherd duties to become a bailiff. Meanwhile, Bathsheba, true to her capricious nature, sends a Valentine greeting to her neighbor, Farmer Boldwood, who guesses the anonymous note is from Bathsheba. A weak-willed man, Boldwood misinterprets Bathsheba's gesture and falls in love with his teasing neighbor solely on the basis of the Valentine. A third male character, the unlikable Sergeant Troy, has impregnated Fanny Robin, then refused to marry her after she mistakenly goes to the wrong church for the wedding ceremony. The abandoned Fanny is left to bear her child alone, suffering through a lonely pregnancy while working to support herself at the dreaded Casterbridge workhouse. Simultaneously, Troy romances Bathsheba. They marry in a secret ceremony, resulting in a miserable marriage haunted by Troy's concerns about Fanny Robin. When Fanny and her infant die, Troy grieves at the coffin in Bathsheba's presence, then, overcome with remorse, disappears. He is thought to have drowned, a mistaken impression that will later be corrected with tragic results. Again Hardy employs a traditional symbol of cleansing, rebirth, and new life, that of water,

in an ironic way. Troy indeed moves on to a new life, but not one of a spiritual nature. He joins a traveling circus in the West Country.

Never able to exist long without a love interest, and believing herself a widow, Bathsheba accepts Farmer Boldwood's frantic attentions, and they become engaged, marking her turn to more practical thinking. When Troy resurfaces at their engagement party, the enraged Boldwood murders him and then attempts an unsuccessful suicide. Bathsheba reacts with newly developed strength, cradling the murdered Troy's head in her lap. The narrator comments that she astonished "all around her now, for her philosophy was her conduct, and she seldom thought practicable what she did not practice. She was of the stuff of which great men's mothers are made."

Boldwood turns himself over to the police, is tried, convicted of murdered and sentenced to execution, but his sentence is eventually commuted to life in prison. Capital punishment would remain a focus for Hardy, reappearing as a theme in several additional novels, all of which condemn the practice. The commutation of such sentences signals a redemption for those convicted, who generally murder rashly as a result of romantic passion. The object of the passion seldom deserves the sacrifice. In the novel's conclusion, Oak, now manager of both Bathsheba's and Boldwood's farms, plans to depart the area, feeling he can never win Bathsheba's hand. But after the passing of "one legal year" of widowhood for Bathsheba, the two do agree to marry. Their marriage, her second, and the result of his second request, also mark a redemptive second chance for both. As the closing narrative states, their relationship held that "substantial affection" that grows from two people first knowing "the rougher sides of each other's character, and not the best till further on, the romance growing up in the interstices of a mass of hard prosaic reality."

FEMINIST CRITICS will find of interest roles occupied by women characters. Hardy falls back on traditional caricatures. He labels Bathsheba a temptress, simply by giving her the name of one of the Bible's most famous temptresses. However, he also reminds readers that Bathsheba played an innocent part in her biblical temptation of King David, who spied on her and accom-

plished the death of her husband, his loyal soldier, in order to possess her as his own. In Fanny Robin, Hardy invokes images of a harbinger of spring and new life who does engage in the sin of premarital sex and is symbolically rejected by the church, which should support all those in peril, when she goes to the wrong chapel. However, rather than imitating the typical whore figure, Hardy shapes Fanny as a sympathetic character, wronged not only by the male sex drive and refusal of responsibility but also by religion and society. She pays the ultimate price for her sins in death, taking her innocent child with her, and Hardy clearly suggests that fate is better for her than would be her fate had she married the undependable and shallow Troy. Freudian/PSYCHOANALYTIC critics focus on the multiple emphases on sexual alliances and, along with feminist critics, on women as sex objects. Traditional FORMALIST critics focus on the symbolism of the characters' names, including that of Gabriel Oak. Bearing the first name of an avenging angel, he will obviously play a part in rescuing the novel's heroine. His surname of Oak suggests strength and wisdom and aligns him with nature and the pastoral scene, a frequent emphasis in Hardy novels. By associating Oak so closely with nature, and vice versa, Hardy promotes a vision common to his best poetry, soon to follow publication of this novel. The irony inherent to the novel's title, which falsely suggests that humans can escape their own destructive natures by relocating from an urban to a rural scene, is also helpful in understanding the story.

The novel remains extremely popular and has been transformed into multiple dramatic versions for stage and screen.

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FEMINIST CRITICS/CRITICISM/FEMINISM Feminist criticism, born of a political and social movement to claim material, social, and civic rights for women, became important in the mid-20th century. The feminist agenda is basically fourfold: to recover works written by women but not originally

credited to them, and to include known women writers in the literary canon; to revise the approach to reading female-written works, searching for a subtext that works against stereotypes of women in literature; to investigate whether naturally engendered differences exist between writing by women and writing by men; and to study stereotypes of women created in literature by male writers and observe how such characterizations changed over time, as well as how women read about women. Like all literary critics, feminist critics use the tools of FORMALISM to arrive at the meaning of fiction. Those tools include the ELEMENTS OF FICTION, or narrative elements of fiction, such as plot, character, theme, setting, style, and point of view. However, they consider additional elements, including the historical era in which authors write, and how fiction depicts that era and its social mores, particularly those pertaining to women's rights, and the biographies of the authors, especially if the author's background seems to be responsible for that author's inclusion of certain subjects and themes.

Particularly important to feminist critics are power relationships in fiction. While the male traditionally holds material power over the female, especially in works before the mid-20th century, she may succeed in subverting that power. One way to do so is by using her talents or sexuality to bargain for her own power, as does Lady Lyndon in William Makepeace THACKERAY's highly misogynistic *BARRY LYNDON* (1844) and the aptly named Becky Sharp in Thackeray's *VANITY FAIR* (1848). She may also subvert power relationships by turning what may at first be a disadvantage to her advantage. For example, males might demand silence of females as a culturally approved point of control, but the female character might, by failing to reveal crucial knowledge, use her silence to her benefit. Examples include Isabella Wardour from Sir Walter SCOTT's *The ANTIQUARY* (1816), who remains at first silent regarding her knowledge of the secret identity of William Lovel, or Claire de Cintre in Henry JAMES's *The AMERICAN* (1877), who takes her silence and isolation so far as to move into a convent, a female bastion free of male sexual and materialistic demands. Others claim power bestowed by their particular talents, such as the title heroine of Charlotte BRONTË's *JANE EYRE* (1847), whose art fills her with a

most unladylike passion, which she freely expresses in her narration. In a few cases, female characters claim male power, such as Jane AUSTEN's title character in *EMMA* (1816), who, secure in her inheritance of her father's fortune, a circumstance other Austen female characters lack, states that she will not marry as she wields her considerable social power in an attempt at love matches. Rowena, of Scott's *IVANHOE* (1819), proves herself an able match in nobility and courage to the novel's male title character. In still other cases, the female protagonist may meet tragedy as punishment for her independence, a characteristic that would have been admired and rewarded in a male, a good example being the title character of James's *DAISY MILLER* (1879). However, James would later fashion a more mature Daisy in the character of Isabel Archer, protagonist of *The PORTRAIT OF A LADY* (1881), a woman punished by her husband for her spirit but who remains victorious due to the self-understanding she acquires.

Feminist critics also focus on the importance of traditional symbols in fiction, such as the caged bird, long symbolic of a woman admired for her appearance and her talent, yet restrained and imprisoned, physically, emotionally, or spiritually. Other traditional symbols include all types of flowers, but especially the rose; a rosebud generally symbolizes a young virginal woman, while a fully bloomed rose symbolizes a woman of sexual maturity. Certain colors relate symbolically to women, such as white, which in the Western tradition represents purity or naiveté. Thus, women who wear white may be innocent young girls, or white may be used ironically, to indicate women who have lost their innocence. The moon traditionally represents woman, who lacks her own importance, and thus reflects the light of the sun, symbolic of man. Mirrors are symbolic of self-reflection and indicate questions of self-identity for both male and female characters, but they are even more important for females, who traditionally had to worry constantly about their appearance. In writing about literature, feminist critics have also noted how women themselves have been used as mirrors for men, who desired their praise and support in such a way that the women served as reflections for the men. In literature, women of great beauty may also be compared to statuary or other collectible works of art, often

important to men only for their acquisitive value. Equally important to feminist critics is the presence of any type of domestic creative endeavor on the part of women characters, as women had for centuries to suppress their artistic bent; painting, writing and sculpting were viewed as imprudent and impractical for women. They engaged instead in “approved” activities, such as needlework, cooking, and gardening to express their artistic talents.

Feminist critics find interesting three traditional roles for women in early fiction, including that of the angel in the house, an idea especially associated with Victorian women. In the late 1850s, British poet Coventry Patmore wrote a series of poems titled *The Angel in the House* that praised women who could manage large families, serve others, and remain pure and “angelic.” This image led writer Virginia Woolf to later declare that she had to kill the angel in the house in order to liberate her imagination to write as she should. A second stereotype, also promoted by Victorian fiction, was the invalid. Many women did suffer physical disability following multiple unrestricted childbirths, and the prone position was quite an acceptable one for a wife and mother. The third stereotype, that of the whore, appeared in various versions. The whore might appear as a temptress, stealing an unwitting male from his wife and family. In another version, she might be the “whore with a heart of gold,” who sacrificed not only her body to support herself financially but also her emotional and spiritual needs, falling in love with men who, lacking the stigma attached to the women whose sexual services they used, rejected whores as potential wives or serious lovers.

By the time that feminist criticism arrived in the mid-20th century, those critics also had as a focus changing the traditional literary canon studied in education. Long filled mainly with works by white male writers, the canon slowly altered over several decades to include not only white women writers but also women of color and of various ethnic backgrounds.

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FERRIER, SUSAN (EDMONSTONE) (1782–1854)

Susan Edmonstone was born in Edinburgh on September 7, 1782, daughter to Helen Coutts and James Ferrier. Her father served as Writer to the Signet and advised the fifth duke of Argyll in legal matters. Ferrier was a friend and colleague of Sir Walter Scott, a novelist who had a strong effect on her later writings. She often accompanied her father on visits to the duke's estate, Inverary Castle, and those journeys supplied details later included in the settings of her novels. Ferrier lived with her father and managed their household affairs following her mother's death in 1797. Never married, she left Edinburgh only for a four-year period from 1800 to 1804 to live with her sister in London. She returned to live with her father, becoming an active member of the Edinburgh literary scene. Scott enjoyed her three novels that focused on Scottish life, and he described her as “simple, full of humour, and exceedingly ready at repartee, and all this without the least affectation of the BLUESTOCKING.”

Ferrier's first novel, *MARRIAGE* (1818), reflected the influence of Jane Austen, an author also praised by Scott, and appeared in the same year as Austen's posthumous novel, *PERSUASION* (1818). Like *Marriage*, *The INHERITANCE* (1824) was published anonymously by William Blackwood. Praised by Scott and others, the novel attracted the manager of Covent Garden Theatre, and he petitioned the novelist Catherine Grace Gore to write a dramatic version for the stage. Apparently the novel's well-developed plot and acutely derived characters made it a prime topic for dramatization. However, Mrs. Gore declined the assignment, and it was produced under different authorship, quickly closing. According to Sir George

Douglas, the famous English poet Alfred Lord Tennyson used the plot of *The Inheritance* as an outline for his ballad *Lady Clare*. Ferrier published *Destiny* in 1831 and, as in her two previous novels, sketched a comedy of manners. She dedicated that novel to Scott, who had helped her negotiate the large advance of £1,700 from her publisher. Even critics who had previously praised Ferrier's efforts agreed that *Destiny's* effect was dulled by her heavy-handed didacticism, representing the author's decline. Her strong moral vision led her to join the Free Church in later years, prompting the end of her writing career. Suffering from poor eyesight in later years, she lived a quiet existence until her death on November 5, 1854. Ferrier offered cautionary tales to young women who make imprudent decisions regarding marriage, warning against the selection of a mate based on romantic illusions. While not widely read in later centuries, Ferrier's novels remain of interest to FEMINIST CRITICS and NEW HISTORICIST CRITICS with interest in the development of the female novelist's voice and literary influences on 19th-century women writers.

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FIELDING, HENRY (1707–1754) Henry Fielding was born into an aristocratic family that managed always to need money. He spent his childhood at Sharpham Park, Somerset, with his father, Edmund, a profligate who would marry four times, the last time as a convicted debtor under arrest in the Old Bailey. Henry's mother died when he was an adolescent, and he matured under the care of an aunt and his maternal grandmother. Educated at Eton, he went later to London to study law during the later 1720s. His disputed inheritance left him short of funds. Even so, he desired to become a playwright and enjoyed a modicum of success, particularly with his 1730 drama, *Tom Thumb: A Tragedy*, produced at the Haymarket Theater. He wrote more than two dozen plays before political forces imposed censorship on play

productions. At that point, he decided to turn to fiction in order to support himself and his wife, Charlotte Cradock, whom he married in 1734.

Fielding returned to legal studies and was called to the bar in 1740; soon after, he engaged in writing political articles, editing *The Champion* from late 1739 to mid-1741. Adopting the pseudonym of Captain Hercules Vinegar, Fielding continued his opposition to Walpole. When Walpole lost his post as prime minister, Fielding began to edit *The True Patriot* and later the burlesque *Jacobite's Journal* through 1748. He reacted to the popularity of Samuel RICHARDSON's epistolary sentimental work, *PAMELA, OR VIRTUE REWARDED* (1740), labeled by many as the first English novel, by making clear his disdain in his PARODY titled *Shamela* (1741). Thinking to write an additional parody, he began work on *JOSEPH ANDREWS* (1742), a tale of Pamela's brother. However, the book became something quite more than a parody, advancing Fielding as a prominent name in the continuum of the development of the novel. A popular, humorous work, it followed the adventures and mishaps of the naive Joseph and his friend Parson Adams. He followed that work with the three-volume *Miscellanies* (1743), Part 3 comprised *The LIFE OF JONATHAN WILD THE GREAT*, an ironic fable that considered the life and execution of real-life criminal Wilde, much to the chagrin of some critics who considered such works, later labeled NEWGATE FICTION, damaging to readers through their focus on unsavory characters.

After Fielding's wife died in 1744, he was criticized for marrying her maid, Mary Daniel, three years later. The match proved a solid one, however, supporting the work he had begun on one of the 18th century's most important works, *The History of TOM JONES, A FOUNDLING* (1749). In 1748, Fielding enjoyed an appointment as Justice of the Peace for Westminster and for Middlesex. He produced several essays reflecting the concerns that preoccupied him during office, social injustice and abuses and judicial corruption. Along with his brother John, he organized Britain's first detective police force, called the Bow Street Runners. He also occupied himself helping his sister Sarah FIELDING in her writing career. Sarah had, ironically, become close friends with Richardson, the target of her brother's disgust, and she developed a literary circle of

her own. Henry maintained a positive relationship with the unmarried Sarah, the last surviving of his four sisters, helping her financially throughout her life.

Tom Jones became a comic classic, considered Fielding's finest achievement. The adventures of its hero, a man of everyday appetites and weaknesses, is related by a narrator who also proved a crucial character to the novel, not only in sharing the plot with readers but also commenting on the art of fiction and the development of the novel. His final novel, *Amelia* (1751), proved less popular, likely due in part to its grim tone as Fielding developed a plot based on his own experience of social hardships, shared by many in the city. In 1752, Fielding took up journalism again, editing *The Covent Garden Journal*, adopting the pseudonym Sir Alexander Drawcansir. Just as he had expressed his negative assessment of Richardson, he engaged in a written quarrel with Tobias SMOLLETT, a well-known novelist. However, deteriorating health somewhat curbed his ability to participate in many such jousts. Hoping to improve his asthma and gout, he sailed for Lisbon in 1754 with his wife and daughter. He would die there in 1754, leaving one work, the rather depressing record of his final travels, *The Journal of a Voyage*, to be published the following year.

Fielding was remembered by his contemporaries as a witty, intelligent man with a generous nature and a great sympathy for the human condition, delighting in, as he wrote in *The Champion*, "the happiness of mankind." While his plays are no longer popular, his fiction remains widely read, acknowledged as some of the first to embrace an interest in what would later be termed PSYCHOLOGICAL REALISM, formulated through linear narrative.

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FIELDING, SARAH (1710–1768) Long known most commonly as younger sister to playwright, novelist, and essayist Henry FIELDING, Sarah Fielding

was born in Dorset on November 10, 1710, fourth child and third daughter of Edmund Fielding, the third son of William, fifth earl of Denbigh, and Sarah Gould, daughter to a judge of the Queen's Bench. The rise of an increased interest in women's writing in the mid-20th century, spurred by FEMINIST CRITICS, gained a modicum of fame for Sarah as an author in her own right. When Sarah was almost eight years old, her mother died, and her father would remarry, bringing an additional six stepbrothers into the family. Sarah and her siblings lived with their maternal aunt in between their father's marriages. Their grandmother, Lady Sarah Davidge Gould, aided their aunt in attempts to alienate the children from their father and new stepmother, a task made simpler by Edmund's appointment as colonel of a new Regiment of Invalids, a job that kept him away from his family. Lady Gould kept Sarah's brother Edmund, while Henry left home to board at Eton and all the girls were enrolled in a boarding school. Lady Gould sued their father for the children's inheritance, fearing it would be lost to their stepmother, whose Catholic influence she also feared. She proved successful, and the children were appointed to her care during vacations from school. While in school at Salisbury, Sarah made several important acquaintances, including Arthur Collier, Henry's contemporary, who acted as a tutor for Sarah and introduced her to his sister, Jane, later to become her closest companion and literary collaborator. If Sarah's later novel, *The Governess, or the Little Female Academy* (1749), was based on fact, her years at the school proved happy ones.

Many gaps exist in her biography following her departure from school, but in 1744, she became a celebrity with the publication of *The ADVENTURES OF DAVID SIMPLE* (1744), which would become her most famous work; she signed all subsequent works "by the author of *David Simple*." In 1747, she published *Familiar Letters between the Principal Characters in David Simple*, and a second edition of *The Adventures* came out that same year. By that time her brother was quite famous, and he contributed prefaces to both her works. Feminist critics note that he implies in his preface to *The Adventures* that the original might have been of higher quality had he not been absent during Sarah's writing of it and

unable to advise her in literary manners. She became close friends with Samuel RICHARDSON, whose crucial work *PAMELA* (1740) her brother satirized.

Edmund Fielding continued to run the family into debt, and following the death of Sarah's grandmother, Sarah received little guidance from any family authority figure. Edmund married for the third time in 1729 to a well-to-do widow, but with her death 10 years later came more debt. Eventually taken to court and committed to lodge in the Old Bailey, he married a fourth time but died penniless in 1741. Sarah's novels reflect the family dilemmas, emphasizing the dire straits single women could find themselves in with lack of financial support. They also featured fierce bonds between siblings who felt themselves often at war with the adult world. While she was entitled to one sixth of the inheritance from her grandmother, she never married and possessed only reading and writing skills with which to support herself. She experienced what critics term a "genteel poverty," never suffering from abject poverty or from the total dependence on a significant male that other female writers of her age did. She always enjoyed the company of lively and intelligent women, including Mrs. Frances SHERIDAN, a novelist in her own right. While financial support came from her writing income and the generosity of her brothers and various friends, she gained lifelong emotional support from a circle of faithful women companions. The theme of female companionship and the dangers of men became a great concern of her novels.

Henry helped his sister in her literary career, and she produced *The Cry: A New Dramatic Fable* in 1754, in collaboration with Jane Collier; *The Lives of Cleopatra and Octavia* (1757); *The History of the Countess of Dellwyn* (1759); and *The History of Ophelia* (1760). She produced many pages of text, as well as a collection of letters, mostly to her famous brother. At her death on April 9, 1768, she left behind a rich inheritance for later women writers. Her monument in Bath Abbey notes that she provided "incentives to virtue and honour to her sex" and that her learning in the classics taught "Athens' Wisdom to her Sex."

Fielding's works remain popular and are readily available in traditional form, as well as in electronic format, some in excerpt version.

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FOREST LOVERS, THE MAURICE HEWLETT (1898)

The Forest Lovers was the first of several ROMANCE novels by Maurice HEWLETT, who began writing of knights in medieval settings at a time when such books were at the height of popularity. He prepared readers for all the hallmarks of such fiction as he began Chapter I, titled "Prosper Le Gai Rides Out." Inserting himself into the tale in an example of authorial intervention, Hewlett announces of his story, "Blood will be spilt, virgins suffer distresses; the horn will sound through woodland glades; dogs, wolves, deer and men, Beauty and the Beasts, will tumble each other, seeking life or death with their proper tools. There should be mad work, not devoid of entertainment." He holds true to his promise, offering much in the way of enjoyable, if predictable, reading.

As the title of the first chapter indicates, the novel's protagonist, Prosper Le Gai, hears the call of destiny and leaves home to seek adventure. Son of the dead Baron Jocelyn, and turned out of his own home by his brother, Malise, Baron of Starning and Parrox, Prosper departs during the month of September, with the time of harvest serving as a symbol of an important stage in the young knight's life. Readers will gather from the novel's title and also from his symbolic name that Prosper will find romance, of both the spiritual and romantic types. In a paradox, Hewlett couples images of the forest, long a symbol of hidden danger, with that of love, suggesting the love will be gained with difficulty. Prosper sets off toward Morgraunt, a country "spoken of in a whisper," "deep . . . dark as night, haunted with the waving of perpetual woods [. . .] a mystery." There he will encounter early on the requisite resistance to his presence by bandits, allowing him to vanquish them in an easy victory.

His adventures with women, whom he claims to pay little notice, prove more difficult. First he meets a mysterious tall lady who asks his aid in burying a man she claims attacked her, then died in the middle of their

struggle. Later, Prosper will encounter the equally mysterious Isoult, of unknown parentage, called La Desirous. While her name indeed suggests an object of fleshly desire, as a character points out to La Desirous, it actually means that she desires, not that others should desire her. However, her beauty and association with woodspeople cause the local authorities to label her a witch, and her life is in danger from the scheming Abbey of Saint Giles of Holy Thorn. He convinces the twice-widowed Countess Isabel, Lady of Morgraunt, to allow him to execute local undesirables, including Isoult. Readers learn early on that the so-called witch is actually Isabel's only child, removed from her shortly after her birth in a first secret marriage to a man later killed by Isabel's second husband-to-be. When Prosper rescues a female snow-white pigeon from attack by birds of prey, then learns from a local seer named Alice that she had a dream featuring a similar scene, Hewlett clearly signals the reader that Prosper will be called upon to save at least one fair damsel in distress. Because Prosper has made clear his lack of interest in women, readers also understand that he will have to learn to love the woman he rescues. That woman is Isoult.

In order to rescue Isoult from a fate even worse than execution, marriage to a despicable abbott, Prosper marries her himself. Because he considers her only a child, he leaves her in a convent to be raised by nuns. However, secret identities will later be revealed and, as the opening promised, blood spilled in the name of religious corruption and aristocratic deceit. Isoult is kidnapped and Prosper will encounter various conflicts as he honors God in "fair works," eventually battling the bully Galors in a detailed knightly combat on horseback. An unplanned revenge of his father's death and a realization by Lady Isabel, the woman Prosper had aided in the woods, all contribute to a satisfying conclusion. Reunited with Isoult, whom Galors would have claimed as his own, Prosper discovers they had met before, when, as a youth, he accompanied his father on a hunt and one of their birds of prey had attacked Isoult, then a small child, whom he rescued. Thus, he understands that destiny had reunited the two, as the seer's vision predicted, and that he is fated to reunite Isoult with her mother.

A satisfying example of the romance genre, *The Forest Lovers* is not widely read. However, it should be re-introduced to aficionados of medieval tales of knights and their lovers.

FORMALISM Within the disciplined activity of literary analysis several different critical approaches have arisen from the most basic approach to literary analysis, which is formalism. Most recently labeled New Criticism in the 1940s, formalism has also been called modernism, aesthetic criticism, textual criticism, and ontological criticism.

Formalist criticism is a traditional way of gaining meaning from literature through the application of tools known as the ELEMENTS OF FICTION, or narrative elements of fiction. Those elements include plot, character, theme, setting, style, and point of view. They look to symbolism, both traditional and literary, imagery, vocabulary choices, author tone, foreshadowing, and irony to deduce the meaning of a story. Formalists believe only these elements are necessary to meaning in fiction. Information such as that about the historical era during which an author lived, or details relating to an author's life, or details relating to a reader's perception of the work remain unimportant to understanding literature. In the extreme, they might pronounce the author dead as soon as the words hit the page and the reader completely unimportant to a work of literature. For instance, a formalist critic would ignore the fact that Sir Walter SCOTT abhorred jousts when reading *IVANHOE* or that he loved his homeland of Scotland while enjoying *The ABBOTT* and *The ANTIQUARY*. That Charles KINGSLEY supported workers' rights and actually lived during the CHARTIST revolution would not distract a formalist critic reading *ALTON LOCKE*. They could ignore the gender of Jane AUSTEN while reading her novels that reflected on the pretentious social scene of her age, such as *SENSE AND SENSIBILITY*, and on the lack of inheritance guarantees for female children, such as *PRIDE AND PREJUDICE*. The homosexuality of Oscar WILDE would not influence their view of his male characters; Emily BRONTË's life on the moors would not color their view of the setting in *WUTHERING HEIGHTS*; they would disregard the fact that many early women authors such as Austen and the

Brontë sisters at first published anonymously due to a low view of writing women; and they would not focus on the social views and mores in Victorian novels such as those published by Elizabeth GASKELL, Charles DICKENS, Anthony TROLLOPE and many others as growing from the cultural atmosphere in which those writers lived. While all other types of literary criticism incorporate formalism, it does not return that favor, choosing to approach works as if they were created in a total vacuum. This type of criticism, while popular in the early 20th century, particularly among those practicing New Criticism, lost its popularity in light of the advances of other approaches, such as FEMINISM, MARXISM, NEW HISTORICISM, Freudianism/PSYCHOANALYTIC CRITICISM, and READER-RESPONSE CRITICISM.

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FORTNIGHTLY REVIEW George Henry Lewes edited the first edition of *Fortnightly Review*, founded by Anthony TROLLOPE and Frederic Chapman in 1865. Its founders hoped to offer a venue for serious liberal discussions and at first offered the magazine weekly. Because it did not prove particularly successful, publication was changed to biweekly. Editors included John Morley, who published work by George MEREDITH, John Mill, Aldous Huxley, Algernon Swinburne, and Sir Leslie Stephen. T. H. S. Escott, Frank Harris, and W. L. Courtney also edited the magazine, which continued publication for almost 100 years. Harris took over in 1886 during a decline and, by attracting more literary work, rescued the magazine. When Courtney took the helm in 1894, he added an academic dimension to the magazine, supporting an urbane tone.

Influenced by French journalistic invention, the publication featured criticism, fiction, and plays. One of the first magazines to forego shrouding its contributors in secrecy through the use of pseudonyms, its writers who critiqued new work wanted to claim the attention of a fiction-reading public. The editors boldly dispensed with the notion that proper

judgment was somehow more influential when offered by a group instead of one individual. Other magazines followed suit, using *Fortnightly Review* as a model.

Contents included serial novels, criticism, announcements of new books, articles on public affairs, and biographies. Editor Morley, an agnostic, made the magazine a mouthpiece of the positivists in the battle of rationalism against religious orthodoxy. W. L. Courtney later secured articles about World War One, giving the magazine prestige and authority.

The *Fortnightly Review* published prose by George ELIOT, Matthew Arnold, Walter Pater, Trollope, Rudyard KIPPLING, and H. G. WELLS, while Thomas HARDY, Alfred Noyes, and John Galsworthy all contributed poetry. Sir J. M. Barrie's first serious play, *The Wedding Guest*, was published as a supplement.

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FOXGLOVE MANOR ROBERT BUCHANAN (1884) When Robert BUCHANAN wrote *Foxglove Manor*, he had experienced years of poverty, worsened by the illness of his wife. Her death in 1881 followed the failure of his journal, *Light*, leaving him penniless and desperate for funds. In order to produce quick money, he began to produce two novels per year, some falling into the “potboiler” category. They provided shallow entertainment through sensational love stories. The first few honestly dealt with social and moral conflicts, and with *Foxglove Manor*, Buchanan focused on the corruption of the English clergy, emphasizing the devastating effects men in such positions of leadership can have on naive female congregational members. As Buchanan wrote in a “self interview” later of his poem “Wandering Jew,” “Christianity had been a cloak to cover an infinity of human wickedness.” He wanted to emphasize, “how Churchmen had juggled and cheated and lied in the name of Christ, and forgotten the real sweetness of [their] humanity.”

Buchanan's plot pits religion against science with no subtlety. Its protagonist, a clergy of the English church, bears the surname Santley, significant in its

ironic suggestion of a saintly nature. Santley is vicar to the village of Omberley, where the also significantly named Edith Dove loves him. Her surname acts as foreshadowing of her later sacrifice upon the altar of Santley's passion. The narrator makes clear Santley's devotion to ritual, which he incorporates in his worship services to combat his "age of spiritual disquiet and unbelief," in which man's natural yielding to the physical was necessary in order to combat the loss of souls to indifference or to Catholicism. This statement will prove essential to reader comprehension of the novel's conclusion.

A hypocrite in every way, Santley rekindles an immoral passion for Ellen Haldane, a previous student of his, now wife of the master of the local Foxglove Manor. When Ellen attends his service, she means only to rekindle a platonic relationship, but Santley has other plans. Throughout the novel, he vigorously pursues Ellen, who retains her spiritual strength and consistently denies him the physical love he craves. Edith understands from the first meeting of the two ex-lovers that Santley has changed his attitude toward her. Buchanan does not shape her as a foolish, blind devotee victim, but rather as a religious woman who remains open-eyed in her consideration of Santley. After witnessing his forcing an unwanted kiss on Mrs. Haldane, Edith accuses Santley of being unfaithful to his promise to marry her. With high rhetoric and the infliction of guilt, he convinces her to forgive him. Her trust is rewarded when he eventually impregnates and then abandons her. In the meantime, Haldane acts as Buchanan's mouthpiece regarding scientific theories, including evolution, as he works in his laboratory, an avowed atheist. Ellen's attempts to convert her husband to her religion continue to fail, as he remains convinced that religion is folly and only appropriate for women. Long before his wife recognizes Santley's evil hypocrisy, Haldane observes his mistreatment of Edith and labels Santley a satyr.

Haldane travels to the Continent for a scientific meeting, leaving behind his Spanish servant, Buchanan's attempt to add an exotic touch to the novel, to watch over his wife and household. His absence renders Ellen vulnerable to Santley's visits. Santley convinces himself in a melodramatic scene

that his desire for Ellen is acceptable as he asks of himself, "What is sin? Surely it is better than moral stagnation, which is death. There are certain deflections from duty which, like the side stroke of a bird's wing, may waft us higher." He actually convinces himself that his immoral passion for Ellen will lift him closer to God.

When Haldane returns, he shares with his servant his discovery of a mysterious potion that places the body in a state resembling death. He experiments by giving his servant the potion and calling the horrified Ellen to observe his deathlike state. As Santley's unwanted attentions to Ellen escalate, Haldane decides to interfere so as to discourage Santley while teaching him a lesson in faith as well. Before the lesson begins, the pregnant Edith, driven to near-madness by Santley's desertion and her pregnancy, runs away into the woods, feeling the stream there had called her. In mid-winter, she lies down in the stream in a suicide attempt. She is rescued by the local Gypsy prostitute, Sal, a figure who allows Buchanan to emphasize that even the inherent goodness in the lowest socially placed human remains preferable to Santley's treacherous hypocrisy.

Haldane executes his plan by administering the mysterious potion to the unknowing Ellen, placing her in a coma. He then convinces Santley, who almost swoons at the sight of her "dead" body, that he has murdered his wife, due to her involvement with a clergyman. He accuses Santley as the true murderer through his duplicitous deceit, with Haldane acting only as the instrument. Santley contracts a "brain fever" and runs mad, accusing Haldane of murdering his wife in the presence of several villagers. When he recovers after a protracted delirium, he learns that Ellen Haldane is in perfect health and has moved to Spain for a time with her husband. Edith, following her recovery with Sal's aid, has contacted her aunt, and they too have moved away. When Santley frantically sends Edith a letter asking her to return and declaring his newly realized love for her, she replies, "I, too, have had an illness, in which, also, God has been pleased to open my eyes." She will never return to Omberley; her aunt, having realized all she suffered, "approves an eternal separation." In an obvious, although ironic,

pro-Protestant reflection, Buchanan concludes the novel by stating that Santley left his parish to enter the Church of Rome.

In addition to obvious aspects of interest to FEMINIST CRITICS in the treatment of women, the story will appeal to FORMALIST critics as well, with its abundant use of symbolism, not only in character names but also in the traditional application of the seasons to signal the state of human existence. The heavy-handed symbolism and irony apparent in the conversion of Foxglove Manor's chapel to a scientific laboratory seems humorous to 21st-century readers. However, Buchanan's use of quotations from Shakespeare's *Macbeth* and allusions to Jonathan Swift, Charles Swinburne, and various "natural" philosophers trusts the reader's knowledge of cultural references for understanding, suggesting that Buchanan considered his readers neither dull nor naive, but approached his subject matter with a suitable seriousness. His "Prefatory Note" to the 1889 edition reflects that concern, as he states, in part, "I have simply pictured, in the Reverend Charles Santley, a type of man which exists, and of which I have had personal experience. Fortunately, such men are uncommon." He adds in what may or may not have been an ironic pronouncement, "fortunately, the clergymen of the English Establishment are for the most part sane and healthy men, too unimaginative for morbid deviations."

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FRAMLEY PARSONAGE ANTHONY TROLLOPE (1861) First published in *The CORNHILL MAGAZINE* from January 1860 through April 1861, Anthony TROLLOPE's *Framley Parsonage* was the fourth in his Barsetshire novels sequence. That sequence had opened in 1855 with *The WARDEN* and would conclude with *The LAST CHRONICLE OF BARSET* in 1867. Trollope had never intended to write the series. While the third in the series, *DOCTOR THORNE* (1859), garnered a

measure of success, he had not planned a fourth. Fortunately, circumstances dictated that he do so.

At the end of 1859, Trollope returned from the West Indies and began work on an Irish novel titled *Castle Richmond*. He offered the work for serial publication to George Smith, who operated the newly founded *Cornhill Magazine*. Smith liked the idea of publishing a Trollope work, but he wanted another English novel, and Trollope obligingly produced *Framley Parsonage* in a matter of weeks. Despite a weak critical reception, readers immensely enjoyed encountering again some of their favorite characters from previous novels in the sequence. They recognized the Grantlys and their foolish daughter Griselda, who in this sequence marries Lord Dumbello, a perfectly named match for her. They also knew well Bishop Proudie and his wife, the grasping, selfish, and decidedly un-Christian Mrs. Proudie. In addition, this novel continued the character development of Reverend Josiah Crawley, Trollope's saddest and most pitiable character. Despite the novel's popularity, *The Examiner's* critic found Trollope without "a touch of original fancy," adding that he shaped his characters with lack of insight, while the *SATURDAY REVIEW* deemed the work of a quality fit only for "circulating libraries." Later critics redeemed *Framley Parsonage*, as in Graham Handley's evaluation of the work as "carefully constructed" and "artistically coherent."

In addition to familiar characters, the plot introduces a large cast of newcomers to Trollope's quiet setting. The living at Framley Parsonage is presented by the widowed aristocrat Lady Lufton to Mark Robarts, a friend of her son, Lord Ludovic Lufton. While Robart seems ostensibly the book's protagonist, much of the novel's attention will focus on two romantic subplots, one involving Robart's sister, Lucy, and her foil, the pretty but intellectually unchallenged Griselda Grantly. Robart meets Mr. Sowerby, whose profligate ways will affect Robarts, and the Duke of Omnium, whose lack of discretion will pull Robarts into further difficulty. Both badly influence the naive Robarts, who offends Lady Lufton by agreeing to sign for Sowerby's debts, despite his hesitation to do so. When he tells Sowerby, "As a clergyman it would be wrong of me," Sowerby responds, "If there be one class of men whose names would be found more frequent on the backs of bills in

the provincial banks than another, clergymen are that class." Robarts loses sleep worrying about the £400 debt, although he is promised a prebendary, or special endowment at Barchester, for his action. His devoted wife, Fanny, warns him against overindulgence, but, enthralled with high society, Robarts accumulates additional debt.

In the meantime, Lord Lufton falls madly in love with Lucy Robarts, but she resists his advances, because she knows that Lady Lufton does not approve of the relationship due to Lucy's middle-class standing. Lucy lies, telling Ludovic that she does not love him, as she cannot bear the thought of Lady Lufton spreading rumors that she had trapped her son. Her insistence that Ludovic's mother approve of their marriage eventually influences Lady Lufton to admire her integrity and eventually agree to the match. Critics tout Lucy and Lady Lufton as two of Trollope's best female characterizations.

For a novel that centers on the clergy, *Framley Parsonage* produces few church characters that act in a Christian way. Mrs. Proudie behaves in the most hypocritical manner, instigating a plan to break up the engagement of Griselda and Lord Dumbello, due to her jealousy. The self-centered Harold Smith declares himself a Christian, yet proves in reality to be a grasping and selfish politician. Mark Robarts allows himself to be led astray by the promise of social status. Even Archbishop Grantly displays little Christian behavior. Instead, Lucy represents the only true practicing Christian through her self-sacrifice. However, she does not become a stereotypical blameless sacrificial female lamb to her culture's social mores. She clearly regrets the loss of the fine life she might have led as Lord Lufton's wife, even though the narrator prefaces her thought by stating, "that girls should not marry for money we are all agreed." He goes on to compare such a marriage to the sale of sheep and oxen. Instead, she struggles with a lack of self-confidence that she must overcome in order to convince Lady Lufton that she will make a good match for her son, and even when she succeeds in developing that inner strength, Lady Lufton cannot fully participate without first experiencing her own conversion. Lucy places herself in physical danger by nursing the long-suffering Mrs. Crawley, and this dis-

play of raw humanity does influence Lady Lufton. But only when Lady Lufton also experiences self-conflict, understanding that she may lose her son in an attempt to force him to marry the undesirable Griselda Grantly for all the wrong reasons, does she capitulate. In one of Trollope's strongest scenes, Lady Lufton actually proposes to Lucy on behalf of her own son.

Lucy also allows Trollope to emphasize the sad character of Reverend Crawley, whose mania he may have based on the mad melancholy that often gripped Trollope's father. Forced to live in the poverty inherent to his assignment at Hoggstock, caring for an impossibly large family, Crawley becomes a tyrant, inflicting his pain on his wife, who is in no way strong enough to bear up under the assault. Misplaced pride denies his family relief in the way of charity and leads to the reverend's emotional disintegration. His painful existence is exacerbated by the necessary comparisons to his one-time good friend Dr. Arabin, the Dean of Barchester, whom he cannot forgive for having paid his debts. Crawley likely exists to demonstrate that suffering may not always prove ennobling.

Eventually Ludovic must rescue the overly ambitious Robarts, who has managed to accumulate debts living beyond his income. Robarts then vows to return to the business of the parsonage, foregoing the idle life of the high social class. However, Sowerby's debts are too enormous for rescue, and the duke has a lien on all his property. He hopes to alleviate his problems by marrying the wealthy Miss Dunstable. She, however, refuses, choosing instead to marry the sensible Dr. Thorne, the one man she knows does not love her for her money.

Trollope demonstrates through Griselda, Lucy, and Miss Dunstable that material goods should not dictate marriage. While he does not create a purely happy ending for all involved in his novel, it does end happily for the characters that deserve such a conclusion. While Lucy is filled with pride as the plot resolves itself, her pride is the type "in no way disgraceful to either man or woman."

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FRANKENSTEIN, OR THE MODERN PROMETHEUS MARY SHELLEY (1818)

The story of the events that led Mary SHELLEY to write her Frankenstein story is now almost as well known as the plot itself. The tale began to take shape in 1816 as a result of ghost-story-telling sessions held among Mary; her husband, British poet Percy Bysshe Shelley; and the self-exiled British poet George Gordon, Lord Byron, when the Shelleys lived in Switzerland. After several days lacking inspiration, Shelley had her now famous "waking dream," which she described in a preface to the novel's third edition in 1831. In part, she wrote, "What terrified me will terrify others, and I need only describe the spectre which had haunted my midnight pillow." The work and its monster-hero became such a popular subject for film and stage, in serious, comedic, and parodic productions, that many acquaint themselves with Victor Frankenstein's monster long before encountering it in Shelley's book. Many first-time readers discover with a shock that the monster remains unnamed, with his creator bearing the Frankenstein moniker. A second, stronger shock may occur when readers realize that the monster, in great contrast to the bumbling, murderous, wild-eyed, grunting, crazy-stitched object of film, proves the most rational and also the most eloquent of any of the novel's characters.

The basic plot of the novel remains powerful in its simplicity. Most of it appears in flashback, as a defeated, guilt-ridden Victor Frankenstein relates on his deathbed his tale of horror to a ship's captain, Robert Walton, the first of the novel's three narrators. He writes letters that relate his contact with Frankenstein, who hunted his human creation in the Arctic, where Walton and his crew found him. The letters advance the novel's strongest theme, that of the conflict between science and poetry, or art. While Frankenstein, once a young Swiss premedical student studying in Geneva, represents science, his beloved cousin Elizabeth Lavenza, who loves poetry, and best friend Henry Clerval, an aficionado of romance and chivalry whose surname describes his clarity of vision, represent art. As the story unfolds, readers learn that Frankenstein sought to create a composite human being from dead body parts. He reasons that those who have died might be restored if the secret to life

can be found. Thus his focus is not at first on the generation of life but rather on regeneration. In what becomes a madness to reach his goal, he isolates himself from Elizabeth and Henry, ignoring their pleas that he abandon the ungodly project that comes to obsess him. Dismayed by the creature, Frankenstein allows him to escape and eventually pursues him after the monster murders several members of Frankenstein's family, including his beloved younger brother William, which leads to the execution of the Frankenstein family's maid, an innocent unjustly accused of William's murder. Frankenstein himself acts as the second narrator, his tale appearing within Walton's own, while the monster's third narration appears within Frankenstein's own.

Shelley's sophisticated structure emphasized the close connection of points of view and touched on many concerns of her era. At a time when the theory of evolution added to an ongoing debate over the nature and center of life, as well as to a prevailing argument regarding the value of science over religion, the monster's existence personified the public's greatest fears. Not only were his physical acts of violence frightening but also the cause of those acts, his rejection due to his "difference" by all humans he comes into contact with except for a blind man, leading astute readers to question in which being the true monstrous nature lurked. The monster was not "born" hating others; his hate was taught him by people who refused to see beyond his external appearance to the brilliant warm nature existing just below its surface. While science might be expected to lack compassion, the same could not be said of religion, which should have prepared the public to be more accepting. That the monster possesses a quick intellect and a natural warmth and goodness that is corrupted only by his exposure to humans remains an indictment of shallow social values and a rigid class structure. Timely political concerns surface as the monster hears lessons from Volney's *Ruins of Empire* that relate to the correct division of property and the inherent conflict between the rich and the poor.

The ironic death of Frankenstein, indirectly caused by the life he created, remains part of a cautionary tale that bears just as strong a message against humans acting outside rational boundaries two centuries after

Shelley wrote her novel. At its simplest, it is a rebuke of fathers who refuse to take responsibility for their children. At its most complicated, it represents all the ideals of romanticism and the conflicts inherent to everyday life that continue to haunt the human condition.

Because Mary Shelley became one of the few women of her age to gain eventual fame from her publication, originally published anonymously, FEMINIST CRITICS and others who study women's literature have continued to study *Frankenstein* with great interest. Although Shelley's mother, Mary WOLLSTONECRAFT, wrote the most important feminist work prior to the 19th century, *A Vindication of the Rights of Woman* (1792), and strongly advocated women's independence, Shelley did not create well-rounded female characters in her book. Critics explain this by noting she shaped the women surrounding Victor Frankenstein realistically in order to demonstrate the lack of power for women of her age. They also see the monster himself as representative of women, with his marginalization and control by the book's male protagonist. That he achieves a modicum of intellectual and physical independence, and must move beyond civic law to do so, may represent the fate of women who refused to conform to patriarchy's strict control. Shelley's emphasis of freedom of the imagination through art, while strongly romanticist in nature, also relates to one of the few types of freedom available to women, who often had to participate in the arts secretly. Like the monster that had no name, Mary Shelley herself remained officially nameless as the author of her classic for five years, until her name appeared in the 1823 second edition. Believing that Percy Bysshe Shelley had written the novel, Sir Walter SCOTT wrote of it in a review for *BLACKWOOD'S EDINBURGH MAGAZINE*, 20 March/1 April, 1818 edition:

Upon the whole, the work impresses us with a high idea of the author's original genius and happy power of expression. We shall be delighted to hear that he has aspired to the *paullo majorica*; and, in the meantime, congratulate our readers upon a novel which excites new

reflections and untried sources of emotion. If Gray's definition of Paradise, to lie on a couch, namely, and read new novels, come any thing near truth, no small praise is due to him, who, like the author of *Frankenstein*, has enlarged the sphere of that fascinating enjoyment.

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FRASER'S MAGAZINE A publication that published reviews, serials, SATIRES, comic sketches, parodies, and BURLESQUES by novelists such as William Makepeace THACKERAY, John GALT, and Charles KINGSLEY, *Fraser's Magazine* was founded in February 1830 by William Maginn and Hugh Fraser. A longtime voice for novel criticism, it contained editorial comments such as that from the November 1850 edition: "Whoever has anything to say, or thinks he has [. . .] puts it forth- with into the shape of a novel or a tale." It reached its heights in popularity and literary influence during its management by Maginn, but continued as an important publication throughout the Victorian Age. Additional contributors included historian and philosopher Thomas Carlyle, whose immortal *Sartor Resartus* was published in *Fraser's* between November 1833 and August 1834.

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FREUDIANISM See PSYCHOANALYTIC CRITICISM.



GALT, JOHN (1779–1839) John Galt was born in Irvine, Ayrshire, and spent his youth in Greenock. His father was a sea captain of ordinary skill, and the young Galt engaged in what his mother believed were effeminate activities, including lounging on the bed reading. In 1804, Galt moved to London to earn his living as a merchant. He wrote in his spare time and published poetry and prose. Following the failure of his business in 1808, he sailed to the Continent in hopes of avoiding wartime restrictions to trade during the Napoleonic period. He became friends with George Gordon, Lord Byron, as Byron undertook his Childe Harold pilgrimage at the Mediterranean. Galt later wrote Byron's biography, but it did not sell well. In addition to such nonfiction, he attempted poetry, plays, and journalism, none of which was successful. He returned to London following 1813 and there published his first mildly successful work, an account of his travels titled *Voyages and Travels in the Years 1809, 1810 and 1811* in *BLACKWOOD'S EDINBURGH MAGAZINE* in 1820. He modeled that piece on Tobias SMOLLETT'S *HUMPHRY CLINKER* (1771), using as a narrative vehicle letters exchanged within a Scottish family visiting London. He featured interesting current events, such as the succession of George IV, incorporating humor through the foreigners' reactions to English events.

Galt's first two novels proved failures as he attempted to write in the *GOTHIC* style, for which he had little tal-

ent, producing incoherent and unintentionally humorous results. He at last hit his publishing stride with three successful novels. *The Annals of the Parish* (1821) had been conceived years earlier, based on *The VICAR OF WAKEFIELD* (1766) by Oliver GOLDSMITH. Narrated by a Scottish country minister who records life in a quiet neighborhood over a 50-year span, the book earned a negative evaluation by one publisher in 1813 who said the public would not find it entertaining. Although the book deals with no single topic, it was the first in English to focus on an entire community, producing a semblance of real life in its disperse events. While Maria EDGEWORTH'S *CASTLE RACKRENT* (1801), set in Ireland, had featured an estate community, its form was not as unified as that of Galt's works. His next books retained the humor of the Scottish atmosphere but offered centralized plots with clearer action. In *Sir Andrew Wylie* (1822), Galt's young Scottish protagonist rises to wealth and fame in London, while *The PROVOST* (1822) was intended to be "a companion" to *The Annals of the Parish*, showing the effects of improvement in an industrial, rather than a rural, area. *The Entail* (1823) features Galt's most complex plot, covering three generations, and was the first English novel to center on the history of a family. He relocated to Canada in 1826, working as secretary in a development company. He lost the post after three years, returned to England, and was imprisoned for debt. King William IV finally provided financial relief, and Galt lived out his years quietly,

doing little additional writing. His final two novels, *Laurie Todd* (1830) and *Bogle Corbet* (1831), focus on his Canadian experiences.

John Galt is best remembered for his contribution to the development of the novel of local color. Some time would pass before anyone in England would try such a novel, as English life seemed far more ordinary when contrasted with that of the eccentric Scots and Irish.

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GASKELL, ELIZABETH (CLEGHORN) (1810–1865) Born in Chelsea, London, Elizabeth Cleghorn was daughter of William Stevenson, a civil servant who also practiced as a Unitarian minister. She grew up in Cheshire, raised by an aunt, and attended the Avonbank School in Stratford-upon-Avon. Following her schooling, she lived for two years with a cousin, the Reverend William Turner, at Newcastle upon Tyne. She married a Unitarian parson named William Gaskell in August of 1832. He had authored various tracts and pamphlets related to his religion while holding an English history and literature chair at Manchester New College.

Gaskell wrote several short stories but found fame with her first novel, *MARY BARTON* (1848). Its subtitle, *A Tale of Manchester Life*, indicated its theme of the abuse and worker unrest connected with the CHARTIST MOVEMENT. While critics found the writing supported by an amateurish optimism and confidence in the goodwill of individuals, Gaskell's talent for sketching sympathetic and enduring characters made it a lasting favorite with readers. The death of her son, William, apparently motivated her to find a distraction from her grief in writing. Charles DICKENS, who also wrote *THESES NOVELS*, or books protesting social inequities, publicly admired Gaskell's novel and invited her to publish in his magazine, *HOUSEHOLD WORDS*. She produced probably her most famous work, *CRANFORD*, first as a serial that ran from December 1851 until May 1853 in Dickens's publication. That novel's scenes of domestic and

village life mimicked those of Knutsford, focusing on a compassionate spinster and bringing to life the quotidian for delighted readers. In *RUTH* (1853), Gaskell used an unwed mother as her protagonist, a bold move for her era, and again oversimplified the novel's social and moral issues. Notable is her lack of knowledge of the passions needed to shape a convincing seduction scene. However, her sympathies remain firmly with Ruth, shaped as a victim of society's ruthlessness toward women pregnant out of wedlock and the social inequities suffered by most women in the patriarchal culture. *North and South* (1855) also dealt with social confrontations.

Gaskell also wrote lengthy short stories, which she collected into several volumes, including *Life in Manchester* (1848) and *Lizzie Leigh and Other Tales* (1855). She met and became friends with Charlotte BRONTË in August 1850, and after her death in 1855 wrote the still well-received *The Life of Charlotte Brontë*, a biography that supplied a sympathetic overview of Brontë's life. The openness with which she confronted Branwell Brontë's alcoholism and behavior caused strong criticism and even questions of legal action against Gaskell, who removed the questionable passages. The final novel published during her lifetime was *Sylvia's Lovers* (1863), followed by *Wives and Daughters*, published posthumously in 1866, a novel said to be fashioned in the tradition of Jane AUSTEN's works.

Gaskell is remembered for her compassion and honesty and her style's development from melodrama to the more balanced and better-structured later novels. Horrified by the poverty in her husband's slum parish, she launched a campaign through her fiction to bring such deplorable conditions to the public's attention. Her works, especially *Cranford*, remain popular and have found a permanent place in the canon of women's fiction.

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GENTLEMAN'S MAGAZINE, THE Founded and edited by Edward Cave in 1731, *The Gentleman's Magazine* was published monthly across three centuries until 1907. Cave, who died in 1754, was succeeded by his nephew Richard and others, including John Nichols, who wrote for the magazine until 1826. Samuel JOHNSON was a contributing editor.

Paving the way for the format of many modern magazines, *The Gentleman's Magazine* was a storehouse of information on many subjects. It included summaries and reprints of work from dailies and weeklies, biographies of scientists such as Hermann Boerhaave, admirals such as Francis Drake, and essays on writers such as John Milton and William Shakespeare. Reporting on parliamentary debates gained the magazine fame, since the debates were touchy subjects for journalistic reporting. Johnson used anagrams and adaptations to hide the real names of politicians, as "Castroflet," "Pulnub," and "Gibnob" participated in "Debates in the Senate of Magna Lilliputia." The writing on these debates is among the classics of English literature. The last was written in 1743.

One feature, "Dissertations and Essays from Correspondents," included original contributions on theology, literary criticism, popular science, history, and miscellaneous topics. Under this heading, Benjamin Franklin's writings introduced him to the British public. Cave established a poetry contest in the 1730s. John Nichols (writing as Sylvanus Urban) praised romantic writer William Wordsworth early on but condemned him later. Other targets included Percy Bysshe Shelley, Lord Byron, and Leigh Hunt.

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GISSING, GEORGE (1857–1903) Born into a Wakefield, England, Quaker family with a chemist father, George Gissing was educated at a Quaker school, Owens College, Manchester, where he received a scholarship. However, he was expelled for theft of money to buy a prostitute a sewing machine, a crime for which he received a year's imprisonment.

Upon his release at age 19, he spent a year wandering about America in hope of outliving his soiled reputation. While in the United States, he taught at the high school level and contributed occasional stories to the *Chicago Tribune*. Depressed over his dire straights to the point of being suicidal, he returned to London, where he gained a reputation as a classical scholar. He tutored for a time, earning poverty wages, and married two girls beneath his own social class, expecting, but not receiving, gratitude for his attempts to "raise" them to his own level. The first, a prostitute, left him, but he continued to supply her alcohol until her death from alcoholism. A man of obsessive personality, Gissing focused most in his writing on themes of poverty and inequality and made few friends, one being the novelist H. G. WELLS, who also suffered deprivation. Gissing gained respect, if not a great deal of money, from his novels, which included *WORKERS IN THE DAWN* (1880), *The Unclassed* (1884), *Eve's Ransom* (1885), *Isabel Clarendon* (1886), and *DEMOS* (1886). While embracing identical subject matter to that of the wildly popular author Charles DICKENS, Gissing imbued his works with a gloomy fatalism not present in the ever-optimistic Dickens's work. Though a realist who refused to compromise, he did investigate the psychology of his characters and spoke to his readers from the pages, establishing a relationship that many received enthusiastically.

Gissing wrote an additional 10 novels, including *NEW GRUB STREET* (1891), often considered his best work and focusing on the challenges to professional authors, and *The ODD WOMEN* (1893), which focused on a lack of opportunities for even well-educated women in a patriarchal society. He also published short stories, a critical life of Dickens, and biographical works. One historical romance with its setting in sixteenth-century Italy, *Veranilda* (1904), appeared posthumously. While his works languished for a time, they regained attention in the 1960s due to a resurgence of interest in social and political protest fiction, supported by efforts of MARXIST and FEMINIST CRITICS. They found important his themes of material inequality resulting from social class division and the power of the ruling class. While not considering his works to be in the "highest tier" of Victorian fiction, critics accord

Gissing an important place among reform writers, and his works remain popular, available in print and electronic text versions.

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GODWIN, WILLIAM (1756–1836) Born to a highly religious family in 1756, William Godwin would turn to a study of philosophy that undermined his Calvinistic background. Although he became a minister in 1778, he turned to atheism in 1783 and gave up his ministry, instead steeping himself in the ideas of French philosophers such as Jacques Rousseau, d'Holbach, and Helvétius. Ironically, his religious youth had focused his sympathies toward social reform, which he would pursue following his association with organized religion. He spent most of his life in London, contributing at first multiple essays to various journals and following his interest in political philosophy. When the French Revolution threatened, he attended radical political group meetings, including the famous pro-revolutionary sermon delivered on November 4, 1789, by Dissenting minister Richard Price. He worked for two years developing his *Enquiry Concerning Political Justice* (1793), which found instant success with its condemnation of all organized control over humans, including, in part, taxation, marriage, and all contractual agreements, as well as legal punishment of crimes.

Godwin's most popular novel, *CALEB WILLIAMS* (1794), highlighted his elaborate ideas regarding the inner psychological workings of the mind. Rather than presenting a murder as a mystery in which readers must determine the perpetrator, Godwin presents his story as an analysis of the murderer and his detective, suggesting that the social conventions of pride and honor lead to the crime. Godwin turned to fiction to reach a popular reading audience not adept at following abstract reasoning. His preface, which clearly labels his book in the vein of a political tract, so worried his publishers, who feared accusations of treason, that it

would not appear until later editions. Critics consider *Caleb Williams*, subtitled *or Things as They Are*, the best-written radical doctrine novel of its age. The work contributed to the development of the novel with its highly planned structure in an era when novels often proved rambling and disjointed. Godwin's method was to determine his climax, then plan the plot backward, resulting in a tightly knit series of events. The only weakness is one shared with many novels of his age: characters shaped as mere mouthpieces for an author's political and social opinions, or as stock GOTHIC figures with stereotypical attitudes and reactions.

A major anarchist of the Age of Reason, he opposed what he saw as the tyranny of institutions as well as organized resistance to them, insisting men could settle their differences only through one-on-one interaction and negotiations. His ideas earned an accusation of simplistic optimism, as they contradicted his own rationality. Although concerned by the opinion of the London Corresponding Society that social agitation was the best choice for change, he anonymously published *Cursory Strictures on the Charge Delivered by Lord Chief Justice Eyre to the Grand Jury*. That work helped convince a jury to declare several members of the society innocent in their trial for treason in 1794. *The Enquirer*, a long political philosophical thesis, appeared in 1797, the same year that he married early campaigner for women's rights Mary WOLLSTONECRAFT, author of *A Vindication of the Rights of Women* (1792), her most famous publication. She died shortly after the birth of Mary Wollstonecraft Godwin, later Mary SHELLEY, author of the novel *FRANKENSTEIN* (1818), which reflected on much of her father's philosophy. Shelley's poet husband, Percy Bysshe Shelley, helped bring attention back to Godwin's writings. However, because Shelley eloped with Godwin's daughter, in Godwin's view "stealing" her from the Godwin household, the two men had strained relations until Shelley's early death by drowning by 1822.

Godwin would later repudiate many of his most famous early ideas, at least their radical aspects. In the 1820s he spoke against the suffrage movement. He produced an important work in reply to Thomas Robert Malthus's *Essay on the Principle of Population* titled *Of Population* (1820). He proposed that rational

humans would limit procreation through voluntary restraint of sexual desire for the good of the race. Following Percy Shelley's death, Mary Shelley moved back to England and spent much time with her father in his later years. His prolific works also include *Thoughts on Man* (1831), a life of Chaucer (1803–04), and the novels *Fleetwood* (1805), *Mandeville* (1817), *Cloudesly* (1830), and *Doloraine* (1833). He became Usher of the Exchequer with a pension in 1833 and died three years later at age 80.

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GOLDSMITH, OLIVER (1728–1774) Oliver Goldsmith was born in 1728 in West Meath, Ireland. His father, a man of English ancestry, served as a clergyman in the Church of Ireland. Goldsmith spent his early childhood near a village called Lissoy, but later left the village school to take an education at several grammar schools. Due to his small stature and a face disfigured by smallpox, he suffered much bullying as a child. When he entered Trinity College in Dublin, he had little enthusiasm for education, but graduated, barely obtaining a bachelor of arts degree. After failing at several professions, he engaged in a halfhearted attempt to pass medical school at Edinburgh and then in Holland but failed in both places. He wandered about Flanders, France, Switzerland, and into Italy, earning a living by playing his flute. When he arrived in London in 1756 and applied for medical-related jobs, he lacked the competence to pursue any of them. Following miserable service assisting a schoolmaster, he lived in poverty resulting from his poor attempt to make a living as a freelance journalist.

Goldsmith at last published his first important work in 1759, *An Enquiry into the Present State of Polite Learning in Europe*, while also writing for various publications, including Tobias SMOLLETT's *Critical Review*, *The Busy Body*, *The Weekly Magazine*, *The Royal Magazine*,

and *The Lady's Magazine*. He found some success when he copied an approach made popular by Voltaire and assumed the persona of a Chinese mandarin visiting England, sending reports regarding his experiences home to Peking. Published in 1762, his work was titled *The Citizen of the World*, having appeared first as "Chinese Letters" in John Newbery's *The Public Ledger*. Goldsmith's astute description of London's local color gained a readership, and the public warmed to the adventures, some of which he set in Persia and Russia.

Goldsmith's works prior to the 1760s appeared anonymously and included essays, histories, anthologies of poems, and biographies. His rise in success gained him entry into the select coterie dominated by Dr. Samuel JOHNSON, called The Club. Although always in need of money, Goldsmith favored expensive attire and enjoyed gambling. He also enjoyed giving his money away to those he felt less fortunate than himself, attributes which annoyed friends, who knew of his constant indebtedness. In order to support his activities, he sold a manuscript in 1764 at a pittance to pay his rent, and the bookseller who purchased it ignored it for a time. As the story goes, he stood on the verge of debtors' prison, called his friend Johnson to peruse his manuscripts, and Johnson selected a novel-length work, which he deemed of high enough quality to sell. The novel did not particularly impress its purchaser, because it was short and devoid of the currently popular melodrama, lacking characters who suffered endless agony. In addition, it offered a much gentler humor than the SATIRE and obscene BURLESQUE that seemed to hold public attention. However, following Goldsmith's successful publication of "The Traveller" (1764), a lengthy poem and the first work published under his own name, the seller decided to market the manuscript. Thus, *The VICAR OF WAKEFIELD* (1766) found an enthusiastic audience, becoming one of the most enduring 18th-century novels. Its tale of a simple, good man forced to bear up under worldly challenges struck a chord with the reading public, despite its variance from the normal reading fare. It would be Goldsmith's only novel but would gain the reputation of one of his century's most important works.

The novel's great success inspired Goldsmith to publish his best poem in 1770, *The Deserted Village*,

followed three years later by the performance of his wildly popular and successful play *She Stoops to Conquer*. His poetry achieved its popularity through his departure from the stiff rule of the heroic couplet and his presentation of the seemingly simple and pleasurable themes of childhood, based on memories of his travels and his childhood home. His monetary success proved brief, as his gambling habits depleted his support. Due to a kidney infection rumored to have been badly treated by himself, Goldsmith died in London in 1774 and was buried in the Temple churchyard. His cohorts in "The Club" felt moved to recognize properly Goldsmith's genius by erecting a monument in Westminster Abbey bearing an epitaph composed in Latin by the great Johnson. His works remain popular centuries later, and many are available in both print copy and electronic format.

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GORE, CATHERINE GRACE (1799–1861)

Catherine Moody was born in East Retford, Nottingham, the daughter of a wine merchant, and married Captain Charles Arthur Gore at the age of 23. She later supported her family by writing fashionable novels, also known as SILVER-FORK FICTION. Considered by traditional critics to be a genre written by mediocre aristocrats, such fiction had its heyday in the 1820s, but Gore continued publishing fashionable novels for two more decades. Jane AUSTEN's influence may be seen in Gore's absolute devotion to precise detail and her unity of form, although Gore did not consider the nonaristocratic character as did Austen. Gore's prolific output included 70 works of fiction, drama, and songs produced in 40 years. Her career may have been helped in its early stages by her husband's connection to publishers who had printed his travel narratives. Deemed a hack-level writer by contemporaries such as William Makepeace THACKERAY, who included her work in his PARODY of popular fiction, *PUNCH'S PRIZE*

NOVELISTS (1847), Gore would be redeemed by later evaluations that characterized her as a sharp and witty satirist.

Like her contemporary Susan FERRIER, whose character Lady Juliana Douglas in *MARRIAGE* (1818) is a cold, egotistical woman who should never have had children, Gore created Lady Maria Willingham in *Mothers and Daughters* (1831), a heartless society type, but one more finely developed. Despite its didactic tone, the novel proved popular, along with *Women as They Are, or Manners of the Day* (1830), *MRS. ARMYTAGE, OR, FEMALE DOMINATION* (1836), *Cecil, or, The Adventures of a Coxcomb* (1841), and *The Banker's Wife* (1843). She lived for a time in Paris, where her husband took a diplomatic post, and upon returning to England contributed to the periodical *BENTLEY'S MISCELLANY*, adopting the name Albany Poyntz. She and Charles had 10 children before his death in 1843; she survived all but two of their offspring. Only blindness in 1859 ended her writing career; she died two years later.

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GOTHIC FICTION/NOVEL The term *Gothic* derived literally from the word *Goth*, a label for a Germanic people who invaded the Roman Empire early during the Christian era. The Goths were judged crude, uncultured, and barbaric, and their name later became associated with medieval art. When a certain style of fiction popular during the 18th and 19th centuries assumed the label Gothic, it emphasized the grotesque and depended heavily on mystery, mysticism, coincidence, and secret identity as plot aspects. Gothic novels choose as setting a past era and ancient, mysterious structures, often with secret passages and unexplained noises and movement. Such castles/manions may have existed in medieval times under the control of powerful and mysterious rulers. Writers appropriated the association of the term Gothic with untamed, brooding, often crude elements to produce fiction in reaction against the 18th century's cultivated neoclassicism. In many instances of early Gothic fiction, evil men with dark secretive pasts wreaked havoc

on communities until salvation appeared in the form of a younger warrior/knight figure, whose true identity remained disguised, either by accident or purposefully, an early example being Tobias SMOLLETT's *Ferdinand, Count Fathom* (1753). However, the novel recognized as the true first Gothic is Horace Walpole's *The Castle of Otranto* (1764), in which a helmet leaves its statue and grows to enormous proportions, as does the statue itself, eventually overwhelming the castle, shattering its walls. Ann RADCLIFFE made the Gothic form famous and introduced persecuted, helpless heroines in imminent danger of death; the most widely read of her novels was *The Mysteries of Udolpho* (1794). Jane AUSTEN parodied *Udolpho* and the Gothic form in general, which for a short time lost favor with its readers, in her superb, posthumously published *Northanger Abbey* (1818). The same year, Mary SHELLEY single-handedly resuscitated the Gothic with her *Frankenstein*, a story of murder, mayhem, and miscreants in which she used her romantic idealism to frame questions of her day regarding the value of science and the worth of individual imagination. While Sir Walter SCOTT did not write Gothic novels in a pure sense, many of his works contained Gothic elements, including ghosts. Both Charlotte and Emily BRONTË employed the Gothic in their mid-19th century novels. In *Jane Eyre* (1847), Charlotte Brontë set her diminutive protagonist in a mysterious estate mansion, complete with ghostly attic forms, fires, a brooding BYRONIC HERO, and extrasensory contact, and aligned Jane's creativity with her animal passions, revolting the more conservative of her readers. Emily Brontë chose the wild surroundings of the British moors for her ghostly tale of revenge and love beyond the grave, *Wuthering Heights* (1847). Gothic romances continued their popularity into the 21st century, both through the continued reading of classic Gothics and the production of new novels, which adopt old formats but may add new emphases, including sexual relations and the occult.

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GRANIA: THE STORY OF AN ISLAND EMILY LAWLESS (1892)

Emily LAWLESS's fourth novel, *Grania: The Story of An Island*, published in two volumes, was eagerly awaited by her readership. Like her third novel, *Hurrih* (1886), *Grania* focused on a poor Irish family and was intent on leading its readers to a new sympathy and understanding of major Irish problems, many of which resulted from neglect by the English. The isolated setting of Inishmann, the middle island of the three islands in Galway Bay, reflected metaphorically the isolation felt by the novel's three main characters, Grania, her half sister Honor, and her fiancé, Murdough Blake. With infertile ground often wrapped in storms, the island symbolizes Grania herself, whose healthy physique and indomitable spirit is not enough to save her from a tragic fate. Like the island, she remains vulnerable to the seasonal elements, with the changeable atmosphere paralleling her own emotional conflict and upheaval. The opening description of the "whole expanse of sky" over Galway Bay as "everywhere a broad indefinable wash of grey-ness, a grey so dim, uniform, and all-pervasive, that it defied observation," foreshadows Grania's own colorless life. Lawless titles the novel's sections with names of seasons and months, literally marking the time of the islanders' existence.

When Grania's father, twice disappointed by wives who deserted him through death, dies himself, Grania's sister raises her. As her symbolic name indicates, Honor retains the purest of characters. However, she lacks Grania's strength, and falls ill of consumption, dying a slow death. Her religious bent is not shared by Grania, and represents some of society's many rules to which Grania is forced to conform. The island world is one of sacrifice. Men give their hopeless existence to liquor, and their women either die birthing children who will also likely die, or live to become the shrewish flock that constantly criticizes Grania for her masculine strength and desire for a love match, rather than the formal planned marriages that most of the older women endure.

FEMINIST CRITICS find of interest Grania's masculine characteristics, as well as the passages regarding abuse of women that is accepted as tradition by the Irish community. As she does in *Hurrih*, Lawless suggests in

this novel through an anti-marriage speech by Honor that a convent and the life of a nun may be the better choice for many women. When Grania asks whether Honor ever “cared” for a man, Honor cries, “men is a terrible trouble, Grania, first and last. What with the drink and the fighting and one thing and another, a woman’s life is no better than an old garron’s down by the seashore. . . . there’s nothing for a woman like being a nun—nothing, nothing!” However, Lawless also characterizes priests as equally abusive as husbands. When Honor expresses horror over Grania’s attitude toward a priest who unjustly punished a small girl, declaring that priests cannot be compared to men, Grania mutters to herself, “I’d think him a man if he hit me, let him be what he would!”

Lawless subverts traditional symbols as she maps out Grania’s future. Spring, a traditional symbol of rebirth and new life, brings death to the potato crops with too much rain. Even light takes on a negative meaning in superb descriptive passages, such as “It was growing dark, but there was a pale splinter of white light far away, almost lost on the horizon—a sinister light, like a broken war-arrow. Everywhere else the plain was one mass of leaden-coloured waves, solid and unilluminated.”

Better weather at last arrives, freeing Grania from what had felt like entombment, but only temporarily. When she agrees to travel to the mainland with Murdough to visit the Galway Fair, she anticipates adventure. Instead, Murdough deserts her, her dignity is threatened by the pressing crowds, and she experiences an epiphany after witnessing abject poverty. Suddenly, she recognizes “a new impression upon the intolerableness of life, its unspeakable hopelessness, its misery, its dread, unfathomable dismalness. Why *should* people go on living so?” When Murdough finally reappears, she barely hears the explanation for his delay and separates from the group immediately upon their return to the island. She convinces herself that Murdough only wants to marry her for her property. However, Grania later decides she prefers his misuse to living without him. But when he continues to visit the mainland, returning only to borrow money from Grania, she ends their engagement. She will again regret that decision and shame herself with a plea to

Murdough that he ignores. In allowing Murdough to shake her self-trust, Grania relinquishes her special strength, her remarkable spirit.

In the novel’s conclusion, Grania sacrifices herself to Honor’s religious beliefs, although she has never shared her sister’s vision. She agrees to go by boat in a storm to the mainland to pick up a priest for Honor’s last rites, but the boat sinks. She boosts the young boy who has accompanied her to safety, but she cannot escape. Grania calls for Murdough as the sea lifts her up on a symbolic natural raft of seaweed, the substance she had depended on for her livelihood. As Grania accepts her fate, Lawless constructs a scene of last rites every bit as spiritual as the Catholic ritual craved by Honor. The sea builds a funeral bier for Grania, its own child, and “Sea, sky, land, water, everything seemed alike to be lapped in the drowsiest, the most complete and immovable repose. Sleep seemed everywhere to be the order of the hour, to have taken possession of all things.” PSYCHOANALYTIC CRITICS find of interest Grania’s sleep of death, and the return to the dreamy state she has previously experienced. Reality dissolves into fantasy, suggesting the human condition is more a matter of one’s private perception than of material existence.

Lawless’s imminently readable works remain available in both hard print and electronic text. Their timeless themes strike a chord with modern readers.

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GRAVES, RICHARD (1715–1804) Not much is known of novelist Richard Graves’s early life, other than his birthplace in Mickleton, Gloucestershire, and that he attended Pembroke College, Oxford. He later became a fellow of All Souls, served as rector of Claverton, near Bath, and gained popularity in Bath high society. He enjoyed corresponding with people who distinguished themselves through politics and the arts, including poet and landscaper William Shenstone. Shenstone served as the basis for at least two of Graves’s fictional characters and was prominent in Graves’s *Recollections* (1788). Some felt Graves

represented the pleasure-loving, social-climbing clergyman against whom the Methodists moved for social reform of activities considered irresponsible on the part of Church of England clergy. Others, however, testified as to his dedication, using as evidence the fact that he was never absent from his duties for more than one month at a time during his more than 50 years of service. He became famous for his social-condition novels, including *Columella, or the Distressed Anchorite* (1779), *Eugenius, or, Anecdotes of the Golden Vale* (1785), and *Plexippus, or the Aspiring Plebeian* (1790). Some judged him adept at writing unemotional natural fiction, in contrast to SENSATION FICTION by Samuel RICHARDSON and Tobias SMOLLETT. In his best-known novel, *The SPIRITUAL QUIXOTE* (1773), Graves satirized Methodism and a preacher named George Whitfield, one of his acquaintances at Pembroke. Later critics described the novel as hackneyed in its reliance on an imitation of Miguel Cervantes, using as its protagonist Geoffrey Wildgoose, an Oxford-educated country squire, with a village cobbler as attendant. Although the writing itself was acceptable, the taste of the reading public had moved beyond such SATIRE to crave the more pointedly DIDACTIC fiction.

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GREAT EXPECTATIONS CHARLES DICKENS (1861) Appearing first as a serial in the author's periodical *ALL THE YEAR ROUND* (1860–61), Charles DICKENS's *Great Expectations* advanced his traditional focus on parent/child relationships. This novel in particular contains autobiographical elements, such as the protagonist/narrator Philip Pirrip (Pip) spending his youth in poverty. Just like Dickens, Pip spends later years attempting to deal with the stamp of shame and guilt his childhood homelessness had caused. Unlike Dickens, Pip had no parents and was abandoned to grow up in a system of foster parenthood. Similarly, Dickens felt abandoned by his parents, as his father's

debt landed the entire family in debtors' prison. Young Dickens's income from his work in a boot-blackening factory acted as their sole income for a time, and his memories of the abuse he suffered there influenced the characterization of most of the children populating his novels who overcome adversity, most directly that of David Copperfield, title character of the novel Dickens claimed to be his favorite.

In the first of Pip's three developmental stages, as an orphan he lives in Kent with his unkind sister, Mrs. Joe, and her compassionate husband, Joe Gargery. They live close to the marshes where Joe works as a blacksmith. In a graveyard scene containing nightmare imagery, Pip is accosted by a common criminal named Abel Magwitch. When Magwitch holds the boy aloft by his heels, he literally inverts Pip's world, signaling a change in Pip's emotional environment. The description of Magwitch—soaked through, torn by briars, covered with mud, and ravaged by hunger—symbolized his haunting of a society that refused to protect its most needy. The convict fits perfectly into Pip's dream-state life, touched with crime both real, as when Mrs. Joe is attacked, and imagined, as when Wopsle reads a play in which one character wants to murder his nearest relative.

Frightened for his life, Pip aids the convict by bringing him food and promising not to reveal Magwitch's hiding place. Adding to Pip's horror is the fact that Magwitch's chain, removed by a file that Pip supplies, becomes the weapon in the attack on Mrs. Joe. Eventually Magwitch is recaptured and sent to a nearby prison ship, but Pip continues to think about him, conflicted over whether to pity or despise Magwitch. Critics agree that Magwitch himself represents a type of mistreated foster child, cast off by a cruel society that punishes him by withholding life-sustaining love and compassion. At the same time, he represents another stand-in parent for Pip, due to the strong impression he makes on the boy.

Pip next meets Miss Havisham, an eccentric wealthy local who has existed in isolation since being jilted by her lover. She hires Pip to perform chores at her home and introduces him to her ward, another foster-child figure, named Estella. The coldhearted Miss Havisham trains Estella to hold men in low esteem, wreaking her

revenge on the opposite sex through the lovely young woman. Pip falls deeply in love with Estella, despite her lack of warmth and affection for him. He understands that he needs education and polish in order to become Estella's social equal. This becomes possible through a generous allowance he begins to receive from an anonymous benefactor, through a lawyer, Jaggers.

Pip travels to London in order to improve himself. He rooms with the good-natured Herbert Pocket who helps him gain some education. However, rather than broadening his mind, the smattering of knowledge leads Pip to vanity. He becomes so taken with himself in his new polished stage of life that he wounds his kindest foster parent, Joe Gargery, who in his lowly station as a blacksmith is not good enough for Pip.

Pip is emotionally awakened by the return of Magwitch, who had been deported to Australia, and by the discovery that Magwitch has served as his benefactor. While in exile, Magwitch mailed money from the fortune he earned to Jaggers to give to the Pip in repayment for his childhood kindness. Thus begins the third stage of Pip's life, in which he will at last find true enlightenment. Conflicted once again as to whether he should feel positively or negatively toward Magwitch, who is clearly recognizable as a foster father by this point in the novel, Pip plans to help him leave England to which he has returned illegally. His plans are foiled with Magwitch's capture, conviction, and subsequent death while a prisoner. In a typical Dickensian plot twist, Magwitch is revealed as Estella's father. Estella has left Miss Havisham and married a wealthy high-society ne'er-do-well who abuses her, then suffers an early death. Pip, sobered by his experiences, turns from his extravagant ways, developing humility and a sense of decency toward his fellow man. The two young people meet again, and in Dickens's original version, separate to go their different ways. At the urging of contemporary novelist Edward BULWER-LYTTON, Dickens changed the ending to unite the two in the book version of his novel.

Dickens uses his traditional enormous cast of characters, many serving a comic purpose to lighten the melodrama. The weight proved necessary in a story calculated to highlight the social and moral crimes he observed parents, and parent figures, commit against

their children, as well as the social abuses against children inflicted by his culture. As in most of his plots, this one finds no solution for those criminal acts; it instead offers redemption of the public crime through a private character. Magwitch offers himself up to Pip, his death purchasing a freedom from ego for Pip, who may then overcome his childhood abuses. In the original version, Magwitch's death did not serve as redemption for Estella, even though he was proven her father. Instead, she sacrifices herself to a controlling misogynist, achieving exactly the opposite effect on men that Miss Havisham, a completely perverted character, intended. Through her own symbolic death within that relationship, Estella may be seen as redeeming herself. Pip symbolizes the expectations to which all children should be entitled but few realize. His own survival and success he owes more to his strength of character than to any role model.

Great Expectations remains one of Dickens's most popular works, readily available in print form and in electronic and media versions; it also inspired multiple stage and film productions.

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GREEN CARNATION, THE ROBERT S. HICHENS (1894) When Robert S. HICHENS published his ROMAN À CLEF, or novel with a key, *The Green Carnation*, he joined others in mimicking the famous style of Oscar WILDE, arguably England's best-known writer at the end of the 19th century. Wilde, a gay novelist, playwright, poet, essayist, and epigrammatist, had charmed some members of high society, while infuriating others, with his outlandish dress and outspoken irreverence for anything not supportive of his aesthetic lifestyle. Most critics agree that of all the pastiches in the style of Wilde, Hichens's holds up the best, but his attitude toward Wilde is never made clear in the novel. Published anonymously, the novel elicited expressions of gratitude to Hichens from both Wilde and his lover, Alfred Douglas.

As with any *roman à clef*, *The Green Carnation* contains a key to the identity of the real people its characters represent. Wilde is represented by Esmie Amaranth; his lover, Lord Alfred Douglas, by Lord Reginald Hastings; Lord Douglas's father, the Marquess of Queensberry, is labeled simply "elderly gentleman"; and several other minor characters correspond to members of London's society easily recognizable by readers. Hichens even includes Wilde's famous novel, *The Picture of Dorian Gray* (1890), renaming it *The Soul of Bertie Brown*. In a simple plot, Esmie romances Reggie, who romances Lady Locke. Most of the action takes place at the country home of Lady Locke's cousin, Mrs. Windsor, who invites several friends to her manor to practice being rustic. Lady Locke is described as "sensible," with "calm observant eyes, and a steady and simple manner." That observant and sensible personality causes her to reject Esmie Amaranth and all of his followers, including Reggie, as unnatural men who will never understand women. The green carnation with its fake, loud color, worn by Esmie and his faithful followers, symbolizes what seems to Lady Locke a pretentious, contrived approach to life. After attending an opera, she tells her cousin that she noticed "about a dozen" green carnations, worn by men who all looked alike with "the same walk, or rather waddle, the same coily conscious expression, the same wavy motion of the head . . . Is it a badge of some club or some society, and is Mr. Amaranth their high priest? They . . . all seemed to revolve round him like satellites around the sun." Clearly, Lady Locke represents that aspect of society who perceived Wilde as an influence that constricted men's minds rather than broadening them.

During the country retreat, readers enjoy a deluge of the type of epigrams for which Wilde was famous, including "That is really the secret of my pre-eminence. I never develop. I was born epigrammatic, and my dying remark will be a paradox"; and "thank Heaven! there [sic] are no nightingales to ruin the music of the stillness with their well-meant but ill-produced voices. Nature's songster is the worst sort of songster I know." But when he speaks with Lady Locke regarding what he calls the "value of doubt," she remains unconvinced. In her response to his remarks about Reggie being unlike anyone else, living "for sensations, while other people

live for faiths, or for convictions, or for prejudices," she questions whether simply "being what others are not" is a sign of intelligence.

Reggie's actions convince Lady Locke that he should not marry her when she sees how easily he gains her son's attentions. In the rejection scene, Lady Locke tells Reggie that he interests her, but she is convinced he does not love her; he does not love anything. When she adds, "I can never love an echo, and you are an echo," he defends his imitation of Esmie's style, adding "expression is my life." It is that very expression that Lady Locke regrets.

Hichens leaves readers unsure of his attitude toward Esme/Wilde. While Esme seems to cause Reggie's failure at loving a woman, it is Reggie, not Esme, who is rejected. Esme also appears sympathetic at one point in the novel when, as he listens to young choirboys sing, he mourns the loss of his youth that had "left him alone with his intellect and his epigrams. Sometimes he shivered with cold among those epigrams. He was tired of them." Readers at the century's end would see no such regret or weariness in Oscar Wilde, however, and might have wondered whether the novel represented Esme's regret correctly as he gazed at the young boys. Whatever Hichens's true attitude, events leading up to Wilde's imprisonment for homosexual acts in 1895 would change society's acceptance of all things Wildean. Following his conviction, *The Green Carnation* was withdrawn for a time. In the later 1948 edition, Hichens explained that he met Wilde through Douglas and found him to be a kind person.

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GRIFFITH GAUNT, OR JEALOUSY
CHARLES READE (1866) Charles READE, a playwright as well as a novelist, became well known for his attacks against human injustice and his pleas for compassion through his fiction, of which *Griffith Gaunt* became a strong example. Reade's fiction proved melodramatic and dealt in what the public considered daring themes. *Griffith Gaunt*, much to the chagrin of some critics, dealt with the topics of bigamy and religious

intolerance, but offers redemption through the improbable reform of one wife by another. Incorporating duels, a murder trial and a “female Iago,” a reference to Shakespeare’s treacherous character from his play *Othello*, the book looked forward to its later dramatic production on a New York stage. When Reade compares his character to Shakespeare’s, echoes of the phrase “green-eyed monster” from *Othello* support the novel’s focus on jealousy.

The story opens with an argument between a married couple based on religious differences. Moving into a lengthy flashback, the plot reviews the romance of Catherine “Kate” Peyton, a high-minded independent socialite, with two male characters, the immature and passionate Griffith Gaunt and the more logical George Neville. Additional conflict develops due to Gaunt’s selection as heir to Catherine’s cousin, Mr. Charlton of Hernshaw Castle and Bolton Hall. Unfortunately, Charlton had offered Catherine’s only hope of inheritance, her father having promised his property to his son. But when Charlton “took a fancy” to Gaunt, his late wife’s relation, hope of her inheritance was lost. Further complicating matters, Catherine’s profligate father was becoming desperate for funds. When Griffith proposes to Catherine, she refuses him mainly because, as a staunch Catholic, she cannot agree to marry a Protestant. When she shares the news that she will never marry but instead enter a convent, the incensed Gaunt, suspecting that she loves another, threatens to depart England for the United States. Simultaneously, Neville visits Mr. Peyton, who accepts money from him in exchange for permission to ask Catherine to marry. Peyton believes that by assuring his daughter of the title Lady Neville, he has fulfilled his responsibility as her parent. This tension escalates when both men bequeath all they own, should they die, to Catherine, then stage a duel in which wounds are inflicted, but which Kate ends before anyone dies. In a surprising turn of events, Catherine does inherit her cousin’s property, while Griffith inherits nothing, leading Mr. Peyton to deny his request to marry Catherine. Neville rejoices over that news, but Catherine eventually marries Gaunt anyway, following a plea from her as she looks down upon him from a high turret, recalling similar scenes from fairy tales.

They have a daughter, Rose, but the tale does not end with marital bliss. It proceeds through traditional melodramatic complications, such as Griffith’s seeming death and long illness and recovery, away from home, miscommunications, and mistaken identity. In the confusion, and due to treachery by a trusted acquaintance, Griffith marries his nurse, Mercy Vint. A pregnant Kate eventually stands accused of Griffith’s murder and receives the support of Neville, who had remained loyal to her. Aptly named, Mercy will later find redemption from bigamy through Catherine’s guidance and reform. She testifies that the man whom Kate supposedly murders is not Griffith Gaunt, and the dead man is shown to have drowned of natural causes. During Kate’s childbirth, doctors transfuse the remorseful Griffith’s blood directly into the veins of his wife, rescuing her and giving them a spiritual tie. The novel concludes happily with that relationship mended, and a new one begun between Neville and Mercy.

Readers will immediately find many descriptive passages marked by Reade’s trademark melodrama, particularly in his character descriptions. In an early fox hunt scene, Catherine is described: “one glossy, golden curl streamed back in the rushing air, her gray eyes glowed with earthly fire, and two red spots on the upper part of her cheeks showed she was much excited without a grain of fear.” When Reade first introduces his theme of jealousy, it is in connection with Gaunt. Having caught a glimpse of Neville approaching Catherine’s house, Gaunt reacts, as Catherine observes “the livid passion of jealousy writing in every lineament of a human face. That terrible passion had transfigured its victim in a moment: the ruddy, genial, kindly Griffith, with his soft brown eye, was gone; and in his place lowered a face older and discolored and convulsed, almost demoniacal.” When Kate, dressed in red, interferes with a duel between her two lovers by riding between them on her grey gelding, she is referred to as a “crimson Amazon.” She later demands the bullet that had wounded Griffith and finds he has had it engraved with the phrase “I love Kate.” Reade describes her reaction: “her face, glorified by the light, assumed a celestial tenderness he had never seen it wear

before." Such dialogue is of interest to FORMALIST critics, who look to the elements of fiction alone to gain meaning from a story. Also of interest is Reade's design of portions of the courtroom scene as dramatic dialogue, formatted like that of a play.

FEMINIST CRITICS would find of interest the dependent positions of several women in the plot, but most of all Catherine Peyton's male qualities. She stands six feet tall and is a woman of strength and intelligence, yet can strategically faint on a whim to benefit herself socially, like all well-trained young women of her era. At one point she echoes Shakespeare's heroines, such as Beatrice in the comedy *Much Ado About Nothing*, when she cries, "Oh that I were a man!" wishing to fight her own duel over insulted honor. Feminist critics will also note the passage in which an imprisoned Kate requests that Neville interview the deceived second wife of her husband, instructing "All I beg of him is to [. . .] see women with a woman's eyes and not a man's; see them *as they are*." When Mercy clears Kate's name, the judge tells her, "You have shown us the beauty of the female character," helping balance Reade's consistent authorial intrusions to comment in the broadest terms and usually with negative connotations on the nature of women.

Some critics found the story so outrageous and so likely to cause harm to female readers that they publicly attacked Reade's morals, accusing him of inciting readers to an unhealthy passion and even lending his name to a writer of low reputation who actually wrote the novel. Most of the early accusations came from American publishers who Reade accused of cowardice, as they published their comments anonymously. When a British periodical, *The Globe*, printed the statement that "'Griffith Gaunt' was declined by some of the lowest sensational weekly papers of New York," Reade responded angrily. He wrote a public letter that accused the editors of not having read his novel, adding, in part, "But even assuming that you really had not the brains to read 'Griffith Gaunt' for pleasure, nor yet the self-respect and prudence to wade through it before lending your columns to its defamation, at least you have read my letter to the American press; and, having read that, you cannot but *suspect* this charge of

immorality and indecency to be a libel and a lie. Yet you have circulated the calumny all the same, and suppressed the refutation."

Both the novel and the two letters are readily available in electronic format on the World Wide Web.

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GROSSMITH, GEORGE (1847–1912) and WEEDON (1854–1919) George and Weedon Grossmith worked together to produce one of Victorian England's most memorable comic characters, Charles Pooter, in their wildly popular *The Diary of a Nobody* (1892). Vain, insufferable, accident-prone, and judgmental, with firm middle-class values, Pooter's unfounded snobbism delighted readers who adopted his "Pooterisms," repeating them at social gatherings.

The Weedon brothers' father, also named George, was a journalist who enjoyed attending the theater. Weedon began his career as an artist, later illustrating *Diary*, while George began his writing career as a court reporter at *The Times*. In the 1870s, George appeared in a performance of *Trial by Jury*, witnessed by the famous musical team of Gilbert and Sullivan. They asked him to audition for a part in their opera *The Sorcerer*, a move the directors of the Comedy Opera Theater objected to, due to his lack of experience. Despite such qualms, George made an enormous hit with audiences and critics. He subsequently helped make the Gilbert and Sullivan opera *The Mikado* a huge success. His son, George Grossmith, Jr., would enjoy a singing and acting career equal to his father's.

Weedon also enjoyed a successful acting career while continuing to write. Weedon's additional novel, *A Woman with a History* (1896), and several dramas, while popular, did not match the star quality of *Diary*. The same proved true of George's memoirs, *Reminiscences of a Clown* (1888) and *Piano and I* (1910). *Diary of a Nobody* remains popular and may be found in hard print and electronic versions.

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GULLIVER'S TRAVELS JONATHAN SWIFT (1726) Jonathan Swift likely began writing *Travels into Several Remote Nations of the World. In Four Parts. By Lemuel Gulliver, First a Surgeon, and then a Captain of Several Ships* five years before its publication. Later known simply as *Gulliver's Travels*, it became one of the most often reprinted books in English. With a hero to which few readers could relate, a lack of structural unity, and a purpose in its SATIRE lost on many later readers, it lacked elements crucial to classification as a novel. It did, however, help advance progress toward the production of that genre, which would gain popularity in its nascent form a few decades later, thanks to the contributions of writers including Samuel RICHARDSON and Daniel DEFOE.

Swift adopted a familiar convention when he fabricated the persona of Gulliver, a man who supposedly related his adventures to another, with that second party, in this case Gulliver's cousin, being responsible for its publication. A letter attached as a foreword to the tale from Gulliver to his Cousin Sympson added realism to the fantasy through Gulliver's defense of his original version and his satiric attack against the version that appeared in print. Swift wrote his four-part fantasy as an indictment against a government that had mostly ignored his many political contributions and that did not serve the populace well. First a member of the Whig party, Swift changed his allegiance to the Tories due to ill treatment by the Whigs. Often too narrowly characterized as a misanthrope bearing an unhealthy fascination with bodily functions, Swift was in reality an active member of his community who served for a time as dean of St. Paul's in London and staunchly defended his country of Ireland. His many works in addition to *Gulliver's Travels* reflect a thoughtful humor and depth of experience too often later dismissed, particularly by PSYCHOANALYTIC CRITICS, who focused on his misogyny and bitterness, both of which were common attributes found in works published in the early 18th

century. Due to the vulgarity of *Gulliver's Travels*, it is often reproduced in abridged form and has been paraphrased to preserve its popularity with a young audience who finds its fantasy aspects fascinating.

In Book I, Gulliver shipwrecks off the island of Lilliput, where he awakens to find himself bound to the earth by the island's tiny inhabitants. Swift used their size to suggest the small-minded attitudes of many humans. They argue over ridiculous matters, such as which end of an egg to break, with Big-Endians protesting to the death against the emperor's order that all shall break the egg at its small end. The emperor also holds a ceremony testing the dexterity of his subjects who must navigate over or under a stick that the emperor holds. The disputes and competition for the emperor's attention suggest Swift's low opinion of the religious and political disputes of his era, often settled by favoritism. In Book II, Gulliver travels by sea to Brobdingnag, and in a reversal from the first book, he is tiny by comparison to that culture's enormous inhabitants. Gulliver expounds on the pretentious ideas of his hosts, which he finds as exaggerated as their bodies. However, when he feels moved to join the bragging and tries to impress the ruler with an account of England's history, the monarch is appalled: "He was perfectly astonished with the historical account I gave him of our affairs during the last century, protesting it was only an heap of conspiracies, rebellions, murders, massacres, revolutions, banishments, the very worst effects that avarice, faction, hypocrisy, perfidiousness, cruelty, rage, madness, hatred, envy, lust, malice, and ambition could produce." When Gulliver wonders over the "strange effect of narrow principles and short views" practiced by the Brobdingnagians, Swift reflects that criticism onto his audience. Book Three features Laputa, an island on a cloud that floats about the sky, its imagery suggesting the fantastic ideas of its inhabitants who function in an unrealistic manner. Swift criticizes in that tale the so-called scientific advances of his time and especially satirizes the Royal Academy in a depiction of an academy at nearby Lagado where members attempt absurd acts, such as the extraction of sunbeams from vegetables. Gulliver also meets the sorcerers of Glubbdubrib, who can summon famous

persons from the past into the present with disappointing results, and the inhabitants of Struldbuggs, who have gained immortality but lose their physical prowess and earn the enmity of their fellow beings. Finally in Book IV, Gulliver's journeys take him to the land of the Houyhnhnms, coldly rational horselike creatures of a superior bent who keep as slaves the filthy Yahoos, beings with an uncomfortable resemblance to humans. Most impressed by the morality and intellectual capacity of his hosts, Gulliver will gravitate toward the stable when he eventually returns home, rejecting the company of his own family and his friends. Swift emphasizes two unsavory possibilities in human nature in the last portion of *Gulliver's Travels*. One is that humans may choose to embrace their uncivilized animalistic nature, as did the Yahoos, and the other that they might reject all emotion to function only with logic, as did the Houyhnhnms.

Swift's tale remains extremely popular and has been converted to various media forms. While it continues to be studied academically, its abridged versions are appreciated as entertainment by a broad popular audience.

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GUY LIVINGSTONE, OR THOROUGH
GEORGE ALFRED LAWRENCE (1857) G. A. LAWRENCE's *Guy Livingstone* represents a briefly popular trend toward "manly" fiction. Its protagonist, as full of life and as hard as his surname suggests, embodies the masculine idea of strength unmitigated by any subtlety, particularly not in the area of intellect. Lawrence placed his protagonists in situations that could only be handled with brute strength and reckless bravado. Like many best-sellers of its time, *Guy Livingstone* depended on exaggeration and sensationalism for its appeal to both women and men; military men contributed greatly to its popularity. Not meant to teach any particular moral lesson, the book basically offers male-

oriented entertainment with its violent male camaraderie. Lawrence used his novel as he did his others, to express contempt for the clergy, and others of the professional classes, particularly those engaged in private trade. His admiration for the military reflected his own brief experience in service with the Northampton Militia as a lieutenant.

Blessed with patrician courage, Livingstone remains ready to defend the weak against threat. He protects a schoolmate from a bully, frees him from the police following his innocent presence at a fight at Oxford, and combats a professional boxer, his grit and spirit bringing him, although an amateur, victory. In other parts of the novel, Livingstone crushes a silver cup with his bare hands, rides wild and unruly horses, and engages in various forms of combat, including the use of dueling pistols at 15 paces, proving himself truly a man's man. Lawrence reflects his own passionate and combative nature, having been part of a duel with the duke of Wellington, whom he accused of "introduction of popery into every department of the state."

Livingstone finds the promise of love with Constance Brandon, who represents the typical Victorian heroine in remaining helpless in the face of challenges to her well-being. Constance acts as foil for the decidedly more interesting and wicked adventurous Flora Bellasys. Constance's very name suggests a dull stagnation, while Flora's brings to mind color and vibrancy. Constance exemplifies the female virtue of chastity, while Flora exists to tempt men who readily fall victim to her beauty and charms. Guy gives in to that charm as "the fiery Livingstone blood, heated seven-fold by wine and passion, was surging through his veins like molten iron." When Guy kisses Flora, Constance observes his betrayal, emitting a low "plaintive cry, such as might be wrung from the bravest of delicate women, in her extremity of pain, when stricken by a heavy brutal hand." Like his contemporary Benjamin DISRAELI did in his novel *HENRIETTA TEMPLE* (1837), Lawrence has his hero fall in love with two women. However, while Disraeli took the opportunity to moralize on the damaging effects of such involvement, Lawrence portrays Livingstone as troubled by no moral or civil laws.

Guy will reunite with Constance but only as she is dying from an attack of consumption that follows close

upon their separation. A first letter she wrote to him mysteriously never arrives into his hands, and the second warns of her impending death. Colonel Mohun blames Flora, thinking "that handsome tiger-cat has laid her claw on it, I am certain."

Guy rushes to London to Constance's side, his journey filled with foreshadowing imagery of dark skies and "foul weather." After a soulful reunion, the "two parted, to meet again—upon earth, never any more," allowing Guy to bear up under tremendous challenge and tragedy. As he travels home "the brain fever was coming on fast," and he takes to "the sick-bed of delirium." His mother nurses him back to health, withholding the news of Constance's death until he recovers. After his recovery, he resists Flora's attentions and travels to Italy, but takes a fall from a horse while in mid-hunt, loses the use of his legs, and after being robbed of his virility, succumbs to life's challenges in a melodramatic death scene in the company of Frank, his best friend.

FEMINIST CRITICS find the female characters of interest for their portrayal of types, not only Constance and Flora, but also Lady Caroline Desborough, mentioned in a story within the main story as part of a cautionary tale, and Cornelia, who verbally attacks members of her own gender. Lady Caroline falls in love outside her loveless marriage with Colonel Mohun, runs away with him, then conveniently dies, to be remarked upon by another female character, Cornelia, as "rightly served . . . such women ought to be miserable." While not read in later decades, book such as *Guy Livingstone* acted as prototypes of the later pure adventure novel that would introduce romance and, eventually, allow their masculine protagonists a weakness or two to make them more realistic. It proved so popular that Lawrence's additional works generally bore the subtitle "by the author of *Guy Livingstone*." Not until the 1880s did the Aesthetic Movement challenge the popular portrait of the aristocratic militaristic athlete, introducing more cultured, mature, and intellectual heroes. The novel produced several "literary descendants," according to Anthony Powell, including works by English writers Louise de la Ramé, popularly known as OUIDA, and Rudyard Kipling, as well as the American novelist Ernest Hemingway, all of whom focused on "hard" men.

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GUY MANNERING SIR WALTER SCOTT (1816) Sir Walter SCOTT's *Guy Mannering* makes the most of coincidence and mistaken identity to shape an 18th-century Scottish adventure based on a Scottish ballad. Early in his career, Scott heard that a Galloway excise officer named Joseph Train had begun collecting local history in order to write a book. Train so admired Scott that after the author contacted him, he decided not to use any of his information for his own publication, but instead to turn it over to Scott. He made frequent visits to the famous author to relay stories he had learned, and the two became good friends. Scott credited Train in the prefaces to all of his Waverley novels and found his anecdotes concerning Galloway Gypsies fascinating. He decided to incorporate aspects of those stories into his own novels, along with one told by a local character named John MacKinlay. That tale begins with an astrologer knocking on the door of a farmhouse at the moment of birth of the farmer's son. The astrologer writes out the son's horoscope, predicting his fortune, and Scott repeats the tale in its entirety in the introduction to the 1829 edition of *Guy Mannering*. According to Scott, he wrote the novel, the second in his Waverley series, over a six-week period around the 1815 Christmas holiday.

The novel's plot turns on the kidnapping of the child Harry Bertram, heir to Ellangowan, by a dastardly lawyer named Gilbert Glossin. The kidnapping brings an early death to Harry's mother, just after she delivers a daughter named Lucy. Glossin assumed that, by ridding the estate of Harry, he could purchase it himself. Involved with the plot and the original tale on which it is based is Meg Merrilies, a Gypsy woman believed by the locals to be a witch but who is quite dedicated to the Bertrams. She takes part in the mysticism with

which Scott enjoyed imbuing many of his novels, indulging his fondness for local lore. He inserts a retelling of a version of the “true” tale of the kidnapped child within the novel.

The title character, Guy Mannering, had been shown kindness by Lewis Bertram, laird of Ellangowan, when, as a young man, he accepted Bertram’s overnight hospitality. His night’s stay coincided with the birth of Harry, and Guy prophesied to his host that his son would one day be in peril. Mannering’s presence at the estate foreshadows his lifelong association with Bertram, who, in the manner of romance plots, matures with the name of Vanbeest Brown, joins the army in India, and ends up coincidentally serving under Colonel Mannering. Mannering likes the young man whom he knows as Brown but, when returning after six weeks absence on business, finds that Brown has become quite familiar with his wife and daughter. As Mannering later relates the story to his longtime friend, Mervyn, he compares himself to Shakespeare’s jealous character Othello, because he listened to a so-called friend’s gossip regarding Brown’s flirtation with his beloved wife. Mannering challenges Brown to a duel and delivers what he believes to be a mortal wound to the young man, which brings on the death of Mrs. Mannering. Leaving his daughter Julia in the care of Mervyn, Mannering returns to England and Ellangowan, which he discovers is up for purchase. At age 17, Lucy Bertram helps care for her infirm father, who in his weak mental capacity does not recognize Mannering. The strain of the sale of his ancestor’s property proves too taxing for Lewis Bertram, and he dies, leaving Lucy to deal with the delayed estate sale. Mannering bids to buy the estate to prevent Glossin’s purchase, but the drunken carrier of his bid arrives too late, and Glossin wins the estate for himself.

In the meantime, Brown has recovered from his wound and returned to England. When he discovers that Julia lives in Dumfries with the Mervyns, he sets out to find her, alerting her first to his presence in the country. He befriends a farmer named Dandy Dinmont, helping him fight a gang of thieves, and then travels to Ellangowan, where he is recognized by Meg. As the plot’s true heroine, Meg conceals Brown from her rowdy sons and their fellow “ruffians.” As Brown

makes his way across Scotland, Julia and Lucy have become close friends. While Julia thinks often of Brown, she develops a romance with a young man named Hazlewood who intends to marry her. When Hazlewood challenges Brown, sticking a gun in his ribs, Brown begins a scuffle, resulting in Hazlewood’s wounding of himself.

Brown returns to Ellangowan, hoping to hide from Hazlewood. There Glossin recognizes him and engages him in discussion, agonized over the prospect that Brown/Bertram might remember his former home and identity. While Glossin remains “eager to learn what local recollections young Bertram had retained of the scenes of his infancy,” he is also “compelled to be extremely cautious in his replies, lest he should awaken or assist, by some name, phrase or anecdote, the slumbering train of association.” Glossin fears the loss of Ellangowan and takes Brown prisoner, escorting him to Baron Hazlewood’s estate in order that revenge may be extracted for the wounding of young Hazlewood. Although Hazlewood has told his father that his wounding was accidental, Glossin convinces the Baron that he must serve justice on Brown. Through his interrogation, the Baron discovers Brown’s connection with Colonel Guy Mannering and insists that he be contacted. Glossin does not want any information about Brown discussed in court, as his true identity might be revealed. Using a building fire as cover, Brown/Bertram escapes his trial, and Meg, in another heroic act, foils the conniving Glossin’s plan with Dandy’s help.

Glossin meets a grisly death by his henchman, Dirk Hatteraick. Bertram’s true identity is recognized, and he regains not only the estate but also Mannering’s favor and approval of his romance of Julia. In a happy ending, even Hazlewood becomes enamored of Bertram’s friendship, and Mannering himself finds the guilt he felt for his wife’s loss balanced by the forgiveness he receives from Bertram.

Guy Mannering offers no surprises to readers familiar with Scott’s works. All the expected cast of characters are present—the nobleman forced to regain a lost fortune, the older/wiser confidant figure who also suffers conflict, the various sidekicks, damsels in need of rescue, and the introduction of mysticism.

While a traditional figure for Scott, Meg proves the most interesting, particularly to FEMINIST CRITICS. Her independence, courage, and special empowerment through a “magic” that results from her sharp wit and a honed intuition she has the wisdom to consult highlights her contrast with the lovely, dependent, and rather helpless young beauties.

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HAGGARD, SIR HENRY RIDER (1856–1925) Henry Rider Haggard was born on June 22, 1856, in Bradenham, Norfolk. The sixth son of William Haggard's 10 children, Henry went at age one to Garsington Rectory, Oxford, to the care of the Reverend H. J. Graham. He later attended Ipswich Grammar School, where he was a mediocre student. He loved to read, particularly romances, and produced competition-winning essays. When Haggard failed an army entrance exam in 1873, his barrister father sent him to London in hopes that he might pass the entrance examination for the Foreign Office. While studying for his exam, Haggard fell in love with Lilly Jackson (the relationship would never develop) and engaged in spiritualist pursuits, including séances. When his father procured Haggard a staff position with Sir Henry Bulwer, lieutenant-governor of Natal, a province on the coast of South Africa, Haggard traveled to South Africa in 1875. When Britain annexed the Boer Transvaal in 1877, Haggard accompanied Sir Theophilus Shepstone to that area and began to write articles about the area, which were published in London periodicals. His firsthand knowledge of Britain's IMPERIALISM would later add much realism to his adventure stories set in Africa. These earlier experiences convinced him of the value of colonization and he would remain a lifelong supporter of Britain's imperialistic actions. He enjoyed his appointment as Master and Registrar of the High Court of Justice of

the Transvaal but suffered devastation at the news of Lilly Jackson's marriage.

Following the 1879 Zulu defeat of the British at Isandhlwana, Haggard served for a time in the Pretoria Horse. Attracted more to the agrarian possibilities in South Africa than to militaristic endeavors, he left the service to establish an ostrich farm. He visited England that same year and fell in love with Louisa Margitson, orphaned heir to a Ditchingham estate, and married her in 1880. A few months later, the couple traveled to South Africa at the beginning of the First Boer War. In 1881, their son Arthur John "Jock" Rider was born, and the family returned to England, where Haggard studied law. In 1882, he published *Cetywayo and His White Neighbours, or Remarks on Recent Events in Zululand, Natal and Transvaal*, and gained notice as an expert in South African politics.

After the 1883 birth of the couple's daughter, Agnes Angela Rider, the family moved to the Ditchingham estate, and Haggard began writing a novel. Haggard published two novels in 1884, *Dawn* and *The Witch's Head*, and a third child, Sybil Dorothy Rider, joined the family. In 1885, Haggard received his call to the bar, but the publication of his third novel, *KING SOLOMON'S MINES*, brought him such success that he considered becoming a full-time writer. He followed one success with another when he published *ALLAN QUATERMAIN*, the sequel to *King Solomon*, also in 1885. His editor wrote to tell Haggard he had broken all records, with

the publisher receiving 10,000 orders for copies. He continued his law practice, writing two additional novels, *Jess* and *She*, in 1886, then quit his practice in 1887. In 1887, he published *SHE, A HISTORY OF ADVENTURE*, a work that received great praise, and vacationed in Europe. When another Allan Quatermain story, *Maiwa's Revenge*, appeared in 1888, it sold 20,000 copies on its first day of release. He visited Iceland and returned to England, barely avoiding a shipwreck off Scotland. By 1889, Haggard enjoyed a huge popularity, published another novel, *Cleopatra*, and became friends with Rudyard Kipling.

Haggard joined with friend Andrew Lang to publish *The World's Desire* (1890). The following year during his and Louisa's treasure-hunting expedition to Mexico, tragedy struck Haggard, shattering what had seemed to be his charmed life. They received word that their son, Jock, had died. Despite his grief, Haggard continued to write and in 1891 published *Eric Brighteyes*, a novel supported by his experiences in Iceland. He followed that novel with another, *Nada the Lily*, in 1892 and also celebrated the birth of another daughter, Lilies. His bid for parliamentary election in 1895 failed by a close vote, but in 1896, Haggard was elected chairman of the Society of Authors. He published *A Farmer's Year* in 1898 and in 1901 made a tour of 26 countries, writing articles on the state of agriculture that were collected and published as *Rural England* in 1902.

Haggard traveled to America in 1905 to examine and report on labor colonies established by the Salvation Army and met President Theodore Roosevelt. Later that year he saw publication of his 13th novel, *Ayesha—The Return of She*. In 1906, Haggard joined the Royal Commission on Coast Erosion and Aforestation and in 1912 was honored for his public service with the title Knight Bachelor, receiving an invitation to join the Royal Commission on the Dominions. His trilogy of Zulu tales began with the publication of *Marie* (1912) and continued with *Child of Storm* (1913) and *Finished* (1917). During the years of work on that trilogy, Haggard returned to South Africa, visiting the Zimbabwe excavations, where he reunited with Mazooku, a Zulu servant from his early service there. He also visited Australia, New Zealand, and Canada to discuss the pos-

sible settlement of members of the British armed forces following World War I and published *Moon of Israel* in 1918. Due to a shift in public reading tastes toward stronger characterization in fiction following the devastation of the war, Haggard's adventure writings no longer enjoyed the popularity they once had. After being made a Knight Commander of the British Empire in 1919, he published one additional novel, in 1921, *She and Allan*. Following a 1924 visit to Egypt, Haggard became ill and died on May 14, 1925.

Haggard's novels remain exceptional in several regards. His detailed descriptions, based on his own vast knowledge of South Africa and its peoples, fascinated his readers. Also, Haggard used time-tested plot devices, such as the QUEST, but added his own twists, such as making his hero an aged, grieving British gentleman (Allan Quatermain), and ignoring the traditional QUEST element of the triumphant return home on the part of the hero. In addition, several of Haggard's novels embodied Victorian preoccupation with evolution, suggested by the Charles DARWIN's *On the Origin of the Species* (1850); racially predicated social structures; psychological theories promoted by Sigmund Freud during the century's second half; and sexuality and its definition. Haggard also surprises readers by questioning his own imperialistic attitudes. Generally, inherent within imperialism is the idea that "lesser" civilizations can be improved by "superior" ones. But during an era when Haggard observed his own "superior" British culture distressingly evolving from an ordered land-centered society to a chaotic industrial one, he clearly recognized the possibility of an impending collapse of his society. Having studied the collapse of once-thriving civilizations on the East African coast, he well understood that Britain, too, could decline. And even with his racist attitudes that denied "inferior" races could support great civilizations alone (his novels proposed a long-lost race of "superior whites" in the middle of "the Dark Continent"), he characterized the Zulus as a dignified race and emphasized the rich culture of Africa, prefiguring 20th-century fiction by writers such as Chinua Achebe.

Even with his vast popularity, Haggard came under criticism of plagiarism, suffering accusations that he did not give credit to important sources. He also was

criticized for the use of unnecessary violence; as a writer for the *British Weekly* in 1887, J. M. Barrie, under the name Gavin Ogilvy, noted that Haggard had presented more than 50,000 deaths in his various novels. Haggard responded by appealing to the need for realism in his work, but by the time he wrote *Allan Quatermain*, he had become sensitive to such accusations. He added a note on his use of sources at the novel's conclusion, mentioning, among others, Thomas Hardy's *Far from the Madding Crowd* (1874). While Haggard states he never read that novel, nor does he mention Hardy by name, he does note that friends had pointed out similarities in scenes from the two novels. He also began accepting editorial advice for cutting some heavier violence. Some critics also disliked his style, noting his use of archaic language in the attempt to establish native speech, and his overuse of clichés and chauvinistic expressions. Known to be a rapid writer sometimes given to making careless errors (he wrote *Allan Quatermain* in 10 weeks), Haggard's revisions often weakened his stories, and he later worked hard at revisions.

Despite various complaints about his work, Haggard's publications proved enormously successful. That success, producing 68 published books of fiction and nonfiction, grew from Haggard's enormous store of firsthand adventures, memories, and legends of exotic lands that endlessly piqued his readers' imaginations.

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HAMILTON, THOMAS (1789–1842)

Thomas Hamilton came from a distinguished Scottish family. His father, William, served as professor of anatomy and botany at the University of Glasgow, while

his brother, Sir William Hamilton, became what George Douglas describes as an "intellectual luminary of Edinburgh." Thomas Hamilton attended school in southern England, transferring to Glasgow University in 1803. During his three years there, he completed an unremarkable education and decided on a commercial career. However, in 1810, he purchased a commission in the 29th Regiment and was almost immediately engaged in the Napoleonic Wars, ordered first to the Continent, where he sustained a musket bullet wound to the thigh. He later served in Nova Scotia and New Brunswick and retired on half-pay in about 1818. Moving to Edinburgh, he studied literature and published in *BLACKWOOD'S EDINBURGH MAGAZINE*. He married in 1820 and lived during the summer near Melrose, where he became friends with his neighbor, Sir Walter Scott.

Neither the Napoleonic Wars nor the INDUSTRIAL REVOLUTION had been used as novel topics in the 1820s, despite their importance. In the case of the war, none of the popular novelists had taken part in it. Finally, in 1825, George Robert Gleig published *The Subaltern*, a novel that traced his own military career. In 1827, Hamilton, who had been wounded in the war, followed suit, publishing *The YOUTH AND MANHOOD OF CYRIL THORNTON*, a novel following the exploits of a young man who has the misfortune early on of accidentally killing his brother. The public eagerly consumed his account of university and military life. While popular enough to see three printings, it would be his only novel.

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HANDLEY CROSS R. S. SURTEES (1843)

R. S. SURTEES creates a SATIRE of the hunting set in his novel *Handley Cross*. Surtees, an avid hunter, sportsman, and sportswriter, knew his topic well and adds to reader enjoyment by openly making fun of his own passion. He reintroduces readers to Mr. John Jorrocks, a character first made popular in *Jorrocks's Jaunts and Jollities*. While some of his contemporaries felt his stories to largely lack an orderly construction, even his critics admitted to enjoying the tales, despite their

uncomfortable style. Surtees's disjointed approach might reflect his background in journalism writing. Even negative critics agree that his accurate reproduction of humorous speech patterns, an essential aspect of his close character observation, makes his novels engaging.

Before Surtees introduces Jorrock's, readers encounter a number of individuals whose names reveal their importance as type characters: the leader of the hunt, Michael Hardey; a "roistering, red-faced, round-about apothecary," Roger Swizzle; Swizzle's competitor with "pale and sentimental countenance," Dr. Sebastian Mello; and a roster of local high-society hunter types that include Alfred Boltem, Simon Hookem, Walter Fleeceall, Judas Turnbill, Michael Grasper, and, most important, Captain Doleful. In the opening chapters, Surtees also satirizes health spas through the characters of Swizzle and Mello, giving an account of how they "create" a health business that promotes growth of Handley Cross, allowing it to support a hunt team. Swizzle, an acknowledged swindler, pedals so-called healing properties of his leased spring and specializes in treatment of "languid hypochondriacs." One treatment involves his carrying a woman who claims she cannot walk to the top of his house and screaming, "Fire!" causing her to come "spinning down stairs in a way that astonished herself." Surtees establishes the foolishness of the hunting group that forms in the area by presenting a detailed report of the group's first meeting and the bylaws it draws up. They include detailed instructions for dress, the evening "or dress uniform" being "a sky-blue coat, lined with pink silk, canary-coloured shorts, and white silk stockings."

When the longtime huntsman, Michael, dies and the dog "whipper-in," Peter, abandons the hunting group following a hilariously described initial disastrous jaunt, the Handley Cross club requires a new leader. They solicit Jorrock's, described as a sports grocer, to his great satisfaction. He accepts the position of master of the hunt and establishes himself at Handley Cross with the expectation of royal treatment. Surtees makes much of Jorrock's fondness for marmalade, a habit that apparently qualifies him for high society. Jorrock's aristocratic expectations are shared by his silly, egotistical wife, and the couple moves to Handley Cross, accompanied by their lovely niece Belinda. Jor-

rock's lazy cockney servant, Benjamin, always pronounced "Binjimin" by Jorrock's, becomes whipper-in, and the drunken, yet skillful, James Pigg of Newcastle becomes huntsman. Following numerous boondoggles involving well-detailed hunts and social activities, Mrs. Jorrock's attempts to arrange a marriage for Belinda with Captain Doleful, although Belinda prefers another of Jorrock's recruits, Charlie Stubbs. Adding high-society conflict is the desire of Mrs. Brantingham that her own daughter, Louisa Letitia Carolina Jemima, referred to simply as "Miss," capture the affections of Captain Doleful.

Send-ups of high society life, led by the indomitable Barningtons and the interchangeable Romeo Simpkins, Miss Trollope, Miss Mordecai, and Miss Somebody-else, add humor to the patently ridiculous situation. In one satiric scene, Mrs. Brantingham, taxed to the limit by bills for entertainment, "gradually lowered the standard." Rather than serve the traditional expensive fowls and roast game, "she jobbed a joint from Savely's beef and sausage shop in Grudgington Street." Miss does become Mrs. Doleful, but soon after declares her husband a "orrid man," at which point her mother repeats Mr. Jorrock's advice. Although Jorrock's had applied the advice to a horse, Mrs. Brantingham feels it applies also to husbands, toward which a wife should be, "to his faults a little blind, and to his virtues ever kind." A large cast of additional characters peppers the novel, including Mr. Prettyfat, Mr. Bowker, Sir Archy, Partridge, Mr. Moonface, Mr. Cowmeadow, Catherine Christian Clementina Constance, and others. Eventually Mrs. Jorrock's moves to have her husband certified as insane, but he delivers one of his well-known speeches and regains his liberty, causing Mrs. Jorrock's to faint dead away upon his return home. All ends happily with Belinda marrying Charley Stobbs and Jorrock's taking the position of grand protector to Mr. Prettyfat's poultry.

While the novel may be at times too dense for modern readers, the depiction of the pomposity of the upper and sporting classes remains amusing. In a preface to the 1854 edition, the author cautions, "The reader will have the kindness to bear in mind, that the work merely professes to be a tale, and does not aspire to the dignity of a novel."

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HAND OF ETHELBERTA, THE: A COMEDY IN CHAPTERS THOMAS HARDY (1876) First published as a serial in *The CORNHILL MAGAZINE* between July 1875 and May 1876, *The Hand of Ethelberta* represents Thomas HARDY's sole published attempt at humor. Whether because his reading public did not expect him to write humor, or whether, as he states in his preface to the 1912 edition, the book simply arrived before its time, it was not popular and has been seldom read since. Although its subtitle indicates it is a dramatic comedy converted to novel form, critically it reads like a comedy in search of humor. Little of the exaggeration or incongruity from which humor grows is present in the book. It purports to be a romance, focused on its poet/storyteller protagonist, Ethelberta Chickerel, yet offers at least one serious purpose, if not two. Hardy notes that his work "undertook a delicate task: to excite interest in a drama . . . wherein servants were as important as, or more important than, their masters." Because this idea challenged the norm of his age regarding the importance of class distinctions, Hardy seems more intent on producing a social statement than humor. In addition, much energy is spent in commenting on the life of a writer/artist and how that life can be manipulated by public expectation and reward, or the lack thereof. Hardy contends that circumstances which in his novel first struck readers as "eccentric and almost impossible," were, as he wrote 35 years later, common on the stage and in novels, "and accepted as reasonable and interesting pictures of life; which suggests that the comedy (or, more accurately, satire)" appeared too soon. His struggle to categorize the piece as either SATIRE, a biting, often-ruthless subgenre that never tries to pass off sarcasm for humor, or comedy, suggests his own ambivalence about the piece.

Ethelberta, born into a large family of 10 children headed by a butler and his kind wife, has moved up the social ladder to marry as a teenager the son and heir of Sir Ralph Petherwin and his widow. However, the son dies during their honeymoon, and she lives with her mother-in-law for the next three years. Opening the novel with the death of a beloved husband may be the first obstacle for readers in seeing the plot as comic.

Lady Petherwin becomes upset over poetry published anonymously by Ethelberta but later known as her own, because she feels Ethelberta has betrayed the memory of her son. The two women quarrel. Ethelberta foolishly states that she could not continue to love a memory, particularly one from her youth, and Lady Petherwin responds that extended love was exactly the expectation she had of Ethelberta. She then destroys her will, which left to her daughter-in-law a great deal of money, in a fit of passion. Although she later repents of her action and mails her brother a letter noting that Ethelberta is to receive a portion of his cash inheritance at her death, the brother declares the document not legal, and Ethelberta inherits only furniture and the lease on the home she had shared with her mother-in-law.

From the opening pages, she has been pursued by an ex-boyfriend named Christopher Julian, a musician who falls in love with her younger sister, Picotee, but does not realize it for a time. Ethelberta returns to live with her family, where she does not lack for romance. Three men court her, a painter named Eustace Lovell, a wealthy socialite named Alfred Neigh, and the older, wealthy Lord Mountclere. To earn a better living, she abandons her successful poetry career and turns instead to public storytelling. She eventually chooses to marry Lord Mountclere, over the protestations of all, despite his doubtful reputation with women, in what seems to be a reaction against her earlier marriage to such a young man. Hardy offers no explanation to counter Mountclere's reputation and adds little humor to the situation. Some sympathy for Mountclere is aroused in readers when he reacts with compassion and understanding following Ethelberta's telling of her own story one night in a public place. He lets her know that he understands the "girl of the poorest and meanest parentage" with "strange dreams and ambitious longings" is actually Ethelberta. The fact that he excuses her lack of

social connection is admirable, and one can perhaps understand why this simple act moves Ethelberta to feel it a "great honour" to be his wife. However, no humor lightens the sorrow and shame felt by Ethelberta, or the pity felt by Mountclere. While Julian happily ends up with Picotee, neither character has personalities that permit any lighthearted banter. Their final discussion focuses on their unpromising financial state, eased by the knowledge that Ethelberta will provide for them.

In order to emphasize his desire to incorporate dramatic form into his work, Hardy titles each chapter with the name of a place, moving readers from one "set" to another. The detailed scenes and use of popular-culture references hold reader interest, as do the situations of the characters. What readers remember from the book are not humorous moments, however, but ones such as Julian's performance as a hired musician at a social gathering and his bittersweet recollection of "when he had mingled in similar scenes, not as servant but as guest." And when Ethelberta explains to Julian that she decided to become a storyteller following her fall from the protection of Lady Petherwin, and he responds, "There is a way for everybody to live if they can only find it out," little joy exists in her discovery of a new talent. Readers also may find it difficult to celebrate her later marriage when they recall she first mentioned marriage to Mountclere in order to "have some groundwork to enable me to keep up to the mark in my profession." FEMINIST CRITICS and Hardy scholars find interesting the fact that Ethelberta is the only Hardy heroine who does not sacrifice herself to society's expectations. Her unemotional pragmatic choice in marriage works in her material favor. The book is readily available in print.

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HANDY ANDY: A TALE OF IRISH LIFE
SAMUEL LOVER (1842) Samuel LOVER was best known as a miniaturist painter and a dramatist, often performing his own written sketches and stories. *Handy Andy* remains his best-known novel, probably

his only work to have remained palatable to later audiences. Lover writes ironically in the novel's "Address" of having been "accused, in certain quarters, of giving flattering portraits of my countrymen." His punning reference to both his painting and his writing prepares the reader for the type of humor to follow. Openly shaping stereotypes, he notes that "the hero is a blundering servant" who no respectable Englishman would hire, and that his minor characters include two "Squires," one good, one evil, meant to represent those universal types. He adds, "As a tale cannot get on without villains, I have given some touches of villainy, quite sufficient to prove my belief in Irish villains, though I do not wish it to be believed the Irish are *all* villains."

The handy figure referred to in the title is Andy Rooney, a servant who does not know how to serve that works for Squire Egan. Much of the novel's action focuses on Egan's conflict with his rival, the bad Squire O'Grady. Andy mostly interferes with his own squire, due to his hopelessly inept actions, but in the novel's conclusion is proved, in a PARODY of 18th-century novels of men of fortune, to be heir to the estate of Lord Scatterbrain. From the opening page, Andy is a problem to everyone, including his mother, whose hair he pulls and whom he scratches until she bleeds. Nevertheless, she deems him "a darlin'," and Andy himself seems unaware of his shortcomings. When he claims ability to ride a wild horse for his neighbor, the horse ends up falling through a bridge so that "half the saws, hatchets, ropes and poles in the parish" are required to free him. Still, Andy becomes a stable worker, then whipper of the hounds for Squire Egan. He must face the ire of Dick Dawson, later Andy's staunch supporter, from whom he hides under the bed of his mother, falling asleep there and later making her believe he is an Irish spirit come to murder her when he awakes and accidentally grabs her hand as she sleeps. His ineptness is so blatant that he tricks many into believing he pretends inefficiency as part of some intelligent plan. When the local magistrate, Squire O'Grady, questions him about one mishap, Andy responds to his "string of questions" in such an "entangled" way that O'Grady was "as much puzzled as before, whether Andy was stupid and innocent, or too

knowing to let himself be caught.” He decides the latter is true and hires Andy himself. Squire O’Grady desires to marry his daughter to the present Lord Scatterbrain, and thus the association with that family begins. This allows the action, including Andy’s being implicated in a murder, to develop into the good fortune of Andy’s inheritance, his assuming the apt title of Lord Scatterbrain, and his marriage to the faithful and devoted Oonah. The novel’s slapstick humor is continually showcased in scenes of mishap, such as one in which Andy is disguised as a girl by the local women for protection, then kidnapped in place of Oonah and almost “seduced” by the “blackguard” Shan Mor, a circumstance, along with Andy’s arrested emotional development and attachment to his mother, of interest to PSYCHOANALYTIC CRITICS. With audience demand for such bawdy and simplistic humor extended into the 21st century, many readers continue to appreciate *Handy Andy*.

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HARD CASH CHARLES READE (1863) Upon beginning Charles READE’s sequel to his novel *Love Me Little, Love Me Long* (1850), a reader might believe the book is purely ROMANCE. Mrs. Dodd and her children, Edward and Julia, keep one another company in the absence of David Dodd, a seaman who is in India. The three seem not only a close family but also close friends. They prepare for Edward to enroll at Oxford, Julia feeling jealous not to be able to continue her education in the same manner, while Mrs. Dodd worries over their use of slang, her concerns helping produce a lighthearted tone.

That tone continues as Mrs. Dodd and Julia travel to Oxford to watch Edward compete in a rowing contest and encounter Edward’s new schoolmates. One of the young men, Alfred Hardie, falls in love with Julia, their

romance develops, and he asks Mrs. Dodd for Julia’s hand. In another plot aspect, Julia is treated for a mysterious illness, allowing Reade to confront the restrictions placed on women in his society. Julia requests to see a “doctress” or a “she-doctor,” to which her mother responds, “There is no such thing. No; assurance is becoming a characteristic of our sex; but we have not yet intruded ourselves into the learned professions, thank Heaven!” Reade also ironically foreshadows the family’s later battle with just such “learned” professionals who decidedly act against the better good of their so-called patients.

Because Mr. Dodd remains absent, Mrs. Dodd dutifully suggests that Alfred write to his own father, the banker Richard Hardie, to ask his permission for the marriage. At this point, the novel’s tone darkens, as Hardie responds with a decided no, thanking Mrs. Dodd for her “delicacy,” but informing her “this match is out of the question.” The young people are heartbroken and Alfred perplexed, as he cannot persuade his father to explain why he is against the marriage. When Mrs. Dodd awakens in the middle of the night, crying out for her husband, Reade foreshadows a far more sober emotional awakening in the Dodds’s future.

As the action rises, the Dodd family learns that Richard Hardie has swindled David Dodd out of his family’s support, the “hard cash” he worked diligently to earn. Driven to distraction by the loss, Dodd is confined to a private mental institution, with the persuasion of authorities by Hardie. His surname well earned, Hardie goes so far as to commit his own son, Alfred, to the same institution, to ensure that Alfred will not reveal the secret he discovers of his father’s theft. While the situation eventually works out well, the horrors of the institution are revealed, including physical and emotional abuses of the patients. Alfred remains sedated much of the time to prevent any protest, the presumed treatments only exacerbate most patients’ problems, and Dodd cannot make anyone listen to his explanations. The appointed attorneys are even less help, not taking any of the patients’ pleas seriously. Eventually, Dodd escapes and is able to return to the sea, and Alfred is aided by sympathetic attendants and

rescued by the persistent Edward and other supporters, with Richard Hardie exposed.

Reade intended his novel to alert the public to the abuse of mental patients, one of his many social causes. Just as interesting as the novel are the letters it generated, printed in later editions. Reade comments in a preface that his book does represent a “matter-of-fact romance; that is, a fiction built on truths,” which he gathered from many sources, including firsthand interviews. However, the authenticity of the facts of abuse were questioned. As Reade writes, “The mad-house scenes have been picked out by certain disinterested gentlemen who keep private asylums” who indulged in “a little easy cant about Sensation Novelists.” That particular correspondence to the editor of the *Daily News*, signed by J. S. Bushnan, M.D., of Laverstock House Asylum, Salisbury, hints at Reade’s “terrible slander” of a group of professionals of which he is proud to be a part. Bushnan challenges Reade to “quote his case, and openly and fearlessly declare when and where such atrocities occurred.” Reade provides just such details in a chilling relation of not only facts he researched but also of information gleaned from his own recent challenge. With the help of the press, Reade gained release of a sane man “falsely imprisoned,” housing and supporting that man during his legal appeals, in which a “functionary . . . did all he could to defeat justice, and break the poor suitor’s back and perpetuate the stigma.” He quotes another case, “Mathew v. Harty,” that furnished details for his novel. Additional gruesome information regarding physical abuse of a specific patient leading to his death concludes with Reade’s comments as to the shocking situation that “brute force and traditional cunning” is used against those of “weak understanding.” More shocking is “that they should be so often massacred, so seldom avenged.”

Hard Cash retains its interest for 21st-century readers as an example of well-written protest fiction, in its day ranked with the best of Charles DICKENS’s “novels with a purpose.”

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HARD TIMES CHARLES DICKENS (1854)

First published as a serial between April and August 1854, Charles DICKENS’s *Hard Times* deals with the traditional battle between reason (logic or, later, science) and the imagination (the arts). He labels logic “fact” in his novel and sets out to demonstrate that fact alone cannot lead to a positive life. The book clearly offers a harsh critique of the utilitarianism movement, in which logic reigns supreme. The utilitarian philosophy allowed little room for what it considered the superfluous aspects of the imagination. Dickens had attacked the same system in *DOMBEY AND SON* (1848), in which Mr. Dombey represented the product of a system that found its roots in rationality and valued only material gain. Both that novel and *BLEAK HOUSE* (1853) had eased into his anti-utilitarian message through the development of characters into representatives of that system. However, in *Hard Times*, Dickens immediately reveals the harsh contrast between the undesirable, although necessary, world of “fact” versus that of “fancy.” While common sense predicts that neither world could exist on its own in pure form, Dickens emphasizes that only disaster can result when “fact” is allowed to do so.

Dickens cleverly chooses the mysterious and exotic world of Sleary’s circus to represent the imagination. It offers color, excitement, and a figurative escape from the real world for its audience. The escape proves a literal one for Dickens’s protagonist, Sissy, a purposely universal name establishing her as representative of all, who is born into the wonderfully imaginative life. However, Sissy Jupe becomes an orphan when deserted by her father, leaving her to be adopted by the symbolically named Thomas Gradgrind, whose household is a literal “grind,” void of all humor, love, or imagination. Gradgrind ignores his own children, to their great disadvantage, and does the same to Sissy. She pities Gradgrind’s daughter, Louisa, and his son, Tom, both of whom have been raised without affection or encouragement to find and exercise their creative selves. Dickens emphasizes the terrible results

that arise from such treatment, much as he would do again with the character Estella in *GREAT EXPECTATIONS* (1861). He typically offered cautionary tales to his audience, many of which focused on children; their abuses generally represented those of the author's own Victorian society toward its less-fortunate members, day laborers and the poor. Dickens himself suffered under such a system as a child who endured the abuses of work in a factory to support his family imprisoned due to his father's debt. However, he did have loving, if often misguided and unrealistic, parents. A message shared by all his novels that focus on young children remains the strength a child may gain from a firm belief in their own capacity to achieve, a belief that must build on the bedrock of nurture from parental figures.

The lack of such nurture for Louisa and Tom leads to disastrous decisions. Louisa marries an abusive, wealthy cad, Josiah Bounderby, whose name represents his approach to life; he uses others for personal gain. Tom turns to a life of crime, but is rescued by Sissy and her original circus family, a direct comment from Dickens that individual creativity helps any person imagine more than one choice for their life. In Dickens's traditional approach, the novel contains several plotlines, and a secondary line in *Hard Times* follows another individual who suffers due to "fact," represented, again, by Gradgrind. Gradgrind frames for his own crime one of his factory workers, Stephen Blackpool, who does honest work to support his alcoholic wife, although he loves his fellow factory worker, Rachel. Blackpool is ostracized by his peers for his love and loses his job; it is his absence that allows Gradgrind to accuse him of his own actions. Blackpool is found innocent of his supposed crime only after dying. Blackpool's fate reflects Dickens's dislike of any organization and his promotion of the value of individual responsibility in its purist form. The character of the worthless union organizer, Slackbridge, judged by his critics to be the least realistic of *Hard Times*'s characters, represents an organization that does little to support the individual in need. The too idealistically drawn Blackpool suffers due to conflict between the union and the factory owner, a fate that Dickens feared for all workers. He saw labor

unions as denying their members' basic rights, such as personal choice of work.

Notable in *Hard Times* is the lack of comic relief normally provided by Dickens through humorous characters that populate even his harshest cultural attacks. While dozens of characters extraneous to those absorbing most of the reader's attention exist, none supply any escape from the harsh reality that frames the plot's action. Judged by modern critic Lionel Stevenson as Dickens's only "openly revolutionary" novel in its "implications," it received praise by Victorian reformer and essayist John Ruskin and Socialist promoter and playwright George Bernard Shaw. While judged by critics to be well conceived and tightly executed, the novel never shared the popularity of his other works. Most critics agree that is due to the fact that Dickens offers no characters about whom the reader may care. The book remains readily available.

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HARDY, THOMAS (1840–1928) Novelist and poet Thomas Hardy was the son of a master mason and builder, born in Dorsetshire, the region that he later fictionalized as Wessex in his novels. As a child, Hardy immersed himself in country life, legend, and folklore. His early acquaintance with the harshness of rural living contributed to the sympathy for country workers and animals that appears throughout his works. A naturalist, Hardy wrote forceful studies of life in which characters continually face defeat in conflict with their physical and social environments, their own impulses, and the malevolent caprices of chance. Hardy fixated on the changing English countryside in Dorset, where he saw nothing of comfort. His prose voice served to criticize Victorian mores and beliefs, expressing doubt as to their value.

Hardy's life and career can be organized into three recognizable phases. During phase one, his early life and young adulthood (1840–72), he worked as an architect and made an unsuccessful attempt at writing poetry. His inability to sell the poetry notwithstanding, he considered himself first and foremost a poet, even converting some verses into prose, just so they might be read. In phase two, middle adulthood (1873–97), he engaged in writing the most ambitious and successful of his 14 novels. In his third and final phase (1897–1928), he gave up novel writing and devoted his energies primarily to writing poetry.

From 1856 to 1862 Hardy apprenticed himself to a local architect and met the poet William Barnes and the intellectual Horace Moule. Both encouraged his intellectual aspirations and later introduced him to the theories of Charles Darwin. Hardy claimed that after reading Darwin's *On the Origin of Species* (1859), he gave up his plan to become a country parson and spent the rest of his life trying to reconcile the orthodox notion of a benevolent God with Darwin's theory of evolution through natural selection. At the same time, he witnessed the growing impoverishment of southwest England.

Between 1871 and 1898, Hardy wrote 14 novels, three volumes of short stories, and a volume of poetry. Hardy divided his prose into three groups. The first focused on character and environment and included the best known of his novels, such as *UNDER THE GREENWOOD TREE* (1871), *FAR FROM THE MADDING CROWD* (1871), *THE RETURN OF THE NATIVE* (1878), *THE MAYOR OF CASTERBRIDGE* (1886), *THE WOODLANDERS* (1887), *TESS OF THE D'URBERVILLES* (1891), and *JUDE THE OBSCURE* (1896). The second group included romances and fantasies, such as *A Pair of Blue Eyes* (1873), *THE TRUMPET-MAJOR* (1880), *TWO ON A TOWER* (1882), and *The Well Beloved* (1897). The third group has been labeled novels of ingenuity and includes *Desperate Remedies* (1871), *THE HAND OF ETHELBERTA* (1876), and *A Laodicean* (1882). Hardy's writing career spanned almost six decades. He wrote for a broad audience composed of people from various classes and education levels. He was not university educated but became a novelist, and later a poet, of the first rank, although his poetry continues to be less widely read and appreciated than his novels. The quality and

quantity of his fiction put Hardy in the company of the most highly regarded 19th- and 20th-century novelists. Hardy's abundant, technically accomplished poetry makes him unusual among these or any other group of English and American novelists. We know little of the intimate details of Hardy's life. A reticent man, he destroyed many personal papers before he died. Reports indicate that his first marriage was extremely troubled, yet after his wife's death Hardy wrote a number of poems in expiation of her death, collected in *Satires of Circumstance, Lyrics and Reveries* (1914); they remain among Hardy's finest literary works.

Tess of the D'Urbervilles and *Jude the Obscure* are generally considered the more accomplished and memorable of his novels. All Hardy's longer works rely on a strong realistic element. They concern characters and events that might have existed in a social and natural world that are recognizable. Hardy's narratives focus on relations of power in society, particularly the relations between men and women and between individuals and the larger controlling, often cruel, limiting tendencies of their society. His characters face overwhelming odds in a world that does not satisfy their needs. He combines in his work issues of aesthetic form with questions of value, both political and ethical. Not a romantic, Hardy set his fiction in the gloomy and isolated moors of Dorset, reflecting a pessimistic view in which men are the insignificant and ineffectual playthings of an often ironic fate. Hardy said of his early novels that the bleak natural setting seems an active character, participating in the plot of his fiction.

The second phase of his career began to reach its culmination and to develop into the third phase when in 1887 he started *Tess of the D'Urbervilles*, published in 1891, first serially in the *Graphic*, then in three volumes. The decade from 1887 to 1897 is the period of Hardy's transition from fiction to poetry, even though none of his poetry was published during these years. *Tess*, the most poetic of Hardy's novels, is premonitory of his shift in artistic interests. It contains much repetition of word and phrase and many other instances of echoic language (language that contains a repetition of sounds).

Hardy's poetry is as distinguished as his novels. While much is made of his ending his fiction career, following negative criticism of *Jude the Obscure*, to take up poetry,

he had always regarded himself primarily as a poet. He chose fiction writing as a career only after determining that he could not earn a living writing poetry. Unlike many of his contemporaries, he never claimed to express his own views through his characters, and his materialistic goals seemed to some to diminish the importance of his writing. He was criticized for allowing various editions to be excerpted and carved to fit the format of periodical publication and other forms of distribution, but he had never hidden the fact that, as stated in *Jude*, he envisioned himself as nothing more than "a chronicler of moods and deeds." Due to his reputation as a fiction writer, Hardy could, unlike in his early attempts at poetry, enjoy a comfortable career as a poet. His diction is distinctive, and he experimented constantly with form and stress, the singing rhythms subtly respond to the movement of his intense feelings. His lyrics nearly always center on incident in a way that give them dramatic sharpness. Hardy's death was an occasion for national mourning. His ashes were buried in Westminster Abbey, but in accordance with his last wish, his heart was returned to his own parish churchyard in the little Dorsetshire village of Stinsford.

Hardy's work remains under the constant scrutiny of FEMINIST CRITICS, some of the more discerning of whom have interrogated the crude simplification of his works as fatalist or pessimistic and exposed the criticism of social institutions that underpins his remarkable portrayals of women. MARXIST CRITICS find the power and material issues of interest, while PSYCHOANALYTIC CRITICS examine the seeming acceptance of fate, as well as sexual conflict, in Hardy's characters. His works continue to be the most widely read and studied of any English author, with, perhaps, the exception of Charles DICKENS, and remain readily available in print form and in various media, having been frequently dramatized.

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HARRADEN, BEATRICE (1864–1936)

Beatrice Harraden was born in Hampstead and attended school first in Dresden, then at Cheltenham College, Queen's College, and Bedford College, London. After her 1883 graduation, she began her career as a devoted and vocal suffrage worker. She worked closely with the famed Emmeline Pankhurst and her daughters, taking a leadership position in the Women's Social and Political Union, a controversial and militant branch of the women's movement. She also participated in London literary circles. She sold to fiction to *BLACKWOOD'S EDINBURGH MAGAZINE* as well as to the Suffragette paper *Votes for Women*, and she worked tirelessly for women's rights, making speeches and distributing printed materials. Adept at using fiction to promote the goals of suffrage, she first visited the Continent on behalf of suffrage and then moved on to the United States to campaign in 1894–95. She once refused to pay tax on her belongings, which were sold at auction. The auction and gathering protest against it caused a reverse protest, and anti-suffragettes threw objects at the women, injuring Harraden's eye. She wrote in part to explain her actions, "It is obviously unfair and increasingly intolerable that a woman who earns her own living by direct use of her brain should be called upon to pay tax on her earnings, and yet be denied any voice whatsoever in the choice of representatives to Parliament." She would also contribute to the growing endeavor for Oxford University that would become famous as the *Oxford English Dictionary*. Like hundreds of private individuals around the world, Harraden mailed to the dictionary's editors research on individual words later incorporated into the publication.

Harraden's first novel, *Things Will Take a Turn* (1891), preceded her second effort, the hugely successful *SHIPS THAT PASS IN THE NIGHT* (1893), which garnered more than a million sales. Its story of a doomed affair between tuberculosis patients captured the imagination of the public, many of whom thought of Harraden as a ROMANCE writer. That novel focused on her feminist beliefs, as did her short story collection, *In Varying Moods* (1894), and her novels *Hilda Stafford*

(1897), *The Fowler* (1899), *Katharine Frensham* (1903), *Interplay* (1908), *Youth Calling* (1924), and *Search Will Find It Out* (1928). *Youth Calling* supposedly fictionalized her working relationship with journalist Eliza Lynn Linton, who held strict anti-feminist views but agreed with the theory of fiction as a powerful conduit for political ideas. Harraden retired in the 1930s, living partially on a pension earned for service to the cause of literature. Her works are available in print as well as in electronic text. The University of London has several of her manuscripts in a special collection donated by her family in the years 1938 and 1939.

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HARRISON, MARY ST. LEGER KINGSLEY See MALET, LUCAS.

HAYWOOD, ELIZA (1693–1756) Judged a "hack" writer by later generations, Eliza Haywood produced an enormous amount of popular work. Practically nothing is known of her childhood and youth, other than that her father was a London shopkeeper and that she married early a clergyman many years her elder. She initially gained notice while acting in Dublin around 1715, then moved to London and wrote unsuccessfully for the stage. Between 1719 and 1725, she produced several short "exemplary novels," intended as cautionary tales, in an attempt to imitate England's first woman writer to earn a living with her craft, Aphra BEHN. Her written comments

indicate that by 1719, she was no longer in the marriage she described as "unfortunate." In later letters, she indicated that her husband and father had both died prior to 1730 and she referred to two children, neither of whom were fathered by her husband. The older child may have been fathered by Richard Savage, a writer friend of Samuel JOHNSON, and the other by William Hatchett, with whom she cohabitated for about 20 years.

Haywood focused on her career, enjoying multiple reprintings of her books, released in a collected edition in 1725 that included the popular *Fantomina: Or, Love in a Maze*. In 1733 she collaborated with Hatchett on a comic opera version of Henry FIELDING's popular drama, *Tragedy of Tragedies*, renamed *Tom Thumb the Great*, which was well received. She edited the periodical *The Female Spectator* for two years in the mid 1740s, and published literally dozens of novels, some of which fell into the category of ROMAN À CLEF. Judged a "scandal monger" by many, she imitated Mary de la Rivière MANLEY, especially in two of her popular revelations, *Memoirs of a Certain Island Adjacent to the Kingdom of Utopia* and *The Secret History of the Present Intrigues of the Court of Caramania*. Despite later low judgments of her work, she collaborated with arguably the 18th-century writer most important in the development of the novel, Daniel DEFOE, to publish *The Life of Mr. Duncan Campbell* (1720). Perhaps because of her didacticism, the great essayists and critics Alexander Pope and Jonathan SWIFT both insulted her in print, with Pope terming her in his *Dunciad* "the libelous Novelist" and Swift labeling her a "stupid, infamous, scribbling woman." Sir Walter SCOTT later referenced her book *The History of Jemmy and Jenny Jessamy* (1753) in his novel *OLD MORTALITY* (1816) by having one of his characters praise its "pathos." His reference was satirical, as he wrote in his *Memoirs*, "The whole Jemmy and Jenny Jessamy tribe I abhorred."

Despite critical opinion, Haywood published more than 80 works, including drama, poetry, fiction, essays, and conduct books. FEMINIST CRITICS of the 20th century treated her more kindly as she was rediscovered as one of the early women writers in the English language. Her engagement in activities such as a PARODY of Samuel RICHARDSON's *PAMELA*, titled *Anti-Pamela, or Feigned*

Innocence Detected, in a Series of Syrena's Adventures, aligned her with Henry FIELDING, whose *Shamela* (1741), also a parody of *Pamela*, marked the beginning of his novel-writing career. Traditional criticism of her preachy approach as merely a mask to allow inclusion of highly erotic written material was later characterized as a patriarchal judgment, one seldom applied to male writers using the same approach. The fact that Haywood had to defend herself against criticism by both female and male readers for writing approaches accepted in works by men, helps to neutralize criticism of her subject matter and approach. Paula R. Backscheider writes that both of her "anthologized fictions contain the explicitly erotic writing that earned Haywood the title 'Great Arbitress of Passion, or, less flattering, 'purveyor of' the luscious style.'" Both, however, also demonstrate Haywood's creative strengths and her serious treatment of the sex-gender and the class systems." That critic goes so far as to claim that Haywood may have done more to "set the course of the English novel" than anyone else writing in the early 1700s. Her works again became available in print and electronic format in the latter half of the 20th century.

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HEADLONG HALL THOMAS LOVE PEACOCK (1816) Thomas Love PEACOCK published his first novel, *Headlong Hall*, anonymously, reflecting in it his dislike of progress and all of its "new-fangled" ideas. In what would become a regular approach for Peacock, *Headlong Hall* presents a SATIRIC discussion in Platonic symposium form among a group of guests, each symbolic of a particular personality or character type. Their host, Squire Headlong, invites his acquaintances to pay him a Christmas visit for good food and

good conversation, which varies in emphasis from cultural to philosophical to scientific. The debate, ironic in its detachment from reality, reflects Peacock's stronger affinity for books than for people. He seems to satirize his own self-imposed isolation, in which he preferred interacting with the written word to interacting with his fellow humans. Peacock likely understood the dangers in such a life, which could lead to devotion to abstract ideals. Such ideals could prove useless when one was forced to embrace the reality of everyday living and the cultural expectations that colored real-world activities.

Peacock's belief in free intellect undercuts the dogma voiced by his major characters. They include Mr. Foster, the perfectionist; Mr. Escot, who believes in the deterioration of life, as he knows it; Mr. Jenkison, who supports the norm, or status quo; and Reverend Doctor Gaster, who, as his name suggests, appreciates gastronomics more than economics, evidenced by the fact that he presents a treatise on the proper approach to turkey stuffing. The "ice is broken," the narrator states, by a discussion of "the various knotty points of meteorology." Mr. Escot voices some of Peacock's own beliefs when he states that the improvements to society noted by his colleagues "appear to me so many links in the great chain of corruption, which will soon fetter the whole human race."

The aptly named Dr. Cranium, a phrenologist, and his daughter Cephalis join the group later, as does a landscape gardener named Mr. Miletstone and Mr. Panscope, the polymath. Escot's affection for Cephalis is obvious to all, and the narrator remarks that Escot could imagine "one change for the better." His love for her lifts him above the gloom "even in this terrestrial theatre of universal deterioration." While he had previously attempted to romance Cephalis, he made the grave error of laughing at one of her father's "craniological dissertation[s]," incurring his wrath.

Peacock does not support any of these characters' individual philosophical approaches in isolation, but rather demonstrates the irrationality that often accompanied support of pure doctrine. He inserts an absurd comparison of the dancing of "savage" Indians to that of the "magnificent beau," in an attempt to determine which activity is more justifiable as a survival act.

Eventually an assortment of musicians, poets, and single young daughters are added to the mix, orbiting around the debate over civilization and its need for progress. Peacock peppers the discussion with allusions to classical ideals, supported by occasional Greek phrases, a reflection of his leisurely training in the classics. The characters also support philosophies of more contemporary figures, including English philosopher, essayist, critic, and novelist William GODWIN, French philosopher and essayist Rousseau, English economist Thomas Malthus, and English poet Percy Bysshe Shelley. They mostly frame Foster's arguments, and his rational optimism generally wins the debate. A close friend of Shelley, Peacock gives a nod to his great poetic talent, a talent that Peacock himself admitted he lacked. The esoteric character conversation is enlivened by explosions and comic near-death experiences and concludes with Headlong bargaining marriage agreements for four different gentlemen, including him. That conclusion reminds readers that the demands of reality can be counted upon to shatter the façade of idealistic dogma.

Peacock's approach echoes that of Tobias SMOLLETT, who constructed characters representing the various "humours" that marked individuals as having particular types of personalities. *Headlong Hall* prefigures Peacock's future works, which not only continued the debate premise but also included characters based on real-life figures in the ROMAN À CLEF style. As his intellectual works regained an audience at the end of the 20th century, *Headlong Hall* became available as an electronic text.

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HEART OF MIDLOTHIAN, THE SIR WALTER SCOTT (1818) The second series in Sir Walter SCOTT's *Tales of My Landlord* was to consist of one short tale and one novel, *The Heart of Midlothian*. The final product consisted only of the novel and was issued in four volumes, for which Scott's publisher,

Constable, agreed to pay him £5,000 and publish 10,000 copies. It has been judged the best of all Scott's books, due to his fine characterization of its protagonist, Jeanie Deans. Scott based Deans on the real-life Helen Walker, a Dumfries-shire woman who in 1738 walked to London to petition for her sister's release from prison. Scott had received correspondence from a Mrs. Goldie, wife of the Commissary of Dumfries; she described having met Walker. Then in her 70s or 80s, she still supported herself by knitting feet into stockings. Mrs. Goldie died before Scott could talk with her about the experience, but her daughter supplied additional information. Scott printed their letters in later editions of the book. *Heart of Midlothian* was the nickname for the Tolbooth, an infamous Edinburgh prison; during its demolition, Scott had brought some of its stones and fittings to be used in the construction of his country house, Abbotsford. Scott follows his usual pattern in basing the novel on a historic event, opening it in 1736 with the Porteous Riots.

Prison guard captain John Porteous had fired into a Scottish crowd gathered to watch the hanging of a robber named Wilson. Porteous was convicted of murder and sentenced to hang, but on the day scheduled for his execution received a pardon, so angering the populace that they revolted. Led by an associate of Wilson named George Robertson, who dressed in women's clothing as a disguise, a crowd stormed the Tolbooth, kidnapping Porteous and demanding revenge. Unbeknownst to the crowd, Robertson had little interest in Porteous. He had only wanted their help to break through the prison gates to rescue his love, Effie Deans, accused of killing her illegitimate baby. His personal rescue attempt fails and, despite his disguise, Robertson is recognized by a prison informer, the aptly named Ratcliffe. He is forced to hide from authorities.

In the meantime, the crowd hangs Porteous in the Grass-market, the center of many public executions. A young minister named Reuben Butler, forced by the crowd to attend Porteous just prior to his death, witnesses the violence. The frail Butler had grown up a part of the Deans family and loved them dearly. Both the Butlers and the Deans had been tenants on land belonging to the Laird of Dumbiedikes. Because of the support of David Deans and his daughter, Jeannie,

Reuben had decided to attend the university and study for the ministry. Reuben hoped to marry the sturdy, dependable, and religious Presbyterian Jeannie. Jeannie's half-sister Effie had always been a shy and sweet girl, and David was horrified by her imprisonment. While her hardworking widowed father had at last made a comfortable life for his family, Effie's situation saddened him to the point of immobility. The local magistrate, sketched as a fair and reasonable man by Scott, detains Butler for a time for questioning but eventually frees him.

Butler receives a message from a stranger who asks him to give it to Jeannie. The message requests her to meet with Robertson, now in hiding for his crime. He asks Jeannie to swear that Effie had confided in her regarding the pregnancy before the baby's birth, explaining that would mitigate the charges of infanticide. In reality, Effie had never shared information about the pregnancy, and Jeannie's code of ethics will not allow her to commit perjury in court, even to save her beloved sister's life. She remarks to her father, "We are cruelly sted between God's laws and man's laws—What will we do?—What can we do?"

The child's body had never been discovered, and Effie seems doomed to die. The night before the trial, Jeannie visits the Heart of Midlothian to comfort Effie, who adamantly refuses to testify as to Robertson's paternity of the infant. She preferred to sacrifice herself, especially when she heard of Robertson's gallant attempt to rescue her. She faints when she learns her child's body has never been discovered and begs Jeannie to testify in her favor, but Jeannie again refuses.

During the trial, Effie calls out to Jeannie to testify, but Jeannie will not bear false witness, causing their father to faint in the courtroom. Even though Effie is condemned to death, Jeannie remains determined to find an honest way to free her. Learning that a criminal could be granted a pardon by the king, Jeannie decides to travel to London to make her request. She leaves her ill father with a relative and explains her plan to Effie, who forgives Jeannie for not testifying. Jeannie takes her leave of Butler, who, already ill and anxious, pleads with her to marry him, vowing to protect her on her mission. She asks him instead to remain behind to care for her father. He reluctantly agrees and gives her a letter to the duke

of Argyle, a powerful figure who owed an obligation to his grandfather. Jeannie walked barefoot for miles through Scotland but bought some shoes in England to avoid curious stares. As she came closer to London, she was offered rides in various wagons and carts.

When Jeannie reached London, the letter gained her admission to see the duke. Supporting Scott's emphasis on the conflict between justice and morality of his era, the duke tells Jeannie, "It seems contrary to the genius of British law [. . .] to take that for granted which is not proved, or to punish with death for a crime, which, for aught the prosecutor has been able to show, may not have been committed at all." Following their audience, the duke took measures to help Jeannie, including gaining her a meeting with Queen Caroline. The queen hesitates to help a Scot due to the country's history of rebellion against England but at last agrees as she recognizes Jeannie's high moral character. Effie receives her royal pardon but is banished for 14 years from Scotland. Jeannie accepts transport in the duke of Argyle's carriage to the Isle of Roseneath, where her ill father waits to see her. Her father explains he had added his personal banishment of Effie to the royal order and sent her away with her outlaw lover, vowing never to think of her again.

The devoted Butler marries Jeannie as he receives a parish appointment at Roseneath by the duke. They learn that Gypsies had stolen Effie's baby, who everyone believed was dead. When Jeannie meets later with Effie and Robertson, now recognized correctly as the wealthy George Staunton, she cannot conceal her feelings for him, shrinking away "with a feeling of internal abhorrence." Scott demonstrates that while Jeannie remains devoted to her sister, her actions had not been intended to help Staunton in any way. She is dismayed that Effie has married Staunton following his reform. George Staunton proves an upright member of society, and the sisters reunite. The novel concludes on a melodramatic tone, with the death of Staunton and with Effie, now Lady Staunton, being driven almost mad. Jeannie again cares for her sister, and some of her acquaintances at last learn of her relationship to the Stauntons, and the truth behind their past.

The novel retains a serious tone, with little comic relief. Critics believe it could have been further

strengthened had it concluded with the pardoning of Effie. One of its most distinctive features for its era was the focus on a lower-class woman as protagonist. However, unsatisfied with his noble portrait of Jeannie, Scott felt he had to add the more melodramatic ending. In his third series he would include *The BRIDE OF LAM-MERMOOR* (1819), taking readers deeper into a more pure and unrelieved tragedy. His darker tone during those two works may have been due to chronic pain he experienced or to his having exhausted the Scottish historical topics he wanted to research and convert to fiction. Scott's production of his series earned him universal popularity as well as respectability for the novel, a genre despised as low literature only a few years previously. *The Heart of Midlothian* thus played a crucial role in the development of the novel as literature.

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HEIR OF REDCLYFFE, THE CHARLOTTE M. YONGE (1853) Supposedly, Charlotte M. YONGE was challenged by a friend to write a story about a hero with a flaw requiring reform who does not triumph through strength or talent, but rather proves his heroism through forbearance and forgiveness. She accepted her friend's idea and produced in *The Heir of Redclyffe* one of her era's most popular novels, enjoying 17 editions in 15 years, easily rivaling works by Charles DICKENS and William Makepeace THACKERAY. Rather than adopting the traditional approach to romance and shaping a plot around a protagonist less privileged than his antagonist, Yonge created equally well-placed cousins in her main characters, Guy Morville, an orphan since infancy, and his cousin Philip Morville. Philip is the son of Archdeacon Morville, who is brother to Mrs. Edmonstone, wife of Guy's guardian. Guy is destined to inherit Redclyffe before Philip, and both represent feuding branches of the Morville family. Both have dark aspects to their personalities, but only Guy battles to overcome his, a temptation to gamble. Guy's grandfather "had such a

dread of his going wrong" that he controlled Guy with strict discipline and isolation from others.

Additional characters populate the novel, including Charles, crippled due to a hip problem; Laura, Charlotte, and Amabel, or Amy, Edmonstone; Mr. and Mrs. Edmonstone; and Guy's ne'er-do-well but lovable uncle. Guy loves Amy but will be separated from her due to an unjust accusation by Philip. In an early scene, that disaster is foreshadowed as Philip accidentally breaks the stem from a camellia that Amy brings to the house. She has bragged of its perfect white blossom, and readers understand the flower and its suggestion of purity and innocence represents Amy herself. While Philip does not destroy the bloom, he does damage its support system, predicting his future effect on Amy and Guy. In the opening scene, the young characters discuss the fact that Mr. Edmonstone has agreed to serve as guardian to Sir Guy Morville's grandson upon the old man's death. They provide plot exposition, remarking on the presence of a Redclyffe ghost that was purportedly a murder victim at the mansion. Mrs. Edmonstone states the Redclyffes were always feared, considered a fiery violent group, with the enmity between brothers perpetuated through many generations.

When Edmonstone first met Guy as a child, he annoyed him by perpetual activity and a continuous whistle, reflecting "buoyant spirits" that his grandfather felt needed checking to avoid his maturing into a hot-head as his father had been. Guy and Edmonstone later discuss Philip, who remains quite friendly toward Guy, despite the mythology of family enmity. Edmonstone explains to Guy that Philip, now Captain Morville, gave up his inheritance, including the family estate of Stylehurst, to his two sisters, forgoing an Oxford education to take a military commission instead. His statements help to establish Philip's high moral character. Guy also elicits favor when he asks Mrs. Edmonstone to treat him as she would her own son, correcting his wrongs. Despite Philip's open goodwill toward his cousin, he insinuates that he believes young Guy will one day "go wrong," laying the framework for his later betrayal. Only Charles eventually can discern Philip's true manipulative character. As the action builds to Guy's conflict, Mrs. Edmonstone admonishes him to always face temptation, battling it from within and upholding

his moral duty to himself and others, as she encourages him to continue his reading and education. She also supports Philip as a fine young man whose books have helped him tolerate the loneliness caused by his older sisters' marriages. Guy's continued flashes of temper bother the young Edmonstones.

The narrator reveals that in telling Guy of his father's sins, old Sir Guy all but set him on the path of wickedness, as if he suffered from the need to fulfill his grandfather's prophecy of tragedy despite his sunny disposition. The Edmonstones continue to like Guy and all encourage him when he departs for Oxford. Guy makes a friend in young Wellwood, whose seafaring father had been killed in a duel with Old Sir Guy. Mrs. Edmonstone continues to champion her husband's ward, telling her family, "Never had anyone a greater capacity for happiness than Guy." In further action, Philip declares his love for Laura in fear that Guy might do so first. Her genuine attachment to Philip allays his fear that her family might not accept him, despite their friendliness, due to his low financial station. The romantic themes are advanced as Edmonstone's friend, Lady Eveleen, has designs on Captain Morville, but quickly the plot turns with the appearance of Guy's uncle, Sebastian Bach Dixon. Dixon, a musician, has lived in America for some time and returns with debts to pay. He convinces Guy to loan him money, and chaos follows.

When Edmonstone questions Guy's lack of money, Philip, seeing his chance to get rid of Guy, accuses his cousin of gambling. Edmonstone assumes the wicked family ways have gripped Guy, and he sends him away, leaving a heartbroken Amy. During a protracted absence, Guy again gains the favor of his adopted family and marries Amy. His patience and good character seem rewarded, but the novel does not conclude at that point. When the young couple travel to Italy, they find Philip on the verge of death due to illness. Guy determines to nurse him back to health, despite Philip's past treachery, and the family curse is broken, with redemption offered all around. However, in a bittersweet conclusion, Guy dies, ironically having contracted Philip's fever, as if the emotional disease the two had shared has materialized. He leaves behind a pregnant Amy, who gives birth to a girl; as a female,

she cannot inherit Redclyffe before any male progeny. Thus, Philip becomes the heir to Redclyffe after all.

Amy finds comfort in the memory of her bright, happy husband, such a contrast to the constantly worried Philip as he adopts his title and responsibilities. Charles also celebrates Guy's contribution to his own life, one much more fulfilled for Guy's positive influence. Philip and Laura marry, and to all onlookers appear the happy couple. Philip is seen as prosperous and honored, but in reality, lives a "harassed anxious" existence with "little repose or relief." The fact that the spoils that have fallen to Philip are "nothing but a burden" to him stands as a cautionary tale to readers. While Philip experiences redemption, it comes with a price for both himself and his loved ones.

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HE KNEW HE WAS RIGHT ANTHONY TROLLOPE (1869) Anthony TROLLOPE first began work on *He Knew He Was Right* at the end of 1867, following in that same year the publication of *The LAST CHRONICLE OF BARSET*, the final entry in the series that had won him fame and critical acclaim. Also in 1867 Trollope published what later critics judged his best short novel, *The Claverings*. In the 12 years since introducing readers to the world of Barsestshire, Trollope had published 19 novels along with numerous short stories, sketches, essays, and travel pieces. He had become an institution in the world of fiction.

At that point in his career, feeling assured of success, he at last left the post office where he had worked for over 30 years and became editor of *St. Paul's Magazine*. Its owner, James Virtue, purchased Trollope's novel *PHINEAS FINN* to serialize in the magazine, then paid Trollope the most money he had ever received in advance for his next novel. The lengthy *He Knew He Was Right* was serialized from October 1868 through May 1869. Virtue and Company publishers had planned a 32-weekly-part issue but went bankrupt in

early 1869, necessitating that a different company print the final three parts, still under the *Virtue* name. That misfortune was compounded by the lukewarm critical reception of the book.

Later critics suggested the lack of popular and critical success may have in part been due to Trollope's prodigious output; critics had grown tired of dealing with his multiple books per year, and the public missed the Barset crowd with which they had grown so familiar. It disappointed his faithful readers by varying from his traditional output but did not vary enough to attract new readers. Only novelist and critic Henry JAMES recognized the quality in the novel that later critics emphasized.

Like all Trollope's works, the plot of *He Knew He Was Right* moves at a snail's pace. That proved crucial to framing the gradual decline into a paralyzing insanity of its protagonist, Louis Trevelyan. Educated and from a privileged background, Trevelyan marries Emily Rowley, who comes from a large family of eight daughters headed by a colonial administrator, Sir Marmaduke Rowley. In one of several subplots, Emily's sister, Nora, will fall in love with Trevelyan's friend Hugh Stanbury, although she is courted by the wealthy and well-placed Mr. Charles Glascock. At first a seemingly traditional Victorian woman, Nora cautions Emily against refusing to "obey" Trevelyan, who makes demands that Emily defines as a "gross insult." As her sister, Nora knows Emily is truly upset: "As she spoke the fire flashed from her eye, and the bright red colour of her cheek told a tale of her anger." However, Trollope allows Nora to undergo a change in attitude. While Emily is doomed to suffer a terrible marriage, Nora will eventually throw over convention and make a solid love match.

As part of Trollope's focus on "the woman question," the debate over women's proper social roles, Nora intellectually chooses first what promises to be a loveless but ambitious union. Additional characters drawing attention to a woman's place in Victorian society include Aunt Stanbury and Wallachia Petrie, both spinsters enjoying the power and freedom that lack of a spouse affords them. Although they share the basic single lifestyle, the two women represent foils. While Aunt Stanbury retains control over an inherited fortune

against threats of other family members, she does not support militant feminism. She finds suffragettes offensive in their demand that women vote and enter traditionally male vocations, and she judges increasingly open female interaction with males as a sign that women "are very far gone on the road to the devil." However, her own independent lifestyle makes difficult her judgment of other women who desire the same. Wallachia contrasts with Aunt Stanbury in her outspoken and overt feminism. In Trollope's hands, she becomes a strident caricature, one of several he would include in his fiction. Supposedly she is based on the real American feminist Kate Field, whom Trollope met in Italy in 1860 while visiting his brother Adolphus, a popular person in a Florentine social circle that included Robert and Elizabeth Barrett BROWNING, also supporters of women's rights. Field and Trollope developed an affection, despite their differences. When Field later playfully accused Trollope of injecting her as a buffoon into his novel, he responded that he had never said Kate resembled Wallachia. He had merely said that their attitudes were the same and that Wallachia was "only absurd in her mode of expressing them." Despite his negative attitudes toward feminists, Trollope reveals his sympathy for women held hostage by an obviously patriarchal system. Both Emily and Nora mention that women are little better socially situated than dogs.

Raised in the Mandarin Islands, Emily is somewhat more independent than her English sisters. While Emily conducts herself with integrity, Trevelyan becomes suspicious of her interactions with members of their high society circle, in particular one Colonel Osborne. A longtime friend of Sir Marmaduke, Osborne has a reputation as a womanizer, and Trevelyan forbids Emily to receive him in their home. After making his demand, he recalled someone telling him "that no man should look for a wife from among the tropics, the women educated amidst the languors of those sunny climes rarely came to possess those high ideas of conjugal duty and feminine truth which a man should regard as the first requisites of a good wife." His Othello-like descent is clearly one lacking motivation, the suggestion being that for all of Trevelyan's distinction and privilege, his character proves weak.

Emily dotes on their son and decides the family is worth preserving, so she agrees to what seems a ridiculous demand, even though it embarrasses her with an old family friend. Seemingly convinced by Emily's good faith, Trevelyan at first relents, allowing Osborne back into their home, then becomes more possessive than before, again forbidding Emily's reception of him. As his obsession increases, Emily confronts him, declaring that she cannot promise to never see Osborne. Trollope emphasizes women's victimization by society, suggesting the great harm that will be done to Emily's reputation should Trevelyan persist in his accusations. Emily's upright character allows her to adhere to the law's demand that she obey her husband, but she cannot submit to his spiritual abuse. Unbending, Trevelyan succeeds in driving her to a separation.

The next portion of the novel reveals just how far Trevelyan's jealousy has transported him. Convinced of Emily's adultery, he hires a private detective and places his wife under constant surveillance. In a move both pitiful and chilling, Trevelyan eventually kidnaps his son and takes him to Italy. There, ironically framed by some of the most beautiful scenery in the world and surrounded by warmth and the sun's healing light, Trevelyan's moods darken as he is gripped by a cold madness. The ever-faithful Emily rescues him, locating Trevelyan and her son and bringing them back to England. Almost too far gone for redemption, Trevelyan lies dying when Emily begs him for a sign that he did acknowledge her innocence. She places two fingers on his lips and asks him to kiss them. For a moment she fears he will not comply: "She had time to think that were she once to withdraw her hand, she would be condemned for ever;—and that it must be withdrawn. But at length the lips moved, and with struggling ear she could hear the sound of the tongue within, and the verdict of the dying man had been in her favour." In an ironic turn, Trollope adopts the act of the kiss, often planted on a hero's cheek as an accusation of guilt, to indicate innocence. The narrator does not equivocate over the results of Trevelyan's misguided act, referring to "the evil that he had done" to a "woman whom he had so cruelly misused." The novel concludes not on a happy note, but at least looks

toward the future for several of its many characters, most especially Nora and Hugh, who decide to marry.

P. D. Edwards suggests that Trollope may have found inspiration for his plot in an 1866 *Spectator* article titled "Madness in Novels." Its writer mourned "the inability of a novelist such as Mrs. Henry WOOD to 'paint jealousy in its extreme forms' without resorting to sensationalism," adding that she lacked "the power to create Othello, or the art to paint, as [William Makepeace] THACKERAY or Trollope might have done, the morbid passion in its naturalistic nineteenth-century dress." For whatever reason, Trollope accepted that challenge. He fashioned Trevelyan's mental dissolution with a psychological perspective that avoids suggestions of imbecility. In addition, by making so much at stake for Emily based on her husband's insanity, Trollope assured acceptance on his reader's part of the mental illness. He also avoids placing the traditional marriage relationship at risk as a popular institution by guiding additional couples in the novel to embrace marriage, despite its clearly damaging effects to Emily. While not Trollope's most popular novel, *He Knew He Was Right* remains a ready topic for study in academia and in demand by Trollope aficionados.

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HENRIETTA TEMPLE BENJAMIN DISRAELI (1837) Later to become famous for his *THESES NOVELS*, Benjamin DISRAELI used the popularity of *SILVER-FORK FICTION* to produce a *ROMANCE* in *Henrietta Temple*. While the plot did emphasize the pressures placed on individuals by society to marry well, that is not its major focus. Instead, it produces a bittersweet tale of romantic confusion where all comes out well in the end. The novel moved beyond Disraeli's melodramatic excesses first displayed in the anonymously published

Vivian Grey (1826), but it did not come close to the quality of his later works. He based the novel on his own affair with Lady Henrietta Sykes, important to literature historians, with Ferdinand's poverty and ambition reflecting his own.

The poor Henrietta Temple is engaged to Ferdinand Armine, also from a poverty-stricken, although noble, family. While Ferdinand sincerely loves Henrietta, he has felt driven also to engage himself to a wealthy cousin, Katherine Grandison. The situation produces an often-quoted phrase from the novel, in connection with Disraeli: "Debt is the prolific mother of folly and crime." When Henrietta discovers Ferdinand's double engagement, she abandons him to move from England to Italy. While Ferdinand is not without scruples, Disraeli yet moralizes on his portrait. However, he basically presents the situation as a problem needing a solution. The simple story proves successful, as Disraeli makes no demand on society to "fix" the relationships but leaves that to his characters. His novel, like most society plots, accepts the world as a place where love may be seen as one more commodity, where people want simply to advance their lives through material and emotional gain. It represents more of an 18th-century portrayal, incorporating a real character, Lady Bellair, who had actually had her portrait painted by Sir Joshua Reynolds and knew Dr. Samuel JOHNSON. Disraeli offered a detached approach concealed by an enthusiastic and attractive style, never allowing his tone to become overly serious and shaping his male protagonist as a good-natured, if completely self-centered, man. He disregards what other writers of his day termed nature to create an artificial dialogue and improbable plot meant only to entertain.

Her heart broken, Henrietta bows to her father's pressure and becomes engaged to the wealthy Lord Monfort. Katherine, in the meantime, has released Ferdinand from his commitment to her and works with Count Mirabel to help Ferdinand mend his relationship with Henrietta, actions supported by the novel's line, "Time is the Great Physician." When Ferdinand encounters Henrietta again, his passion for her is renewed, while Katherine feels drawn to Lord Monfort, whom she marries. Henrietta conveniently inherits a fortune and chooses to help Ferdinand financially.

Disraeli's novel came during a decade that lacked superior fiction. However, it helped the future politician and novelist hone his craft, something silver-fork fiction also did for Disraeli's contemporary Edward BULWER-LYTTON. The novel remains important only in moving Disraeli's fiction closer to the important contributions to the development of the novel that it would make in the next decade.

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HENTY, G(EORGE) A(LFRED) (1832–1902) Born near Cambridge, with a father who was a stockbroker, G. A. Henty finished Westminster School to attend Cambridge University and participate in sports, serve in the Crimean War, and become a war correspondent during later conflicts. He observed Garibaldi in Italy and the Franco-Prussian War from the vantage point of Paris. Additional adventures included his attending the opening of the Suez Canal and travels with the Prince of Wales, later to be crowned Edward VII. Henty's military and journalistic backgrounds figured prominently in most of more than 100 stories and novels he wrote for boys as CHILDREN'S LITERATURE. Supposedly, he began his career telling stories to his children and was urged by a friend to commit them to paper. His heroes participated in various types of adventures, sailing the seven seas, prospecting for gold, and fighting wars against evil dictatorial regimes. Nicknamed the "Prince of Story Tellers" and "The Boy's Own Historian," he published as many as three novels per year, all of which focused on some aspect of British history, and all popular in the United States as well as England. His best-known work included *The Young Bugler* (1880), *UNDER DRAKE'S FLAG* (1883), *The Lion of the North* (1885), *With Clive in India* (1884), and *With the Allies in Peking* (1904). Like most Victorian literature for young male readers, Henty's novels emphasized male camaraderie and virtue. Although scrupulously accurate in detail, the

novels seemed too “Christian” for some critics. Highly idealistic in their portrayal of Great Britain, they caused journalists, including H. G. WELLS, to question the validity of such jingoistic patriotism. While later popular mainly as artifacts of their time, a number of the novels remain available as electronic text.

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HEWLETT, MAURICE (HENRY) (1861–1923) Born in Weybridge, Surrey, in 1861, Maurice Hewlett was the oldest in the family of Henry G. Hewlett, keeper of the royal land-revenue records. As a child, he attended the Sevenoaks grammar school, the Palace School, and matriculated to the International College in Spring Grove, Isleworth. He studied law and received a call to the bar, but elected never to practice, although he did join his cousin’s law office in 1878. He delayed marriage until 1888, and he and his wife, Hilda Beatrice Herbert, had two children. In 1896, he assumed his father’s post and remained keeper of the royal land-revenue records until 1900, while also lecturing on medieval art at South Kensington University. His first novel, a medieval romance titled *The FOREST LOVERS* (1898), secured his reputation as an author, and he decided to continue a lifelong love of writing. He published two additional romances, *Richard Yea and Nay* (1900) and *The Queen’s Quair* (1904). T. E. Lawrence (Lawrence of Arabia) especially enjoyed *Richard Yea and Nay*, which featured “Richard Couer de Lion” (Richard the Lion-Hearted); Lawrence told his family that he read the book nine times.

Hewlett diverged from his historical fiction to publish a trilogy of his own times, *Halfway House* (1908), *Open Country* (1909), and *Rest Harrow* (1910), featuring a homeless scholar named John Maxwell Senhouse as protagonist. He followed his novels with the lengthy narrative poem *The Song of the Plow* (1916), a socially conscious work focused on the abuses of the agricultural worker. He also published several essay volumes and died in 1923. His works are available in hard copy

and in original form in several rare book collections, including the Beinecke Rare Book and Manuscript Library, Yale University, and at Cornell University. Some also exist in electronic format.

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n.a. Maurice Hewlett, author of “*The forest lovers*.” “*Little novels of Italy*,” “*The life and death of Richard Yea and Nay*,” etc. A sketch of his career and some reviews of his books. New York: Macmillan, 1907.

HICHENS, ROBERT (SMYTHE) (1864–1950) Best known for his novel *The GREEN CARNATION* (1895), Robert Hitchens was the eldest child of a rector father who served near Canterbury. His early music studies led him to consider a career in piano and organ. He decided to enroll in studies at Bristol and the Royal College, London, to help determine whether he had the necessary talent. After deciding that he did not, Hitchens became a journalist, describing his experiences in his later novel, *Felix* (1902). His writing of music and lyrics supplied a steady lifelong income, and he eventually succeeded George Bernard Shaw as music critic for *The World*. Toward the end of his life, Hitchens lived for a time in Sicily, moving into a Trappist monastery for several weeks. Of his 66 books, none would surpass *The Green Carnation* in popularity. A SATIRE based on the relationship of famous writer and wit OSCAR WILDE and his partner, Lord Alfred Douglas, the novel was published anonymously, but when Wilde and Douglas discovered the author’s identity, they congratulated him on a fine satire. Publishers withdrew the book during Wilde’s later sex scandal and trial, but it regained popularity in later decades. It remains readily available as an excellent example of a ROMAN À CLEF, or novel with a key.

HILLINGDON HALL R. S. SURTEES (1845) Robert Smith SURTEES became the most popular of the “squire novelists” with his series featuring the inexperienced fox-hunting enthusiast and London grocer John Jorrock. Made famous first in *Jorrock’s Jaunts and Jollities*

and later in its sequel, *HANDLEY CROSS* (1843), Jorrock made his final appearance in *HILLINGDON HALL* (1845), published first as a series, which focuses on his life after retirement. Totally inept, Jorrock indulges in experimentation with scientific applications in this novel, which strengthens the humor in Jorrock's trademark struggles to succeed in an unfair world. Once committed to an asylum, certified insane by his social-climbing wife, but then released due to the confusion of the legal system, Jorrock represents the ultimate survivor, a user of systems who pays little attention to law when dealing in horse trading and other methods of commerce. Surtees' use of the horse-trading theme throughout the Jorrock series supports his cynical tone toward human dealings with one another in what amounts to a type of social barter system. That the undeserving Jorrock consistently profits by corrupt activities should not be funny, but it is, due to what Tim Congdon terms the "audacity of the fraud." Readers end up admiring in Jorrock what they would attack in a real person who dealt with them as Jorrock does with his fellow humans.

In *Hillingdon Hall*, Jorrock moves from master of the hunt into politics, absurdly becoming a justice of the peace. Readers of the previous novel will recall James Pigg, Jorrock's former huntsman, who is delighted to return to Jorrock's household, where he consistently counters Jorrock's schemes. The normal Jorrock hijinks occur, leading not to disaster, but rather to the promise of election to Parliament. The novel proves autobiographical for Surtees, a politician who features the push for CORN LAWS in the novel, criticizing the Anti-Corn Law League. As a prosperous landowner and investor, Surtees' satirizing the Corn Laws remains understandable, but in doing so, he also masterfully satirizes Parliament. Jorrock must campaign against one Marquis of Bray, who represents the dukes of Donkeytown in a pitting of the faux gentleman farmer against the aristocracy. Some feel Surtees overextended the satire, attacking the belief in an industrial age that country living was somehow more pure than that of the city. This occurs when Jorrock's own estate manager, Joshua Sneakington, defrauds him. Jorrock understands then that the country harbors "as big thieves" as London.

Surtees also emphasizes the need for protection of land rights, although he remains skeptical about the lawyers appointed to do so. However, he softens in his approach to his culture by including a marriage between a landowner and a commoner, emphasizing that barter can successfully occur in the abstract as well as in the material. During an era marked by the ideology of *laissez-faire*, Surtees produces self-reliant characters always alert to the possibility of fraud, unafraid to perpetrate it themselves in what generally amounts to an innocent manner. Such soft fraud proves equivalent to the ubiquitous white lie, perceived by readers who practice that usage themselves as necessary for character survival in the Jorrock tales.

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HISTORICAL FICTION As with other categorizations of fiction, historical fiction may be difficult to define. While everyone agrees it exists, not everyone can agree on its aspects. Simply stating that historical fiction tells a story set in the past can cause confusion over whose past is indicated, that of the author, the reader, or the narrator. Some choose an arbitrary number of years that must have passed since the era during which an historical is set, such as 50 years. Others qualify it according to its author, who must not have lived during the period that is the novel's subject, so that one must gain the necessary knowledge of the era through research, rather than experience. But how much of that research should be included before it overshadows the fictional plot? Still others focus on the style of the novel, including alternative histories, pseudo histories, and fantasy histories, the last categorization begging the question of how much fiction may a book contain before it is considered FANTASY. One clear quality of successful historical fiction is that it shapes characters in plots set in the past that transcend time to offer readers a knowledge or awareness applicable to their own time and situation.

While not all readers and critics may agree to the definition of historical fiction, most will agree that it remains an enduring approach to novel writing, one that continues to remain popular with the reading public. An early example includes Daniel DEFOE'S *A JOURNAL OF THE PLAGUE YEAR* (1722), an account of the Great Plague of 1664–65, as reported by a supposed eyewitness. Nineteenth-century examples of historical fiction include several novels by Sir Walter SCOTT, said to have more or less invented the modern historical novel. His most popular was *IVANHOE* (1819), set in medieval times, an era also appreciated by Maurice HEWLETT, as evidenced in his romance *The FOREST LOVERS* (1898). Edward BULWER-LYTTON, a historian as well as novelist, applied his fascination with Roman times to his novels *The LAST DAYS OF POMPEII* (1834) and *RIENZI: THE LAST OF THE TRIBUNES* (1835). Wars and insurgence supplied settings for novelist Anna Maria Porter, whose *The HUNGARIAN BROTHERS* (1807) occurred during the French Revolution, a war that also acted as setting for Charles DICKENS'S *A TALE OF TWO CITIES* (1859), while Henry KINGSLEY'S *RAVENSHOE* (1861) is set during the Crimean War, and Robert Louis STEVENSON chose the period following the 1745 Scottish Rebellion for *The MASTER OF BALLANTRAE* (1889). CHILDREN'S LITERATURE also produced historical fiction, such as Kingsley's *WESTWARD HO!* (1855), which features England's victory over Spain during the time of the Inquisition.

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HISTORY OF HENRY ESMOND, THE WILLIAM MAKEPEACE THACKERAY (1852)

William Makepeace THACKERAY achieved his goal of making history familiar to his readers in *The History of Henry Esmond*. He established a model for HISTORICAL

FICTION, using true occurrence as the basis of his novel in a way never done before. While others had incorporated historical events into their fiction, Thackeray constructed his novel in such a way that it depended on the events. Framed by the final days of Stuart rule, the plot introduces a young intelligent boy named Henry Esmond, maturing in Castlewood House, a structure symbolically filled with secret passageways. But this is no GOTHIC NOVEL, as Henry is familiar with each mysterious corner of the house, representing the self-knowledge and realization that will become crucial to his development. A supposed orphan, his search for self-identity can represent that of every human unsure of his or her place in the world. His ability to shape his own identity independent of outside forces allows Thackeray to suggest that individuals can find fulfillment on their own.

Henry Esmond is supposedly the illegitimate son of the third viscount Castlewood. His early years prove lonely as he matures in a household headed by Lady Castlewood, once famous for her great beauty but now pitifully using makeup to recover that beauty. Her sad grasping after past glory symbolizes the Stuart rule. Henry, also called Harry, spends part of his time studying Latin and training in swordplay with the Jesuit Father Holt. Henry's loneliness is relieved when his cousin Francis Esmond inherits the title and moves into Castlewood, along with his lovely young wife, Rachel. Henry becomes fond of their children, Frank and Beatrix, and soon is devoted to the entire family, who treat him with a kindness he has never experienced. Henry is especially fond of Rachel, and he develops a lifelong loyalty to her. He admires her worship of the viscount, but Francis finds it oppressive and relieves his passions with other women in London. Ironically, Henry mars Rachel's beauty when he unwittingly introduces smallpox to the household. Despite the dulling of her appearance, Rachel is still attractive, and the viscount becomes jealous of the attentions of Lord Mohun to his wife. He foolishly challenges Mohun to a duel and is mortally wounded. Henry, who had tried to stand in for Francis, is heartbroken. On his deathbed, Francis confesses that Henry was actually the legitimate son of Viscount Thomas and should have inherited the title and the estate. Francis supplies

a paper that proves him a usurper, but Henry burns the paper; he wants young Frank to become the next viscount. Henry's move represents an incredible sacrifice. While he gives up his title, he demonstrates honorable behavior that an aristocratic title alone cannot give an individual.

Because Henry took part in the duel, he is imprisoned, dangerously ill from a wound. Blaming Henry for the death of her husband, Rachel forbids him to ever visit her family. Despair sets in, but then Henry receives a request for him to visit Lady Castlewood, his father's widow, where she now lives in Chelsea. She establishes a stronger relationship with Henry, divining that he knows his true parentage. Admiring his strength of character, she uses her influence to help "Son Esmond," as she refers to him, procure an ensign's commission. Henry distinguishes himself in service and advances to Colonel, serving General Webb, to whom he devotes himself as an aide. In this section of the book, critics note Henry's prioritizing devotion to Webb over that to the duke of Marlborough is likely based on Thackeray's own family history, as one of his ancestors served Webb, who reportedly quarreled with the duke.

Henry encounters the teacher of his youth, Father Holt, who explains that Viscount Castlewood had an affair with his mother, a Flemish daughter of a weaver, then deserted her to a convent, where she died, leaving Henry to be raised by his father. He visits her grave, gaining further ground in his QUEST for self-identity.

Henry again encounters Rachel in Winchester Cathedral, and they resume their former relationship. Despite their eight-year age difference, Henry could love Rachel, but then he meets the now beautiful 16-year-old Beatrix, whom he had protected as a youth. Henry spends 10 years attempting to convince her to marry him, but she finds him too common as a soldier and too serious. Her brother Frank, now the viscount as Henry had planned, remains a fine young sportsman and swordsman. He falls in love with a Catholic Dutch woman while on campaign with Henry and converts to the religion his family had abandoned long ago for political reasons. Henry occupies himself in a new literary relationship with true-life figure English essayist

Joseph Addison (1672–1719), supposedly helping him compose his famous poem "The Campaign" (1704), which celebrates England's victory at Blenheim.

After a number of engagements, Beatrix accepts betrothal to the much older and honorable duke of Hamilton, with Henry faithfully continuing to support her. Henry chooses from the inheritance of Lady Castlewood a lovely diamond necklace to present to Beatrix as a wedding gift. It represents a sacrifice, as his inheritance proved modest, although sufficient to his nonmaterialistic lifestyle. It also symbolizes the value in which he holds Beatrix as a symbol of an ideal to which he aspires. When the duke protests a gift of such value from a bastard false aristocrat, Rachel angrily explains Henry's legitimacy. Startled by that fact, Beatrix wishes she had accepted Henry's marriage proposal.

Beatrix's future is shattered when Henry's old nemesis, Lord Mohun, kills the duke on the evening of the wedding. Mohun also dies, removing one threat from Henry's life. Perceiving a final opportunity to gain Beatrix's hand, Henry decides to join a restoration plot in an attempt to restore James Edward Stuart, the "Pretender," to the throne in place of Queen Anne. Frank also served the Pretender, or Prince, and allowed him to return to Lady Castlewood's London home, where the pretender impersonates Viscount Castlewood. He gains an interview with his sister the queen, which all hope will lead to her naming him her successor as she lies ill and dying. Henry is devastated when the prince becomes enthralled with Beatrix and orders her to Castlewood. Henry's fascination with Beatrix ends, and he destroys before the prince the papers that prove his birth. In a dramatic gesture that at last ends his conflict over identity, he breaks his sword, denounces the Stuart line, and is joined by the equally disillusioned Frank. As the two devoted friends return to London, they hear that George of Hanover has been named king, following Anne's death. Beatrix follows the Pretender to France, and Henry at last acts on his lifelong devotion to Rachel and marries her. Sadly taking leave of Frank, the couple sails for America, both literally and symbolically beginning a new life there at the Castlewood they build in Virginia. Henry Esmond at last makes his own identity, free from false titles and concerns.

The novel established Thackeray's reputation as one of the finest historical fiction writers, as he had to sustain an 18th-century style throughout his pseudo-autobiography. He not only faithfully represents the facts of the era that acts as his focus, he also shapes a fascinating psychological tale, one of the first to look at the internal hauntings of memory, favored over outward Gothic hauntings. Thackeray's own experience of a lack of identity as a child influences his character shaping of Esmond. He obtained his goal of creating a true man, in the style of Henry FIELDING, that had frustrated him in *The History of Pendennis* (1850). Autobiographical aspects contained in the novel's romance strengthen Thackeray's resolve in contrasting his two heroines, the lively clever Beatrix with the compliant Rachel, as were his own true-life loves, his wife and Mrs. Brookfield. However, he does not give Henry a wife to reject, and he avoids the cloying expected conclusion of Henry marrying Beatrix. Instead, he chooses the older widow, a fact that bothered some contemporary readers, likely due to its taint of incest, as Rachel had helped to raise Henry when he was a youth. Such contrast with the romantic tradition of historical fiction helped bolster his bid for reality in fiction.

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HISTORY OF PENDENNIS, THE WILLIAM MAKEPEACE THACKERAY (1850) William Makepeace THACKERAY published his second novel, *The History of Pendennis*, as a serial between November 1848 and December 1850. It ran at the same time as Charles DICKENS's *DAVID COPPERFIELD*, a novel to which it is often compared. The two are similar in presenting BILDUNGSROMANS, both with autobiographical elements. However, the two contrast in many ways. While Dickens devotes the first third of his novel to David's childhood, the section in which details most resemble the author's life, Thackeray begins with Arthur Pendennis preparing to enter university. Thackeray also spends

many pages developing a SATIRE of London's literary life, including characters representing those who had assisted, or blocked, his own career, such as critic and writer Edward HOOK, the model for Thackeray's Mr. Wagg. Thackeray had received much criticism of his first novel, *VANITY FAIR* (1848), due to his unrealistic division of humans into two groups—wily types who take advantage of others, and the fools who allow themselves to be taken advantage of. He also hoped to change his reputation as a misanthropist, a charge sparked by *Vanity Fair's* cynical tone.

When Arthur "Pen" Pendennis's physician/country squire father dies, his loving but unsophisticated mother raises him at Fair Oaks with his adopted sister, Laura Bell. Pendennis depends on his uncle, Major Pendennis, to rescue him from an improvident love affair with an actress, Miss Fotheringay. The Major appeals to her father, the foolish and drunken Captain Costigan, through their shared military connections, to break the young people's ill-founded engagement. Pen takes off for Oxbridge, where he performs horribly, fails his course work, and enjoys an extravagant and idle existence. In a second major rescue, his mother and Laura make good his debts, and, shamed into reform, he returns to classes, improves his performance, and earns a degree.

All is not well in his romantic life, however, when he returns home and becomes enthralled with the silly and vacuous Blanche Amory, daughter of the second wife of baronet Francis Clavering. Out of duty, he proposes to Laura, but she rejects him, having little desire to marry one with little ambition and much ill judgment. When he returns to London to attend law school, he instead begins to write for a publication called the *Pall Mall Gazette*, through the influence of his friend, George Warrington. He achieves success with his first novel, *Walter Lorraine*, and enjoys London society.

Pen reunites with Blanche, but does not seek to court her. Instead, he introduces her to his friend Harry Foker, who immediately becomes enthralled. As for Pen, he develops feelings for Fanny Bolton, daughter of a porter, and struggles with his desire to seduce her. When Fanny nurses him through an illness, Mrs. Pendennis suspects her as Pen's mistress and sends her

away. Fanny writes to Penn, with whom she has fallen in love, but his mother hides her letters. Pen at last discovers and reads the letters, which prove Fanny's innocence to his mother. Pen forgives his mother, who dies soon after.

Pen's uncle feels the boy should marry, and he sets about to arrange a socially convenient marriage between Pen and Blanche. However, he does so by blackmailing Blanche's father, Sir Francis, with information regarding a scandal. Sir Francis agrees to the marriage and also gives up his Parliament seat to Pen. The plot becomes complicated when Pen discovers Blanche's real father is a still-living criminal. He struggles with his commitment to marry Blanche, deciding he must honor it. All ends well when Blanche breaks the engagement to marry Foker, now a wealthy man, leaving Pen to realize his love for Laura. She accepts his wiser, more compassionate character, and the two plan to marry.

Thackeray felt he had ultimately failed in his quest to produce a realistic portrayal of a contemporary man. He had hoped to paint a portrait similar to that of Henry FIELDING's *Tom Jones*, to which he refers in a preface appended to the final serial issue. He states, in part, "Since the author of 'Tom Jones' was buried, no writer of fiction among us has been permitted to depict to his utmost power a MAN. We must drape him, and give him a certain conventional simper. Society will not tolerate the Natural in our Art." However, most critics feel Thackeray succeeded in his stated goal to shape in Pen a character with "the passions to feel, and the manliness and generosity to overcome them." In presenting Pen as an autobiographical figure, Thackeray avoided Dickens's rendition of David Copperfield as exposed in his youth to mainly abominable, selfish influences. Instead, Thackeray frames the fictionalization of his own youth in irony, reflecting both positive and negative forces.

Some critics feel Thackeray's own near-death illness just prior to writing the novel corrected the misanthropy present in *Vanity Fair*. Thus, he frames Pen's early foolish involvement with Emily Costigan with nonjudgmental affection, creating a comic rendering of the innocence of youth yet to be tried by the world. And although he does include the scandal affecting the Clavering family, he sketches it as part of a

broader worldview. Thackeray illustrated the novel himself, drawing on the cover Pen tempted on the one side by a mermaid and flanked on the other by a conventional looking woman with children. He makes clear that the fantasy world, while always a temptation, remains idealistic and unachievable, characterizing the more traditional lifestyle as a viable and attractive option.

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HISTORY OF SIR CHARLES GRANDISON, THE SAMUEL RICHARDSON (1753–1754)

When Samuel RICHARDSON began *The History of Sir Charles Grandison*, he had no plan other than to present a moral tale to counter the bawdy tone and content of Henry FIELDING's wildly popular *The History of TOM JONES, A FOUNDLING* (1753). His own cautionary tales, *PAMELA* (1740) and *CLARISSA* (1747–48), had been satirized by Fielding and others, but Richardson, whose nicknames as a youth were "Serious" and "Gravity," remained unashamed by jibes regarding his style and high subject matter. In *Grandison* he asked for equal time from the reading community for a novel that would engage their interest while reaching a high ethical purpose. Released in seven volumes over a year's time, the novel's lack of unity continues to receive critical comments by readers who must be reminded to consider the time in which it was produced and also Richardson's particular method of writing. As he produced each volume, he printed copies on his own press, distributing them to friends for comments and suggestions before proceeding to the next volume. The letters regarding the novel prove as interesting as the work itself, as various correspondents plead that Grandison choose the beautiful product of nobility, Clementina della Porretta, over the novel's supposed heroine, the lovely young Harriet Byron. At one point, Richardson writes of his frustration in having spent so much energy developing Clementina, who threatens to take over the female protagonist role from his intended heroine. When he finally decides to marry Grandison and Harriet, Clementina's fate offers a conundrum, leading a Mrs. Donnellan to write that she

could not tolerate Richardson's possible marriage of "the angel Clementina to the hair-brained Count de Belvidere." Such participation by readers/reviewers in the development of a 21st-century novel would be unheard of. It contributed to what critics label an inorganic presentation.

As with Richardson's other tales, *Grandison* is presented as an EPISTOLARY NOVEL, producing a satisfying irony in light of the important part that Richardson's own epistolary activity played in the novel's development. Harriet Byron unsettles London's social scene, arousing the passion of Sir Hargrave Pollexfen, representative of one of Richardson's favorite character types, the dishonorable male who uses his aristocratic position to excuse dastardly behavior. When Harriet rebuffs him, he predictably kidnaps her, fails to frighten her into marriage, and sends her as a prisoner to his country estate. This allows the gallant Sir Charles Grandison to interrupt Pollexfen's design, rescuing the fair heroine who falls in love with her knight, as he does with her. However, Sir Charles is already promised to the magnificent Clementina della Poretta, whose noble Italian family owes him a favor. The two never married due to religious differences, a fact that allows Richardson to emphasize his moral themes. In Grandison's absence, the delicate Clementina suffers an emotional breakdown, prompting her parents to beg Grandison's return to Italy. He answers their summons, his presence allows Clementina a full recovery, and Richardson settles the dilemma of the two loves by having Clementina release Grandison from his promise.

This proved a far more satisfying solution to his reviewers than one possibility he had considered, which was to allow another character, Greville, to assassinate Sir Charles. Richardson still foreshadows this possibility, increasing the anticipation of readers. He was writing his sixth volume with no decision having been made on his conclusion. Other possible endings he considered included a marriage of Grandison to Harriett, who would later die in childbirth, freeing Grandison as a romantic widower to then unite with Clementina. He had even considered polygamy, as he could not bear the thought of leaving Clementina single and alone. However, his reviewers made clear that Grandison must not continue to toy with the affections

of both women, as that countered his clearly noble character.

Later critics would challenge the interminable extension of virtue evidenced by all characters, except for the clearly distinguished villains. This, however, was a part of Richardson's distinct style. His releasing of the novel in slow volumes, later to be condensed to only three, enticed readers to near-frenzy in expectation of the all-important final seventh volume. Richardson carefully controlled that printing by doing it himself. The earlier volumes had been printed by hired publishers, with some pirated by an Irish publisher. Such publishing behavior strikes modern readers as odd, but in the 18th century, when printing remained fairly uncommon and the novel form was still in the developmental stage, approaches to distribution were not well controlled. Commentary from the period and during subsequent years by notables, including the aesthete Lady Mary Wortley Montagu; critic, essayist and novelist Samuel JOHNSON, who found the novel particularly satisfying; critic William Hazlitt; novelist Jane AUSTEN; essayist and critic Thomas Babington Macaulay; and novelist George ELIOT shows just how widely the novel was read and used as a model. While Montagu wrote a note in her copy describing the novel as "Mean sentiments meanly expressed," that proved the attraction for contemporary middle-class readers who enjoyed its colloquial, or more common, style, a new development in "polite literature," according to Jocelyn Harris.

Along with Richardson's additional work, *The History of Charles Grandison* remains readily available, representing an important step in the history of the development of the novel itself. Because its form was not yet firmly in place, Richardson could incorporate various literary approaches, including corrections of "oversights" in early volumes printed in later volumes. He uses the memoir approach in assigning only initials as last names to certain characters, suggesting they really exist. He also incorporates the letter form, sermonettes, news bits, what appear to be legal memoranda, popular "commonplace book" forms, and historical events from his own day. At one point he remarked that he could not continue the novel, because its events had not yet happened. Such an approach remains worthy of study

and enjoyment apart from the reading of the novel itself. As Harris explains, the novel proved popular due to its use of traditional character shaping based in “philosophical and religious convictions,” but also due to a new approach incorporating “knowledge of the human heart,” involving the novel in “radical social questions.”

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HISTORY OF THE FAIRCHILD FAMILY, PART I, THE MARY MARTHA SHERWOOD (1818)

Mary SHERWOOD's example of highly DIDACTIC LITERATURE, *The History of the Fairchild Family*, eventually appeared in three parts, with the first and most popular published in 1818. Sherwood's deeply religious background as an English clergyman's daughter led her to write more than 400 works in various genres, all with a religious bent. Almost every middle- and upper-class British family had a copy of the story of two parents devoted to the stern Christian upbringing of their three children, Emily, Henry and Lucy. While the format varies from the typical novel, in that each fictional cautionary tale concludes with a related prayer and hymn, the series of stories hangs together well. Later readers find fascinating the stilted interactions between parents set on teaching their children that their hearts remain filled with sin and “vileness” that only God and Christ the Saviour can relieve. To read that Henry, a child of “between five and six,” tells his father, “I wish I could love the Lord Jesus Christ more than I do; but my wicked heart will not let me,” assures readers that each story represents a parable. Eight-year-old Lucy's jealousy over Emily's doll is handled by a lecture from pious Mamma regarding “corrupt hearts” full of “adultery, fornication, uncleanness, lasciviousness, idolatry, witchcraft, hatred, variance, emulations, wrath, strife, seditions, heresies, envyings, murders, drunkenness, revelings, and such like.” British parents found it simple to adopt the words of the symbolically named Fairchilds as they read and simultaneously instructed their children.

More shocking to later readers are the harsh punishments of the children, including hand switchings, long periods standing in corners, hours of being locked in rooms, some of them dark, and doing without multiple meals. These punishments are doled out for misbehavior that includes running inside, dirtying clothes, not learning Latin lessons, quarreling with one another, and eating a forbidden apple, an act that suggests Adam's original sin. Even more shocking is Mr. Fairchild's taking the children, following their transgressions, to view a dead body in a symbolically overgrown garden reminiscent of the once-idyllic Eden, later transposed by original sin. They must first traipse through a thick dark wood, creating a scene to rival any child's nightmare. Clinging to their reassuring father, they encounter “a gibbet, on which the body of a man hung in chains: it had not yet fallen to pieces, although it had hung there some years. The body had on a blue coat, a silk handkerchief round the neck, with shoes and stockings, and every other part of the dress still entire: but the face of the corpse was so shocking, that the children could not look at it.” As the children cry, Papa explains, “When people are found guilty of stealing, they are hanged upon a gallows, and taken down as soon as they are dead; but when a man commits a murder, he is hanged in iron chains upon a gibbet, till his body falls to pieces.” Also grotesque to modern tastes are the discussions of death, most particularly the “happy death” of children like the symbolically named servant Charles Trueman, who tells “Master Henry” shortly before he dies, “I never was so happy before in all my life, as since I have been ill, and have thought of going to my Saviour.” Following his death scene, the book concludes with a long sermon by Mr. Somers, the local clergyman, who offers multiple Bible verses designed to comfort any bereaved family.

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HOGARTH, GEORGE (1783–1870) George Hogarth remains important as a 19th-century music critic and writer, but is most famous for his relationship with Charles DICKENS. One of many critics and

editors who helped advance the careers of rising 19th-century novelists through periodic publication of their works, he was educated in law and once served as adviser to Sir Walter SCOTT. Hogarth became friends with Dickens and subsequently helped get published some of the author's earliest sketches in the periodical for which he served as music critic, *The Monthly Magazine*, founded in 1825. In 1835, he worked at the *Evening Chronicle*, for which Dickens did some court reporting. In January of that year, Dickens wrote to Hogarth, asking if he might contribute some "light sketches" to the publication for additional pay. Hogarth agreed, and 20 contributions by Dickens followed. Hogarth liked the young writer so well that he invited him to visit at the Hogarth home, which included several children and his wife, Georgina. The editor informally adopted Dickens into his family, and Dickens began to give Robert Hogarth, the eldest son, shorthand lessons. He also courted Hogarth's eldest daughter, 19-year-old Caroline, marrying her in April 1836. Dickens's observations became famous under the signature of "Boz" and later were published in *Sketches by Boz* (1836–37), the author's first published book. Hogarth released excellent reviews of the work, promoting its sales. He also introduced his son-in-law to Richard Bentley, who hired Dickens four months later to edit his new periodical, *BENTLEY'S MISCELLANY*. He began that position in 1837, and Hogarth contributed some of the periodical's first articles. Their relationship remained warm and social during the first, successful years of Dickens's marriage. By 1850, when Dickens's relationship to Catherine soured and he found another love interest, Hogarth joined other family members in ostracizing and criticizing Dickens.

Books written by Hogarth included *Musical History, Biography and Criticism* (1835); *Memoirs of the Opera* (1851); and a history of the Philharmonic Society, of which he served as secretary (1862).

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HOLCROFT, THOMAS (1745–1809) Thomas Holcroft was born in London. His father was a shoemaker, and young Thomas educated himself in the evenings after working all day as a stable boy at a Newmarket racetrack. Before beginning his writing career, he followed his father in becoming a shoemaker for a time and worked as a tutor before becoming a strolling actor and then a writer. His first novel, *Alwyn, or the Gentleman Comedian* (1780), contained autobiographical aspects of his unremarkable acting career. His knowledge of poverty and discrimination added REALISM and contributed to the novel's radical tone. His proletarian approach later earned Holcroft the reputation as the first English radical to become a novelist. At a time when the novel remained in early development, Holcroft contributed to the definition of the term ROMANCE, at that time still used to describe all prose fiction. In *Alwyn's* introduction, Holcroft proposed using the term to describe all episodic stories, from the picaresque "real-life" accounts to those that were completely fictional, which focused on exotic locations and previous time periods. The term *novel* he proposed to apply only to stories with "unity of design," such as Henry FIELDING'S *TOM JONES* (1744).

Holcroft wrote some successful plays, including *Duplicity* (1781), a cautionary comedy about the evils of gambling. In 1784, he produced a highly successful adaptation of French dramatist Beaumarchais's *The Marriage of Figaro*, naming his version *The Follies of a Day*. Additional well-received works included *The School for Arrogance* (1791), *The Road to Ruin* (1792), and *Love's Families* (1794). He followed his reformist instincts to write his second novel, *Anna St. Ives* (1792), which reflects his dramatic background in its use of strong dialogue and melodramatic scenes,

although later critics felt his use of the traditional epistolary format weakened the story of a radical couple who share a passion for the improvement of society. The male protagonist, Frank Henley, a bailiff's son, was the first working-class hero in English fiction. Other heroes who began plots as "common men" would later be discovered to be of aristocratic background, in typical GOTHIC romance fashion.

Holcroft's participation in a post-French Revolution propaganda group that supported social and political reform led to his arrest for high treason in 1794, resulting in two months' imprisonment. His treatment left him furious and led to his writing *HUGH TREVOR* (1797), in which he sought to sketch a history "of the progress of mind" on the part of his hero. Abused by the educational and social system, Trevor forgoes violence to work for peaceful revolution. Authorities never vindicated Trevor of the treason charges and continued to observe him for any signs of "free thinking" for the rest of his life. His beliefs helped develop friendships with other social reformers, including Thomas Paine and William GODWIN, whose *CALEB WILLIAMS* (1794) shares much in common with *Hugh Trevor*. In 1802, he wrote the first English play to be formally labeled a "melodrama," *A Tale of Mystery*, an adaptation from French writer Pixérécourt's *Coelina*. His final novel, *The Memoirs of Bryan Perdue* (1805), was judged forgettable.

Holcroft remained important for his influences on the development of the novel and on later writers, including Mrs. Amelia OPIE, who attended the treason trials of his associates. The famous essayist and critic William Hazlitt considered him important enough to publish *Memoirs of the Late Thomas Holcroft* in three volumes (1816). He based the book on Holcroft's autobiographical writings, later reprinted as part of larger works on Holcroft and his peers. While Holcroft's writing remained too stilted to be widely enjoyed in later centuries, his works are readily available in print.

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HONORIA SOMMERVILLE: A NOVEL ELIZABETH AND JANE PURBECK (1789)

Written by sister writers Elizabeth and Jane Purbeck, *Honoria Somerville* falls squarely into the category of ROMANCE of the popular type, considered tasteless by most. However, this first novel published in four volumes received the most positive reviews of their several romances. *Town and Country Magazine's* reviewer wrote, "If all novels were written with the propriety and knowledge which distinguishes these volumes, circulating libraries would no longer be declared nuisances." *The Critical Review* in 1789 and 1791 pronounced its "heroine well drawn and apparently sketched from nature"; that same publication also admired the novel's "moral." However, it, along with other periodicals, pronounced the Purbecks' novels too dependent upon coincidence, a staple of the romance genre.

That coincidence is immediately evident. The well-to-do Mr. and Mrs. Fortescue, traveling in Northern Ireland, find an overturned carriage whose driver is injured and whose adult passenger, an obviously poor woman, has been killed. The infant traveling with the woman is unhurt, and Mrs. Fortescue decides to adopt her. Fearing her in-laws' disdain for an impoverished creature and one not of family blood, she decides to tell them the child is her niece, as her sister lost a child about the same age as the infant. Her parents, the Sommersvilles, also die in short order, securing the child's secret, and she is raised along with the Fortescues' daughter, Henrietta, two years the baby's elder. They ask the local clergy, Mr. Richardson, to baptize her and name her Honoria Somerville, charging him to discover anything he can about the child's mother. The only clues they have to the baby's true identity are a gold seal in her pocket bearing the cipher "EB," a crown piece, and a silver cross.

Mrs. Fortescue's quick thinking is praised by the narrator, who notes that her "understanding and strength of mind" prove "superior to most of her sex," making "her capable of directing" her husband "in all

affairs of consequence." Such an active and intelligent 18th-century female romance character would interest FEMINIST CRITICS, as it works against traditional characterization of the dependent, helpless heroine. Within a few paragraphs, the young Honoria blossoms into a beautiful 17-year-old of refined wit, "the wonder of all who knew her." She remains best friends with the gracious Henrietta, who bears her adopted cousin no ill will.

To celebrate Honoria's birthday, a local regiment is invited to the estate, and everyone notices Miss Fortescue and Miss Somerville. The young women eagerly await a chance to meet the dashing Captain Effingham, the topic of many discussions. When Mr. Fortescue falls ill, each girl insists the other go to the celebration, and finally Henrietta elects to stay with her father, while Honoria accompanies Mrs. Fortescue into town. Honoria admires the captain, who, she learns, lost both his parents as an infant, as did she. The excesses of style expected of a romance are evident in the passage where the captain fears he has offended Honoria: "Pardon you!—Oh! Captain Effingham!"—She could add no more; the tears were forcing their passage down her cheeks, and she feared to trust her voice, lest it should betray the sentiments of her soul. Love in a young mind is ever inclined to hope: he seized her hand in a transport of gratitude."

As winter arrives, Sir James Eustace, a baronet, marries Henrietta, and Honoria pines for the captain, who has traveled to America. He continues to contact the family through Mr. Fitzosborn. Following the general lines of a foundling plot, Honoria learns of her lack of relation to the Fortescues when Mrs. Fortescue becomes ill and, fearing her death, realizes that she must tell Honoria the story of her discovery. Mortified, Honoria later reads a statement of her origin signed by Mr. Richardson, kept with the seal, the crown, and the cross. Mrs. Fortescue dies, and Lady Henrietta and Sir James must depart Ireland for India to investigate a fortune owed to Sir James. The unhappy Honoria feels relieved after receiving a mysterious locket, thinking it came from the captain.

Conflict escalates as the home is invaded by the supposedly sympathetic Kilmoreys and their guests, Miss and Mr. O'Carrol. Miss O'Carrol has designs on Mr.

Fortescue and his fortune, while she hopes that Honoria will allow her brother Patrick to court her, although both disgust Honoria, who recognizes their manipulation. She retires to her room when the O'Carrols appear, her only relief in the form of visits from a local favorite named Cleveland. He escorts her to visit her friend, Sophia Meriton, although she feels a presentiment of disaster as she leaves Mr. Fortescue in the daily company of Miss O'Carrol and later must refuse Cleveland's offer of romance. Her fears prove legitimate, as Miss O'Carrol convinces Mr. Fortescue to marry her in Honoria's absence. Naturally, he tells his new wife of Honoria's secret, and troubles begin for her in earnest. She is unable to alert Henrietta in Bengal as to the new Mrs. Fortescue, who begins to alienate Mr. Fortescue against his adopted "niece."

As Honoria's history becomes public, Cleveland again appeals to Honoria to marry him, and she again refuses. She decides to move to England and adopt the name Miss Wentworth, hoping to obtain some type of low position that will prevent her beloved captain from ever discovering the shame of her foundling status. As she travels to Dublin with the help of Mrs. Connor, who had served as nurse for her and Henrietta, she meets a Major Southmore, who is struck by the beauty and grace of the 19-year-old Honoria and also by the fact that she travels alone. Other passengers exchange gossip about the ungrateful foundling that lived with the Fortescues that upsets Honoria. The major expresses compassion for "this Miss Somerville," arousing Honoria's gratitude. Upon their arrival in London, the major escorts her to the home of the Middletons, where plans had been made to receive her, and the major tells her to contact him, should she need help.

Within a few pages, Honoria's new position as companion to Lady Mortimer brings her back into contact with Captain Effingham, now a major, who has apparent plans to marry Miss Mortimer, following his ill uncle's death. Feeling betrayed by Effingham and not wanting to leave her position with Miss Mortimer, Honoria declares she must leave for health reasons. The wise Miss Mortimer shares with Honoria that she had discerned that the young woman was of a better background than she pretended and refers her to new

employment with a Mrs. Campbell. Honoria encounters Major Southmore and his son Charles and learns they are related to Mrs. Campbell. Before she can move into her new life, all her belongings, stored in a trunk at Mrs. Middleton's, are destroyed in a fire, and she despairs of ever learning her true origins.

In her newest position, Honoria meets the Wintertons and Mr. Hunter, whose names symbolize their personalities. Honoria's intelligence and education are emphasized when Mrs. Campbell asks her to translate a work into Latin and allow Mrs. Campbell to receive credit. Mr. Audley, supposedly a paramour for Miss Winterton, turns his attention to Honoria, to her dismay. Her dismay grows as she encounters one of Effingham's friends previously known to her, Mr. Burnthwaite, who recognizes her as Miss Sommerville.

All the expected challenges occur over the remaining three volumes of the novel, including Effingham's wild search for Honoria. By the time of her 21st birthday, Honoria has confirmed her identity as daughter to Lady Clarendon, although the revelation brings consternation as well as joy, due to various social misunderstandings. However, in the novel's conclusion, the wicked, as well as the good, receive their due. The O'Carrolls are caught in a forgery scheme, Sir James receives his inheritance, and he and Henrietta take up residence comfortably close to Honoria, who claims double fortune, that of the Clarendon estate as well as the eternal love and devotion of Colonel Effingham, her husband. She enjoys a reunion with her old devoted nurse, Mrs. Connor, as does Henrietta. Mr. Fortescue is rescued from his grasping wife, and additional deserving characters end up happily married or, as in the case of the helpful Major Southmore, in possession of resources that allow them to do good for the world. Those who married unwisely must live with the results, while those who made well-informed decisions "live in that perfect harmony with each other, which is ever the result of a choice, built on a well-grounded opinion, and secured by encreasing [sic] affection and confirmed esteem."

A solid representative of popular fiction, *Honoria Sommerville* also gained kudos for its high moral intentions. Its heroine acts nobly, befitting her heritage, and is always vindicated for any offense she causes. All four volumes of the book remain available in electronic text.

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HOOK, THEODORE EDWARD (1788–1841) Although Theodore Hook wrote several novels, his importance was as an editor who encouraged publications by top authors, including William Makepeace THACKERAY, for whom he is said to have been a model for Mr. Wagg, a character in Thackeray's *The HISTORY OF PENDENNIS* (1848–50). He moved in high literary circles, as evidenced by letters auctioned to pay debts later in his life. His correspondents included England's poet laureate, Robert Southey, poet William Wordsworth, and English politician and writer Benjamin DISRAELI.

Hook was born into a well-connected family and grew up especially close to his older brother, James, despite the 17 years that separated them. James took holy orders following graduation from Oxford and became chaplain to the Prince of Wales, whom he attended until his death. When the prince was crowned King George IV, James obtained an appointment as dean of Worcester. However, Theodore lacked the self-control and commitment of James and, following his education at Harrow, enjoyed high society. He later detailed many of his early adventures in his novel *Gilbert Gurney*, in which the protagonist has a wiser brother, 17 years older. That brother admonishes Gurney that he could not have achieved his success had he continued his imprudent behavior. Gurney ignores him, comparing himself to Lord Byron and his infamous exploits. Hook's biographer blames the early death of Hook's mother, the only individual who could restrain him, for the writer's lack of perseverance in his studies. His father's reportedly easygoing personality proved no match for the wild son. He became known for his practical jokes and for employing his acting talents to stage hoaxes,

convincing his victims he was someone else. His prodigious memory stood him in good stead in his later editing duties. He became engaged, but broke the engagement after a short time.

In 1813 Hook became accountant general in Mauritius, although he lacked the skills required. He was recalled after several years due to a shortfall of £12,000 from his accounts, about which he claimed ignorance. He served prison time, but was never regarded as a criminal. His crime was seen as one of omission, rather than commission. Even while in jail, he had been writing steadily, producing poetry and some drama along with essays.

Following Hook's release, he became a sought-after editor, first for the Tory-sympathizing *John Bull*, with which Sir Walter SCOTT was early on incorrectly rumored to have been connected, and later for the *New Monthly Magazine and Literary Journal* (1820). In early 1820, he attempted with a friend to start up a periodical titled *The Arcadian*, but it soon failed. That same year, George IV was crowned king and shocked his Whig supporters when he embraced the Tory Party. His estranged wife, Queen Caroline, returned to England in hopes of claiming her place. A Whig sympathizer, she was perceived as a threat to the Tory Party, and the *John Bull* adamantly opposed her. However, when the queen died suddenly in 1821, the *John Bull* faced a challenge in the need to alter its tone; England had no perceived threats to the Tory Party. Because Hook collected about £2,000 annually from his work with that publication, he determined to continue to challenge Whigs and Radicals.

In the meantime, the chief editor of the *New Monthly*, Thomas Campbell, previously a journalist for the political-leaning *Morning Chronicle*, *Star*, and *Courier*, determined to make the *New Monthly* into more of a literary vehicle. A focus on poetry was added, and the editorship passed to novelist Edward BULWER-LYTTON, also a contributor, and then to Hook from 1836 to 1841. Thanks in part to Hook's fame as a popular novelist, and from his own publications in journals including *Sharpe's London Magazine*, the *New Monthly* gained status that passed to those who published in its pages. It contained some of the first signed contributions by writers and was considered

quite progressive, with a respectable circulation of 5,000 at the height of its popularity. Hook continued his writing career with publication under the editorship of Charles DICKENS in *BENTLEY'S MISCELLANY*. His books included a collection of short stories, *Sayings and Doings* (1824); the novels *Maxwell* (1830); *Gilbert Gurney* (1836), judged by his biographer, R. H. Dalton, "the most mirth-provoking and remarkable" of Hook's works; and *Jack Brag* (1837).

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- Graham, Walter. *English Literary Periodicals*. New York: Octagon Books, 1966.

HOPE, ANTHONY (1863–1933) Born Anthony Hope Hawkins to an upper-class family, Hope wrote using his first two names as a pseudonym. His father, the Reverend E. C. Hawkins, served for 10 years as assistant master at Brighton College and for more than 20 years as headmaster of S. John's Foundation School for the Sons of Poor Clergy. Interested in liberal politics and theology, he enjoyed sports of all types. Anthony's mother was Jane Isabella Grahame, aunt to the famous Scottish children's author Kenneth Grahame, who would write *The Wind in the Willows* (1908). A spoiled child who attended his father's school, Anthony nevertheless charmed his teachers and most adults. As he progressed through school, he excelled in debate and attended Balliol College, Oxford, later practicing as a lawyer until 1894.

While practicing law, Hope published some short fiction and one unsuccessful self-published novel, *A Man of Mark* (1890). That project cost him £50, and its sales brought in only £13, but it inspired him to write more, despite the mainly negative reviews. In October 1891, after readings by several publishers, Hope's second novel, *Father Stafford*, was published, again to little attention. Several works followed, including *Mr. Witt's Widow* (1892), which gained more positive notice; one reviewer wrote of it, "the frivolity was extremely clever." *A Change of Air* (1893) and *Sport Royal* (1893), a volume of short stories, followed.

Hope's *The Dolly Dialogues* (1893) at last received the positive attention for which he had long hoped. Published first as a series in the *Westminster Gazette*, the stories delighted readers with their sketches of London high society. A proponent of the romance adventure story popularized by Robert Louis STEVENSON, Hope achieved his greatest success with *The PRISONER OF ZENDA* (1894), praised by Stevenson himself. Hope told of mulling over the idea for his novel and wanting to place it in some undiscoverable country, like Aureataland or Glottenberg. As he was thinking, he saw two men on the street that looked amazingly like, and the idea for *Zenda* was born. His publisher wrote to Hope that he would definitely accept the manuscript. However, according to Hope's rather hagiographic biographer, Anthony Mallet, the publisher expressed concern that the "earthenware pipe in the Castle of Zenda, which was to carry a body from a cell into a moat, would surely find some difficulty in discharging its burden if it emerged three feet below the level of the water." *Zenda* became a great success in England and America, where a dramatic version enjoyed a profitable run. It received praise from Hope's contemporaries, including novelist and historian Edward BULWER-LYTTON and playwright J. M. Barrie, who wrote *Peter Pan* (1904).

The novel's sequel, *Rupert of Hentzau* (1898), also proved popular and was adapted to the stage. While Hope published several additional novels, including *Tristram of Blent* (1901), *Sophy of Kravonis* (1906), and *Lucinda* (1920), he never matched his previous success. He earned a knighthood due to service in the First World War and in later years became a popular social figure, serving as the president of the literary Omar Khayyam Club. His final publication was a memoir, *Memories and Notes* (1927). Following his death, J. M. Barrie wrote of Hope and his works, "that first adventure into Ruritania, *The Prisoner of Zenda*, may be the most inspired, the one in which he first danced on that wig. He made more people happy than any other author of our time."

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HOPE, THOMAS (1769–1831) Born to a wealthy family in Amsterdam, Thomas Hope traveled widely before he settled in England in 1795. Independently wealthy due to his descendance from Scots who had earned a fortune in banking and trade after settling in Amsterdam, he could easily support his extensive trips to Asia and Africa, which began when he was 18 years old. In 1796, he settled in Cavendish Square in a house decorated by his own design. A devotee of neoclassicism, an artistic movement reflecting the values of nature, a concern for social reality, and fearful of the individual's threat to the status quo, Hope patronized many artists, becoming a widely known aesthete. In his travels he assembled a notable art collection, and he trained furniture makers as craftsmen who produced his own Greek and Egyptian designs. In 1806 he married Louisa Beresford and published nonfiction that focused on his pasttime, including *Household Furniture and Interior Decoration* (1807), and the anonymous novel *ANASTASIUS, OR MEMOIRS OF A GREEK*, a SATIRE. The book achieved instant popularity, its REALISM rooted in Hope's experiences. Its hero's brooding introspection and indulgence resembled that of characters produced by the poet George Gordon, Lord Byron, and the novel was at first attributed to Byron.

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HORROR FICTION PSYCHOANALYTIC CRITICS agree that horror fiction remains popular because it allows readers to confront their own interior "evil" in a safe, socially acceptable manner. Horror fiction has long confronted the "other," however current social mores might define that other. It includes tales of the occult, of ghosts, of subhuman crimes committed against other humans, the demonic, witchcraft—all acts of an antisocial nature that erupt from the nightmare world. The "monstrous" featured in horror fiction goes beyond the idea of the unworldly to include simply foreign racial or ethnic makeup; the physically, emotionally, or mentally disabled; and other marginalized groups. Many horror stories find their basis in ancient myths, designed as morality tales. Whatever its

specific topic, horror fiction uses suspense to frighten and repulse, playing upon human fears, the most common one being isolation leading to death. They may contain aspects of FANTASY, as long as they maintain some REALISM. While many novels may contain scenes of horror, they may not actually constitute horror fiction. Examples include Emily BRONTË's *WUTHERING HEIGHTS* (1847), which portrays an unpleasant ghostly haunting of loved ones by the dead character Catherine Earnshaw Linton. Spirits in true horror stories go beyond mere haunting, or making mortals miserable. Their actions lead to a mortal threat.

An example of a deadly ghost is found in Horace Walpole's *The CASTLE OF OTRONTO: A GOTHIC STORY* (1764). A helmet from a statue representing the usurped ruler of a territory disconnects from the statue, grows enormous, and falls onto the usurper's son, killing him. Later the statue itself grows so huge that it literally bursts the castle walls, taking several human lives before the usurper abdicates his undeserved position. As indicated by that novel's subtitle, the GOTHIC genre often incorporates horror, through its use of ghosts, visions, violence, threat, mystery, and a setting usually dark and foreboding, as in the case of writing by the BRONTË sisters.

Horror fiction need not involve graphic physical detail but may prove successful simply through its suggestion of transgression through antisocial behavior. The most common crime is that of murder, but, as in the case of vampirism, the murder of an earthly body does not preclude the spirit's continued existence. Tradition tells of dead beings that can only move about at night in various forms to suck blood from humans. Such creatures require the blood of live victims to support their "undeath," and their bite transforms their victims also into "undead." The intimacy of the puncture and the drinking of blood added erotic tones to the act, increasing its taboo value. The most famous story of vampirism is Bram STOKER's *DRACULA* (1897), in which a group of men are required to battle and defeat a single vampire. Stoker's novel goes beyond heterosexuality connections in its suggestion of homosexuality in the relationship between Mina and Lucy, highlighting an additional taboo aspect of the "other." FEMINIST CRITICS, among others, surmise that the suggested lesbianism

relates to the 19th century's attitude toward female sexuality. Commonly viewed as a source of evil, it required neutralization by a male, in Bram Stoker's story represented by the phallic wooden stake plunged through the undead Lucy's heart.

Another type of horror reflects on a scientific experiment gone wrong, as in Mary SHELLEY's *FRANKENSTEIN, OR THE MODERN PROMETHEUS* (1818). Shelley intended her novel not only to shock but also to teach the moral lesson that man should not assume control over the creation of life or he will be punished. In her novel, a man-created being has a monstrous appearance and superhuman strength. He fails at an attempt to interact with humans, who are repulsed by his appearance, and ends up a murderer, not of his own volition. Rather, his evil aspects are due to human rejection. Another famous science-run-amok tale is *The STRANGE CASE OF DR. JEKYLL AND MR. HYDE* (1886) by Robert Louis STEVENSON. Dr. Jekyll, a respected physician, attempts to separate human personality aspects of good from evil. His experiments result in his transformation at times into the purely evil murderer Mr. Hyde through the use of a chemical formula he developed. When he depletes, and cannot duplicate, the transformative formula, Dr. Jekyll commits suicide in order to kill the evil within. His suicide note reveals the two men were actually one person, playing on the famous doppelgänger myth, which claims that each human may have an evil twin. This work suggests that all readers need to explore their own evil tendencies in order to rid themselves of them.

Playing on the Faustian myth that tells of a human exchanging his soul for immortality, Oscar WILDE's *The PICTURE OF DORIAN GRAY* (1890) features a protagonist who exchanges his soul for eternal beauty. Wilde also suggests homosexuality through the relationship of Gray with Basil Hallward, representative of Gray's conscience, and the amoral Lord Henry Wotton, thus incorporating a second taboo into his novel. Additionally, out-of-control passion may lead to horrific "other" behavior on the part of fictional characters. Sheridan Le FANU's *UNCLE SILAS: A TALE OF BARTRAM-HAUGH* (1864) focuses on the sinister Silas, a suspected murderer who seeks to kill his ward in order to inherit her fortune. To heighten horror, Le Fanu introduces the grotesque character Madame De La

Rougierre. By suggesting legitimacy through Madame's traditionally trustworthy vocation of governess, Le Fanu brilliantly plays on the betrayed trust of the ward, and by extension that of his readers, to shape suspense, danger, and dismay.

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HOUSEHOLD WORDS In 1850 Charles DICKENS founded and edited *Household Words*, a periodical he designed to provide family entertainment by publishing high-quality fiction. He worked with his subeditor William Henry Wills to produce the periodical for nine years before it became part of another Dickens publication, *ALL THE YEAR ROUND*. The 479 issues offered readers complete stories, novel serializations, poems, biographies, social and political essays, and humor, earning it a reputation as a weekly journal for instruction and entertainment. Dickens held absolute control as he emphasized the instructional aspect of addressing the preoccupations of his era. His novel *HARD TIMES* appeared as a serial in the magazine from April to August of 1854. Scientist Michael Faraday's lecture notes were published with titles such as "The Chemistry of a Candle," "The Laboratory in the Chest," and "The Mysteries of a Tea Kettle." Other contributors included the journalist and literary expert Henry Morley, poet and critic Leigh Hunt, poet and verse novelist Elizabeth Barrett BROWNING, and novelists Wilkie COLLINS and Elizabeth GASKELL.

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HUGHES, THOMAS (1822–1896) Thomas Hughes, the son of a gentleman, was born in Uffington in Berkshire and later gained an education at Rugby,

where he studied with the famous Dr. Thomas Arnold, and later at Oriel College, Oxford. Called to the bar in 1848, he served in the Liberal Party, becoming a circuit judge in Chester. He supported ideals of Christian socialism and workmen's education, campaigning to support representatives of his ideals, F. D. Maurice and Charles KINGSLEY. He acted on his beliefs to help found London's Working Men's College and served for a time as its principal.

Hughes's most famous book, *TOM BROWN'S SCHOOL-DAYS* (1857), provided an autobiographical account of his own schooling under Arnold. An idealized picture of school life, it stressed loyalty, generosity, and friendship as uncomplicated, pure, and desirable attributes for young men. In the spirit of DOMESTIC REALISM, it characterized school chums as brothers who engaged in largely innocent bullying, wrestling, sports, and pranks. Counted as CHILDREN'S LITERATURE, the book did little to challenge or offend its readers. Falling under the critical label "muscular Christianity," the book stresses ethics over academics with a humor that led Kingsley to label it "the jolliest book ever written." The sequel, *Tom Brown at Oxford* (1861), provided a more accurate view of life at the college level, although it did not gain nearly the popularity of the first book. It complemented other school-day books, such as Kingsley's *YEAST: A PROBLEM* (1850). Hughes's *The Scouring of the White Horse* (1861) compiled tales from Berkshire, while *Alfred the Great* (1869) and *David Livingstone* (1889) were biographies reflecting his interest in famous individuals. He also published *The Manliness of Christ* (1870), which focused on his religious ideals, and a tribute to his brother George, *Memoir of a Brother* (1873). He visited the United States twice to observe educational institutions. While readily available, his time-bound works are seldom read other than as topics of study.

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HUGH TREVOR THOMAS HOLCROFT (1794–1797) The first three volumes of Thomas HOLCROFT's *Hugh Trevor* appeared in 1794. In October of that year, before he could add the final three volumes to his novel, Holcroft went to Newgate Prison on a charge of high treason, due to his participation in the Society for Constitutional Information. Released after eight weeks, he completed his book in 1797, publishing an exposure of societal moral decay in the form of a BILDUNGSROMAN. His plot features the maturation of Hugh Trevor from the impoverished child of a widowed mother disowned by her wealthy parson father into a man who learns through multiple negative experiences that the institutions he initially reveres, including university education, Parliament, the aristocracy, religion, and law, are all corrupt. He finds redemption from society only through the individual friendships he secures. One of many reformist novels that appeared at the close of the 18th century, *Hugh Trevor* offers liberal doses of Holcroft's strident rhetoric. Critics like Seamus Deane note that the work's contribution to the development of the radical novel proves more important than its questionable literary value.

Young Hugh at first experiences a pampered life with loving parents. When his father loses his money, enlists in the military, then dies on board a ship to India, the family's destitution will not be relieved by Hugh's angry grandfather, who had protested his daughter's marriage to a "rake." The family's only benefactor, Hugh's uncle Mr. Elford, has left his mother's sister for self-exile. Mr. Elford had been fond of Hugh, following the boy's rescue of a family servant, Mary, from death at the hands of a mysterious man who had impregnated her.

Hugh becomes a farm worker, suffers terrible abuse, coincidentally saves his rector grandfather's life, and thus is reunited with that gentleman. Following the rector's most unclergymanlike protracted litigation with his neighbor, Squire Mowbray, much of his fortune is exhausted. However, Hugh retains an allowance that will support him through education at Oxford and a trust of £1,000 he will receive after earning his degree. He becomes immediately disenchanted with Oxford, learning that each student has a tutor and all engage in debauchery. His one saving grace is meet-

ing an old schoolmate who had been an enemy in his youth, Hector, son of Squire Mowbray. Hugh retains no fondness for the young man, but he has long loved his sister, Olivia Mowbray, and sees her again through his connection with Hector. He also reunites with Turl, a student who had proved a voice of reason during their undergraduate years, the only student who could best Hugh in English lessons.

Due to his outspoken opinions, Hugh is not allowed to graduate from Oxford. He leaves for a time to try his hand at various types of writing, planning to return to Oxford after the time set for him by the dean. He falls first under the influence of a bishop who hires him to write defenses of doctrines that the bishop publishes under the pen name, Themistocles, quickly attributed to the bishop himself. All goes well for a time, and Hugh meets the bishop's "niece," Miss Olivia Wilmot, who he discovers is sister to his one-time favorite teacher. Hugh also dabbles in politics, writing tracts and statements for an earl. He asks Turl's opinion on his work, but ignores his friend's judgment that it lacks substance, making points based on emotion. Hugh recognizes that he possesses a temper and a great capacity for revenge. Before long, Hugh is dismissed by both of his false benefactors and feels betrayed by the institutions of education, religion, and politics. Furthermore, his role model, Wilmot, attempts suicide, due to the rejection of his writing by society, but is rescued by Turl.

Through a series of misfortunes, Hugh loses his money along with his faith in society, partly due to his mother's remarriage to their attorney's nephew, Wakefield. He fears his destitution and behavior will cause him to lose Olivia's favor. Despite that concern, his desperation leads him to gamble, a harmful activity spurred on by the mysterious and charismatic Belmont. In the meantime, Miss Wilmot is badly used by the same Wakefield who, coincidentally, had promised to marry her as well. Hugh discovers that the servant whose life he once saved, Mary, lives with and cares for Miss Wilmot.

Hugh encounters and fights with a carpenter named Clarke, who later becomes his devoted companion on several additional adventures. As they travel to London, they meet a wealthy physician named Mr. Evelyn,

who has concocted a scheme to try to convince all wealthy people to share their good fortune with the working classes. He explains to Hugh, "It is the moral system of society that wants reform. This cannot be suddenly produced, nor by the efforts of any individual; but it may be progressive, and every individual may contribute . . . The rich, in proportion as they shall understand this power and these duties, will become peculiarly instrumental." In the most stridently DIDACTIC portion of the novel, Evelyn launches into a long speech about his ideas, telling the mesmerized Hugh, "Let the rich therefore awake: let them encourage each other to quit their pernicious frivolities, and to enquire, without fear or prejudice, how they may secure tranquility and promote happiness." Again Hugh enters into the emotion of the moment, and again he will be disappointed.

Only when Hugh is able to separate reason (represented by Turl) from passion (represented by himself and most additional characters) will he attain happiness. He reclaims Olivia's love and admiration and discovers that Belmont is actually the despicable Wakefield. Through his own guilty conscience, Wakefield is driven to repent and develop integrity through Hugh's influence, confirming the trust Hugh had placed in him. Hugh's wealthy uncle Mr. Elford reappears, discovers Hugh, makes him his beneficiary, and thus inserts Hugh into the high society he has so disdained. The plot concludes with the marriage of the reformed Wakefield to his original love, Miss Wilmot.

Critics have castigated the novel's conclusion as an unexplainable "sellout" on the part of Holcroft that reduces the entire plot to melodrama or farce. Problems in characterization include Hugh's unexplainable attraction to Belmont/Wakefield, a scoundrel cheater who represents everything the protagonist supposedly detests. That Miss Wilmot also will accept her former lover after his misuse of her rings false, although most female fictional characters in the 18th century proved little more than strategically placed backdrops to male drama. The novel remains important, however, as a type also represented by *CALEB WILLIAMS* (1794), written by Holcroft's friend William GODWIN. Both offer an insight into the moral issues and political energies that

occupied the thinking person at the close of the 18th century. In his preface to his work, Holcroft wrote, "all written books, that discuss the actions of men, are in reality so many histories of the progress of mind; and, if what I now suppose be truth, it is highly advantageous to the reader to be aware of this truth."

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HUMPHRY CLINKER, THE EXPEDITION OF TOBIAS SMOLLETT (1771) When Tobias SMOLLETT published the last of his novels, *The Expedition of Humphry Clinker*, he used the familiar EPISTOLARY NOVEL form first made famous by Samuel RICHARDSON. Five of his flat, predictable characters wrote letters that differed in their points of view on the many episodes comprising the novel's plot. Marked by his trademark heavy-handed caricature, the book also contained some factual information based on his travels. This resulted in an unusual blend of fact with comic fiction and resulted in removing much of the violence that had marked Smollett's previous works. While violent acts exist, their sadistic aspects have been softened, resulting in characters somewhat more broadly shaped than his earlier ones. Matthew Bramble, the main letter writer, cranky but full of heart, resembles Smollett himself. Although only 50 years old, Smollett suffered from overwork and bitterness that eventually translated into an illness that would take his life by the end of 1771. The irascible Bramble mirrors his creator in old age, as the heroes of *RODERICK RANDOM* (1748) and *PEREGRINE PICKLE* (1751) had mirrored the younger Smollett.

Bramble sets out on a journey through England and Scotland along with several family members. They include his strong-willed, spouse-hungry sister, Tabitha; her maid, Winifred Jenkins; a congenial nephew who is an Oxford student, Jerry; and a teenage niece, Lydia. Humphry Clinker serves the group as its ostler, or hostler, a keeper of their horses. He soon becomes their postilion, riding the near horse of those leading to guide the horses as they pull a coach. His

position comes to symbolize his importance as leader and guide to the group, who, while holding higher social positions than his own, all fall into his debt by the story's end. A devoted servant, Clinker guides the family through Bristol, Bath, Harrogate, York, Scarborough, and Durham. As the group visits various "spa" towns, Smollett uses his characters to comment on 1760s manners, with Matthew Bramble criticizing much of what he observes. Fashionable society disgusts him, but his negativity translates into a more gentle humor than that produced by Smollett in earlier novels. Smollett delights in the language and applies SATIRE to what he considered pretentious ideas of the so-called educated. In one passage, a doctor expounds upon the positive aspects of a "stink," educating his fellow travelers by explaining that "in the Dutch language, *stinken* signified the most agreeable perfume, as well as the most fetid odour, as appears in Van Vloudel's translation of Horace, in that beautiful ode, *Quis multa gracilis, &c.*" He also provides connections to an earlier work, reintroducing some characters from previous novels. Readers discover a chink in the aptly named Bramble's armored exterior by chapter two, through Jerry's letter to a friend. After commenting that he and his uncle seemed as little suited as oil and water, he adds that although he had believed his uncle a "complete Cynic; and that nothing but the necessity of his occasions could compel him to get within the pale of society," he is "now of another opinion. I think his peevishness arises partly from bodily pain, and partly from a natural excess of mental sensibility; for, I suppose, the mind as well as the body, is in some cases endued with a morbid excess of sensation." That comment may reveal much about Smollett's self view just before his death.

In Durham, Lieutenant Obadiah Lismahago joins the group. An eccentric Scot, Lismahago masks under his grotesque behavior good sense that eventually leads him to marry the love-starved Tabitha following her conversion to Methodism by Clinker. Bramble remarks of the Scot that many would misjudge him by his startling exterior. He explains Lismahago's appeal by using a comparison: "I have often met with a crab-apple in a hedge, which I have been tempted to eat for its flavour, even while I was disgusted by its austerity." Another

member of the group, Lydia, also falls in love with a handsome actor from a good family whom she eventually will marry. Along the way, Clinker is falsely accused of a crime, convicted, and imprisoned. The novel's tone remains light in part due to Winifred's muddled impressions. Smollett humorously distorts her vocabulary, as in a letter toward the close of the novel when she attempts to explain her feelings to a confidante: "But then I have such vapours, Molly. I sit and cry by myself, and take ass of etida, and smill to burnt fathers, and kindal-snuffs; and I pray constantly for grease, that I may have a glimpse of the new light, to show me the way through this wretched veil of tares." She declares her love for Clinker, who over several chapters is proven to be Matthew Bramble's long-lost bastard son.

With the unlikely plot twist of a discovered son, Smollett parodied the famous plot of Henry FIELDING's *TOM JONES* (1749), helping maintain what critic Lionel Stevenson describes as "the anti-sentimental ferocity of the Fielding school." Such an approach to fiction would soon disappear, and although Smollett's novel is considered his best PICAESQUE, it also stood as somewhat of an anachronism in an age of growing sensibility that Smollett's natural misanthropy caused him to abhor. The novel remains popular and may be accessed as an electronic text on the Internet.

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HUNGARIAN BROTHERS, THE ANNA MARIE PORTER (1807) Anna Marie Porter's novel of the French Revolutionary War, *The Hungarian Brothers*, proved her most popular ROMANCE. It either delighted or repulsed readers in later centuries, depending on their fondness for the genre. One contemporary review of the novel read, "In the invention of the incidents, and in the management and general

conduct of the tale in which their characters are delineated, or developed, the fair authors [sic] has displayed very considerable ingenuity, and an intimate acquaintance with those cords of the heart, which can be touched with the liveliest interest and pleasure."

Filled with traditionally stereotyped figures, the novel proves entertaining, if only as a perfect example of type. Set in Germany and Austria, it features the two brothers, Charles and Demetrius, both sons of the Hungarian count Leopoldstat, who deserted the family, leaving the boys to be raised by their mother. The family fortune has been looted and/or dissipated by the time Charles reaches adulthood, when he is left by their mother's death to care for Demetrius. Thus, one plot line involves the brothers regaining the fortune to support their titles, another focuses on their romantic entanglements, and another reveals details regarding important military and political campaigns.

The aristocratic characters include an assortment of predictable counts, countesses, princes, princesses, barons, and baronesses, all involved in either various love triangles or present as supportive authority figures. Charles proves the perfect and devoted role model for Demetrius, surviving an excruciating punishment following an undeserved charge of desertion during battle. In truth, he had not deserted, but was tending to his first love, Leonora Berghi, at her deathbed. After her death, he immediately returned to the field. His accuser, the villainous Saxon officer Joseph Wurtzburg, is jealous of Charles's relationship with Signora Berghi, allowing "envy, like a canker worm," to eat into his heart. However, Charles rises above his brief period of deranking to distinguish himself as a volunteer battlefield hero. He saves the life of Archduke Charles and, after regaining his previous rank, is presented a major's commission by the prince. He also safely removes Baron Ingersdorf's wife and niece from danger, for which he earns the lifelong friendship of that family.

Demetrius, an impassioned and handsome 19-year-old, remains devoted to his brother but does exercise his independence, acting against advice to become involved with the duplicitous, married Madame de Fontainville, a lookalike for another scandalous female, the "melodious wonder of Europe," Signora

Albertina. She is eventually revealed as the mysterious "incognita" who sends Charles secret messages for months prior to identifying herself as his devotee. Both women are described traditionally, the madame first appearing with only white roses, an ironic, symbolic blend of innocence and sexuality, and described as having incredibly white skin and the type of appearance that dazzles but will fade. When Signora Albertina is compared to the madame, her beauty also lacks permanence. FEMINIST CRITICS will find these the most interesting of the female characters, due to their strength and independence. The madame leaves her husband when he acts against her political ideals, while the signora takes the unusual action of communicating with a man, considered a trait of an aggressive female. When Charles finally meets with her and "awkwardly" thanks her for "her intended kindness," professes his "inability to return so sudden a passion," and attempts to leave, she actually bars his path and "acted for two hours . . . a most pathetic scene of despair, tenderness, and entreaty," using her talents and assets to bargain for her future.

These two "bad" women are balanced by the lovelies with whom the brothers will finally find bliss, the symbolically named Princess Constantia and the irrepressible Adelaide, whom Charles had rescued months earlier. Adelaide contrasts with the madame in her "olive complexion," which, "though warm with native bloom, was less dazzling than if it had been fair." She has "uncommonly brilliant eyes," but keeps them chastely lowered, her lips closed with "a gentle confusion." "Her charms," the reader learns, "were the touching charms of twilight; Madame de Fontainville's the blaze of day." Constantia's attributes are more of the personality, which reflects "little girlish simplicity," always charming and "possessing an instinct . . . of whatever would be most consonant to the tastes or feelings of her associates." She proves "playful, but never excessively lively . . . it was her happy destiny to endear, even while she entertained." In romance fashion, both young women, virginal and pure, remain inactive and objectified by the male gaze, desirable for their appearance and the way by which they will complement their male partners. The men sing, strum and paint their way through high society, adopting female

attributes. However, their gender role reversals are viewed as evidence of refinement, safely balanced by their strength in the most male of arenas, the battlefield.

Neither brother is informed regarding his own emotions. Charles at first denies his love for Adelaide, not recognizing his feelings until the baron she has been appointed to marry by her father appears. Then he cannot speak of his love, as that would constitute loutish behavior. Like his brother, Demetrius remains ignorant of his love for Constantia. When he realizes it, he has unwisely pledged himself to the madame. At his epiphany, "he muttered now and then to himself, as if in delirium; and frequently he smiled, but it was a smile of despair." He attempts to carry on, having "studied the self-command and graceful restraint of Charles."

Through convoluted plot twists and turns, misrepresentations, disguises, battles of the heart and battles of war, both the male and female protagonists will faint, become ill with brain fever, and suffer the traditional vicissitudes of romance. They include, most dramatically, the unjust charge of treason against Demetrius, supported by fabricated documents and charges by Wurtzburgh and the dastardly Nuremberg, with the help of his servant Pierre. Demetrius subsequently disappears, is "brought to the verge of the grave," and rescued by his devoted brother. As demanded by the genre, all ends well. Pierre dies of wounds, while Wurtzburgh is "arraigned, tried, condemned, and executed as a traitor." The narrator adds that while his death proved "shocking . . . it excited no pity." In the final sentence, Charles looks first at his infant son, then at Demetrius, and then turns his eyes, "floating in tears," to Heaven.

In her introduction to the 1831 edition, Porter noted that she found "much to smile at" in this work of her youth. She discovered "much lacking" and felt burdened to "remedy the deficiencies." She did not apologize, however, for the accuracy of her "military statements" summarizing "five campaigns." Her details had been praised by a "great general," and she explains that accuracy by mentioning an entire winter when, away from her own home, she read the many books in the strange house, all of which considered military history. Her great admiration of "martial

glory" led her to believe that her "humble romance" might achieve her goal of "exalting the military character in public opinion."

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HURRISH: A STUDY EMILY LAWLESS

(1886) As indicated by its subtitle, *Hurrish: A Study* was intended by Emily LAWLESS to reflect as much about Ireland's general masses as about any one person. Thus, her characters serve as basic types or symbols. They scratch out a living in post-famine Ireland and are, for the most part, bitter and torn apart by land squabbles and emigration.

The novel's protagonist stands in contrast to those conflicted individuals, happy with his life as a widower with beloved children. The enormous black-Irish Hurrish O'Brien is the gentle giant, out of place in an era and setting that demands violence from everyone. The thinly drawn Mat Brady represents the "land grabber" of the day, a foolish individual who moves in on land foreclosed on and taken from honest working folk, with sure retribution from the locals to follow. Mat's brother, Maurice, fondly referred to as Morry by the fatherly Hurrish, also remains two-dimensional, serving as the object of retribution for his wicked brother's murder. He represents the unspoken Irish code of his district, much stronger than any civic law, which demands an eye for an eye when one's blood kin is killed.

Hurrish's self-defense killing of Mat is the catalyst that prompts Maurice's act of violence against a man he admittedly loves like a father. When he shoots the justly acquitted Hurrish, he basically kills himself as well, fulfilling the local code but marking himself as an outcast following the court ruling of Hurrish's actions against Mat as self-defense. Alley Sheehan, Hurrish's niece by marriage and love object for Maurice Brady, lives with the O'Briens and adores Hurrish. Her virginal, angelic personality types her immediately, and readers

anticipate her eventual move into a convent long before the plot's conclusion. The landlord, Pierce O'Brien, acts somewhat against type in his fair dealings with his tenants, his rejection of the offer by the English law structure for bodyguard protection, and his refusal to testify against Hurrish during his trial for the murder of Mat Brady. However, he hardly had a choice in that matter, knowing Hurrish's neighbors would kill him should he take the stand.

More interesting is Hurrish's mother, the violent Bridget O'Brien, a type often present in drama as the mother who lives vicariously through her offspring. She has urged Hurrish to kill the loutish Mat, goading her son to act totally against character in order to satisfy her own blood lust. When Sal Connor, who has decided the widowed Hurrish will be her own, is accosted by Mat, Bridget exclaims to Sal and her son about the evil man, "Trath an' he won't be 'bout it long, I tell yis all that! . . . There's boys that, for the wink ov an eyelid, wud put him out of that,—yis an' proud to do it too." Although Hurrish laughs off his mother's thinly veiled demand with "'Tis an iligant Christsheen yer makin' me out, mother, anyhow!" readers understand the grim foreshadowing. Bridget also represents the highly politicized Irish figure with an inborn hatred for all outsiders, particularly the English, but also those of her own people who, like Mat, become outsiders due to their actions. She exults in the stoning death by local residents of Buggle, "the little black villin that was servin' writs," and, upon the death of Hurrish's wife, Mary, "would willingly have turned Alley out upon the cold high-road to beg." She interests FEMINIST CRITICS as a powerful character, one with more traditionally male characteristics than female. Bridget O'Brady is nothing like the traditional nourishing mother figure; however, her love for her son is stronger than her desire to live, leading her to die soon after Maurice murders Hurrish.

Another interesting character is the mentally diminished Thady-na-Taggart, described as "the idiot or 'natural' of Tubbamina." The author comments that "Village idiots, once common institutions in England, are now scarce," blaming that fact on increased civilization. Readers are told that "The 'natural' only does rather better what every one else does more or less—namely as little as possible." But when Thady does act,

his actions prove crucial. In an early confrontation between Hurrish and Mat, Mat dangles his enemy's dog, the well-drawn terrier Lep, over cliffs above the ocean. Hurrish knows he can never rescue his beloved pet, but then suddenly "a wild tatterdemalion figure, with white vacant face, starting eyes, and long lank hair streaming in the wind" grabs Mat around the legs and rescues little Lep. Thady remains reminiscent of Shakespeare's fools, who often prove his dramas' wisest characters. In his rescue of the freely loved Lep, who returns affection without judgment, Thady seems to tell his fellow Irish that love must be given freely, without expectations, if it is to prove of any value. Following Hurrish's death, Thady adopts Lep, and the two characters symbolic of a sane loyalty and affection live their patient lives out together.

As Hurrish lies dying, the narrator labels him a "martyr to a not very glorious cause," one certainly not worth his life. He was "dying because Hate of the Law is the birthright and the dearest possession of every native son of Ireland." This statement continued to ring true, as "the Irish question" remained unanswered into the 21st century. While to modern readers, Lawless's superb descriptions and relentless conflict development prove her novel's most attractive aspects, her confused English readers in 1887 received the book as news from a battlefield whose bloodshed they grappled to understand. Lawless's attempts to elucidate the life of the Irish linked her with other regional writers of the day, most notably Margaret Oliphant, who did the same with the Scottish, and to whom Lawless dedicated *Hurrish*.

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***HYPATIA, OR NEW FOES WITH AN OLD FACE* CHARLES KINGSLEY (1853)** In his third novel, Charles KINGSLEY seemingly departed from his previous focus on his own era to produce a historical ROMANCE in *Hypatia, or New Foes with an Old Face*. However, as the title indicates, he still dealt with contemporary issues. The book first appeared in serial form in *FRASER'S MAGAZINE* from January 1852 to April

1853. As a radical Christian, Kingsley hoped to villainize Catholicism through historical fact. He suggested certain Catholic leaders of his own time through characters such as Cyril, the Bishop of Alexandria, who proved far more interested in political expediency than humanitarianism. For contrast, he borrowed an additional real-life character in Synesius, Bishop of Cyrene, a figure who more closely shared Kingsley's own ideology, an affinity for sports, and the belief that priests should be allowed to have families.

Set in fifth-century Alexandria, the novel features a pagan prefect who governs his city with ineptitude. The novel's heroine, Hypatia, daughter to the learned mathematician Theon, represents the teachings of Neoplatonists and comes in conflict with the strong forces of developing Christianity, led by Cyril. The lovely Hypatia struggles to maintain a philosophical academy devoted to the old Greek model, representing the transcendentalism that Kingsley so despised in his own age. Kingsley implies that the freedom afforded women by an education and the right to withhold sex will always conflict with the male need for power over females. Hypatia struggles to pit wisdom against passion, while Kingsley calls readers' attention to the similarity between her ideals and those of ascetic Christians, whose denial of the human need for love disgusted Kingsley.

When a Christian monk, Philemon, arrives, he finds his fellow Christians' fanaticism repugnant and campaigns against their mindless devotion. He falls in love with Hypatia's humanitarian approach and her desire for moderation in all things. While he appeals to his fellow Christians to be more reasonable, he finds the extreme skeptical intellectualism of Raphael Aben-Ezra unpalatable. Kingsley modeled Raphael, the most interesting character, on a Jewish friend who had left his own beliefs to join the Church of England. He manages to create brilliant parallels between Alexandria and his own Victorian London, picturing both

cities as commercial centers with all the cultural advantages such centers offer, including the theater and halls of learning, shadowed by decrepit slums filled with violence and turmoil. Forces get out of control when Hypatia is falsely accused of turning the prefect against the Christians. A mob captures her and literally rips her to pieces, after which Philemon leaves the city in total disillusionment.

Critics find brilliant Kingsley's representation of the many cults of classic times, as well as his mob scenes, but his plot becomes difficult to follow with the myriad of unnecessary characters and their convoluted esoteric arguments. Philemon seems to be the male protagonist but remains an observer, too uninvolved to be heroic. Kingsley hoped to reveal Christianity as superior to transcendentalism but managed to avoid characterizing either one as purely good or evil. In order to remain true to history, he had to acknowledge that any philosophical or religious movement, however humanitarian, could fail its followers if it had a poor or corrupt leader and followers too blind by irrational passions to question those leaders. Many Christians felt Kingsley should have villainized all creeds other than Christianity, a failure which ironically lost him the very readers he sought to vindicate. Charges of immorality resulting from his description of sexual excesses marked him so strongly that Kingsley was denied an honorary Oxford degree a decade later. The book moved John Henry Newman, a lifelong adversary of Kingsley, to interrupt his theological studies and write a novel in response, *Callista* (1856).

While not widely read in later generations, *Hypatia* stands as an excellent example of fiction written for a specific purpose, as well as an impeccably researched novel that remains true to history.

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IMPERIALISM Imperialism may be defined as one nation or political entity's power, influence, or control over another for economic, political, and/or ideological purposes. While similar to colonialism, imperialism may appear in a more informal manner, where colonialism implies the exercise of formal and strict political control. One of the earliest English novels to reflect negatively on colonialism and imperialism was titled *OROONOKO: OR, THE ROYAL SLAVE* (1688) by English writer Aphra BEHN. Nineteenth-century Great Britain, particularly after 1870, extended imperialism into the Near East and later Africa, prompting various novelists, such as Rudyard KIPLING and Edward BULWER-LYTTON, to urge white men to bear the "burden" of uplifting more "savage" cultures. Others, including Sir Henry Rider HAGGARD and Joseph CONRAD, wrote works countering imperialism and colonialism, noting the destructive effects of overpowering a foreign culture and forcing its inhabitants to adopt ideology not their own. They also emphasized the injustice in Great Britain profiting from the natural resources and manpower of other countries without sharing the profit with its source. German philosopher Karl Marx linked such economic imperialism with capitalism in his theories shared in the three volumes of *Das Kapital*, published from 1867 to 1894.

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INCHBALD, ELIZABETH (1753–1821)

Born near Bury St. Edmunds in Suffolk into a staunchly Catholic family, Elizabeth Simpson learned early to deal with a speech impediment. Maturing on a farm as one of nine children of John Simpson and Mary Rushbrook, she received little encouragement of her love for acting. That did not prevent her running away in 1772 to seek the life of an actress. A beautiful woman, she was romanced by many men but settled on a fellow minor actor named Joseph Inchbald, whom she married in 1772 despite his being much older than her. He died in 1779 after Elizabeth had worked for two years on her most famous novel, *A SIMPLE STORY* (1791). It included in Dorriforth a characterization of her real love, the great actor John Philip Kemble. In her preface, she adopted the approach used by many early women writers in excusing her presumption to write, by feigning a type of helplessness that begged kindness from critics. She lied, stating she was a destitute invalid who wrote in spite of her "utmost detestation to the fatigue of inventing." When she could not find a publisher, she turned her attention to playwriting. *A Mogul Tale* (1784), her first drama, focused on hot-air balloons, all the craze at that time, and enjoyed a successful run at the Haymarket. Inchbald acted until 1789, then became a full-time writer, producing at least 20

additional plays as well as fiction. While later considered a minor writer, many of her works were well received in her own age. She produced several successful comedies, including *I'll Tell You What* (1785), *Everyone Has His Fault* (1793), *Wives as They Were, and Maids as They Are* (1797), and *To Marry, or Not to Marry* (1805). Her ambitious *The Child of Nature* (1788) she adapted from Kotzebue's *Lovers' Vows* (1798), later mentioned in Jane AUSTEN'S *MANSFIELD PARK* (1814). Her friendship with philosopher and novelist William GODWIN influenced her second novel, *Nature and Art* (1796). She lived a thrifty life, and at her death left behind a fortune of £5,000.

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INDUSTRIAL REVOLUTION The Industrial Revolution was the label applied to a worldwide movement to replace man with machines that began in 18th-century England and remains ongoing. Great Britain led the world in industrialization, due in part to its introduction of property laws, protecting individual rights to inventions with patents. British law also protected citizenry against the seizure of property by royalty or aristocrats. Such factors encouraged risk and resulted in iron and steel manufacture, the building of steam engines, and the ready production of textiles from natural materials. The mining of iron and coal led to an increase in transportation and railroad operations. Industrialization's immediate results included improved production of goods, expanding trade options, and a conversion of an agrarian society into an industrial one, as people moved off farms and into growing cities in search of work. A rapid growth in efficiency led to an increase in production, as men applied new scientific knowledge to the manufacturing process, thereby revolutionizing the world.

Economic changes led to social changes, including the development of a new social/political/economic class composed of workers. Increasingly wealthy

members of the middle class, along with the upper class, benefited at the expense of the new factory worker and further exacerbated the inequities of the CLASS STRUCTURE. While access to goods, wealth, and opportunity increased, so did poverty and crime among these poor. Widespread abuse of factory workers included long workdays with no or few breaks, low pay, and child labor. Those producing the goods often could not afford to enjoy them. The first large slum areas appeared, as people used any type of structure for shelter. Lack of income led to a lack of medical care, resulting in increased infant mortality and early adult deaths from illnesses spread in the close quarters of "sweatshops" and the loss of limbs and life to the machinery. The division of labor into boring repetitive tasks provided little in the way of intellectual stimulation. Labor movements, including the CHARTIST MOVEMENT, were organized to protect workers, focusing on factory abuses and including the push to reform CORN LAWS and the poor laws. Fiction, especially in the 1840s, began to reflect the era, with authors supporting various reform causes, including the abolition of capital punishment. Authors of such THESIS NOVELS, also popularly called novels with a purpose, included Charles DICKENS, Charles KINGSLEY, Frances TROLLOPE, Benjamin DISRAELI, and Elizabeth GASKELL, all of whom called for reform of shameful and exploitive working conditions.

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INHERITANCE SUSAN FERRIER (1824)

Susan FERRIER allowed six years to pass between the release of her well-liked novel of manners, *MARRIAGE*, and *Inheritance*, another anonymously published story that focused on the romantic choices of young women. She had worked on the novel at Morningside House, outside of Edinburgh, where her father spent

the summer season. Her desire to conceal her activity was made difficult by the closeness of her surroundings, but her skill at characterization triumphed, causing *BLACKWOOD'S EDINBURGH MAGAZINE* to proclaim the novel "a hundred miles above *Marriage*." Marked by what critic George Douglas labeled "an interesting and admirably compact plot, and a vigorous literary style," the novel proved just as popular, if not more, than its predecessor. Containing references to works by Shakespeare and classical Greek writers, its emphasis on the importance of the wisdom of literature reflects Ferrier's own beliefs. She also uses the drama format of those writers to structure her highly dramatic romance, interchanging the tragic with the farcical.

The plot premise is based on the sacrifice, in the name of love, of the Honourable Thomas St. Clair, the youngest of the earl of Rossville's five sons, described as a man of "weak intellects and indolent habits." Because he married below his rank to "the humble Miss Sarah Black, a beautiful girl of obscure origin and no fortune," he sacrifices his inheritance, which, upon his father's death, was directed to pass to St. Clair's children, should he have any. The eldest brother assumes the earl's title and estate. St. Clair and his wife spend some time in France, and eventually, due to three brothers' deaths, he stands next in line to inherit his brother's estate and title. Neither he nor his remaining brother have produced any children, when suddenly Mrs. St. Clair announces her pregnancy. St. Clair decides to take her to Scotland, his brother having agreed to meet with him. However, she goes into premature labor during the journey and delivers a daughter, Gertrude, which "although born in the seventh month . . . was a remarkably fine thriving baby, which Mrs. St. Clair, contrary to the common practice of mothers, ascribed entirely to the excellence of its nurse." Those accustomed to reading romances note the signal that something is not quite right in this situation, which foreshadows later disaster. Thus, the family never returns to Scotland.

The novel's second chapter opens with Mrs. St. Clair widowed and Gertrude having blossomed into a beautiful girl. Through the coincidence shared by ROMANCE novels of the day, they end up sharing housing with the aging and now single Lord Rossville. Members of the

earl's household recognize a strong resemblance of Gertrude to Lizzie Lundie, a beauty of low birth who once sat for a painting that hangs in the Castle. Comments regarding the resemblance upset Mrs. St. Clair, who seemingly interprets them as slurs on her husband's character. In actuality, she knows something of Gertrude's birth that she declines to share with her daughter and is revealed as an ambitious, even violent and bitter character.

Two cousins to Gertrude pursue a romance with her. As required by romance tradition, they serve as foils. Young Colonel Delmour is handsome, elegant, and sophisticated, a traveled man of the world, while his competitor Edward Lyndsay is serious with a sensitive nature. A mysterious visitor to Mrs. St. Clair named Mr. Lewiston apparently exercises some negative power over the widow. His identity is later revealed as a husband to one of Gertrude's childhood nurses, a man believed to be dead. Mrs. St. Clair agrees to meet with Lewiston and bring Gertrude with her, but he attempts to molest sexually the young woman. Lyndsay rescues her, eliciting gratitude, but Delmour declares his passion, and Gertrude agrees to marry him.

In the meantime the earl has made marriage plans of his own for his granddaughter. For political and economic reasons, he desires Gertrude to marry the colonel's older brother, a passionless man but one powerful in political intrigues. Gertrude protests, angering the earl, who considers disinheriting Gertrude as Lyndsay intervenes to declare his love. The earl's sudden death before any change is made to his will, however, leaves Gertrude free to follow her heart. Gertrude again attempts to speak with Lewiston, and again must be rescued by Lyndsay. In the meantime, Delmour engages in activities causing Gertrude and others to doubt his sincerity and his character. Gertrude remains devoted to Delmour and, while she recognizes and appreciates Lyndsay's obvious commitment to her well-being, chooses to wed Delmour; he stands to enjoy her estate that accompanies her title, Countess of Rossville.

Delmour connives to involve Gertrude in a series of financial schemes, all meant to defraud her of her money. Even so, in London she becomes the talk of the social scene and allows herself to be involved in its

various pleasures, to the dismay of Lyndsay, who counsels wisdom and discretion. She ignores his pleas and falls to the temptations of fashionable life. When she later returns to Rossville, she has another visit from the dastardly Lewiston, who was mistakenly believed to have drowned. He at last breaks the news that she is not even related to the Rossville family but instead is the daughter of Mrs. St. Clair's nurse, thus having no true claim to her title. That nurse, named Marian La Motte, had been the daughter of Lizzie Lundie, whose portrait Gertrude had been said to resemble. The St. Clairs met her as they traveled to Scotland, while she was pregnant, separated from her husband, Jacob Lewiston, and fearful of dying and leaving her baby an orphan. The St. Clairs agreed to adopt the child, as with the only heir, they would surely inherit the family fortune. Their plan was ruined by a letter that Marian wrote to a priest who promised, upon her death, to send the letter to Lewiston, then living in America. The priest served as a missionary in the United States years later and met up with Lewiston, who immediately traveled to Britain to claim his daughter. During Gertrude's dismay at the discovery of her origin, she accuses Mrs. St. Clair of treachery, and her real mother of not loving her. Attempting to placate her daughter, Mrs. St. Clair explains, "You could bring nothing but additional care and poverty to her; to me you would ensure riches and honour. Do not condemn us."

When in trust Gertrude shares this news with Delmour, who had already expected something was amiss, he considers breaking their engagement, not out of a lack of love for her, but rather because he needs her fortune, having lost his own. Brokenhearted when she discovers his motivation, she gives up her profligate lifestyle and turns to the stalwart love of Lyndsay. Impressed by her behavior, he tells her, "You have been the victim of imposture; but your own name is pure and spotless; it is more. To those who can appreciate virtue, it will carry a nobler sound along with it than any that heraldry could have bestowed."

Lyndsay discovers the truth from Lewiston, that he is not actually Gertrude's father after all, but his cousin. Lyndsay promises to give him money in exchange for the priest's letter and for his leaving Britain forever. After Lyndsay receives a letter from

Delmour, releasing Gertrude from their engagement, he marries Gertrude. She reconciles with her mother and regains not only a title but, more important, also a true inheritance of love.

As does her idol Sir Walter Scott, Ferrier includes literally dozens of characters who add interest to the plot. They include the comical Miss Pratt, a busybody type who, in one of the novel's funniest scenes, scandalizes the old earl by arriving at his castle in a hearse, driven by Mr. McVitie, a known radical. Miss Pratt's continual quotation of the questionably nonexistent Anthony Whyte add extreme situational humor. The misanthropic Indian uncle, Adam Ramsay, annoys everyone by his constant references to the lost romance of his youth, yet in actuality offers Gertrude a cautionary tale, which she ignores to her own later detriment. His kind consideration of her in the novel's concluding scenes help round his type character. The ridiculous Mrs. Major Waddell, *né* Bell Black, portrays the fool character so popular to tragic drama. The required poor relation, also symbolic of Gertrude's future, Miss Becky Duguid, joins the poetess, Miss Lilly, and various representatives of the peasant class to remind readers that few members of society enjoy the fortune that the aristocratic earl's family simply take for granted. All the characters' names, such as Vitae (life), Whyte (innocence and wisdom), Bell (an harbinger of caution), Black (danger), and Lilly (flower of funerals), traditionally symbolize important aspects that add pleasure to the narration, while the more unusual Duguid, whose name is phonetically "Do Good," provides a literary symbol, its meaning peculiar to this specific novel, supporting Ferrier's reputation as an imaginative writer, meticulous in regards to her craft.

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INITIATION/COMING-OF-AGE STORY

Closely related to the *BILDUNGSROMAN*, an initiation story, also termed a coming-of-age-story, expanded and augmented the *bildungsroman* concept. While the *bildungsroman* is a label appropriate to novels that feature young people who mature into adults, the

initiation plot generally features a child or teen that does not mature. Indicated by the name, the plot incorporates an important experience that “initiates” the protagonist into the world of adults. While the character moves closer to adulthood emotionally and mentally, she/he does not immediately become an adult. As in real life, many experiences are necessary to advance an individual into adulthood. The character may experience romantic love, an adult emotion, but remain immature, or be challenged by a situation demanding the application of adult logic, as in Lewis CARROLL’S *ALICE’S ADVENTURES IN WONDERLAND* (1865). In the early novels, because young people matured later than those of subsequent generations, books such as *The History of TOM JONES, A FOUNDLING* (1749) by Henry FIELDING, particularly with its shaping of Tom as an innocent scoundrel, despite his propensity for sex, might be classified as coming-of-age. Many novels by Charles DICKENS published in the 1830s to 1860s involved children, often victims of an uncaring society, who come of age. In Frances Hodgson BURNETT’S *LITTLE LORD FAUNTELROY* (1886), the protagonist, Cedric Errol, learns respect and care for the poor, and in *BEVIS, THE STORY OF A BOY* (1882), Richard JEFFERIES’ boy characters enjoy summer adventures that try their imaginations and logic. Some initiation tales, such as Arthur MORRISON’S *A CHILD OF THE JAGO* (1896), are cautionary tales in which children lose their lives through initiations rising from social inequities, a fate often reserved as well for young minor characters in Dickens’s novels. *DAISY MILLER* (1879), by Henry JAMES, also introduces a young female, barely past her teens, who meets her death, mostly due to the cruelty of social conventions.

INVISIBLE MAN, THE H. G. WELLS (1897)

H. G. WELLS often used his SCIENCE FICTION tales to teach a moral lesson. In *The Invisible Man*, he warns against the abuse of scientific capability and the misuse of power it encourages. The protagonist, Griffin, was driven to find a potion that would make flesh and bone invisible. He tried it on himself, and it proved successful.

When the novel opens, the Invisible Man enters an inn as a mysterious stranger, swaddled in clothing with bandages around his face and wearing glasses to hide

his condition. The fact that the season is winter signals the reader that death will become important to the story. As the stranger mutters to himself, the reader understands the isolation he suffers, but he is in no way a sympathetic character, frightening the other visitors at the inn and behaving rudely toward the landlady. He moves his scientific equipment into the room he rents in order to continue experimenting, but soon becomes focused on his newfound power as a manner by which to wreak havoc and injury on others. Individuals hear noises, but can find no cause; they close a door, then walk back to find it open again. This trickery proves harmless enough, but it whets Griffin’s appetite for power. Soon he is a hunted man and is wounded by a group of pursuers. He takes refuge in the home of Doctor Kemp, identifying himself by name for the first time in the story, reminding Kemp they had been in school together. The Invisible Man jolts Kemp’s memory by describing himself as “a younger student, almost an albino, six feet high, and broad, with a pink and white face and red eyes,—who won the medal for chemistry.” Griffin’s appearance would have marked him as aberrant, one who would never fit into a group due to his odd appearance. Ironically, his disappearance into invisibility, like the ghost form he already resembled, does not change his role as an “other” in society. The winning of the medal suggests his mental acuity and creative vision, but his lack of humanity mitigates against such natural talents to render him undeserving of admiration. He represents the classic mad-scientist character that Wells used repeatedly in stories to make clear that a desire for metaphysical powers equates to a madness born in a lack of self-control. Wells suggests Griffin’s monstrosity through his strange appearance, and the character seems almost destined to complete his transformation into something inhuman.

Kemp allows Griffin to stay in his house, then reads an article describing the manner in which a village had been terrorized and recognizes that Griffin is losing his faculty of reason. As the action rises, Griffin becomes more agitated and further loses a grip on reality, assuming that Kemp will join his scheme to terrorize the world. When he discovers that Kemp has betrayed his whereabouts, he rushes from the house in “a blind

fury," bumping into a child and breaking the child's ankle. Furious with Kemp, he writes a letter stating that "the Epoch of the Invisible Man" has begun, and his first official act will be to execute Kemp. Now a complete homicidal maniac, Griffin does attempt to kill Kemp and in the process injures several additional people. At last tackled to the ground by a crowd who comes to Kemp's aid, his chest is crushed, and his body loses its invisibility, revealing his sickly white skin and "garnet" eyes.

Like other of Wells's novels, *The Invisible Man* was converted to multiple film versions, with critics pronouncing the 1933 movie starring Claude Rains as the superior presentation.

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ISLAND OF DR. MOREAU, THE H. G. WELLS (1896) Described by some critics as gruesome and by others as grim, H. G. WELLS's *The Island of Dr. Moreau* depends on the mad scientist characterization that would continue to be popular into the 20th century. Intent on transmitting a moral in his tale, Wells conjures up a surgeon named Moreau who seeks to develop a civilization of animals converted into humans. His experiments go amiss, and in an echo of Mary Shelley's *FRANKENSTEIN* (1818), the results of his efforts prove monstrous.

The novel's format adopts the familiar journal narrative, as it opens with a statement by Charles Edward Prendick explaining that his uncle had been lost for 11 months. Following the sinking of the vessel on which he traveled, the *Lady Vain*, he was presumed drowned until rescued from a small open boat believed to have belonged to another shipwreck named the *Ipecacuanha*. Suffering from memory loss attributed to trauma, Prendick did have among his possessions a written account of his time spent on what the nephew presumed was Noble's Isle, a small uninhabited island. When his nephew later discovered the account, he verified that the *Ipecacuanha* disappeared while carrying various

animals toward the South Pacific at about the time of his uncle's supposed adventure, a fact that supported the truth of his story.

As Prendick's tale unfolds, Wells inserts much foreshadowing of the horrors to come. While floating in a small boat with two companions from the shipwreck, Prendick writes that one "gave voice to the thing we had all been thinking" after their store of fresh water had been exhausted. He never states what that horrible thing is, but adds that if the proposal were accepted, "we should have drink," suggesting that they discussed drinking their own blood, or perhaps even cannibalism. The two men grapple with one another and fall from the boat, leaving the narrator to write that he remembered laughing and later wondered at his own reaction: "The laugh caught me suddenly like a thing from without." The blood imagery and suggestion of some inhuman force clues readers that a bizarre fate awaits Prendick. At last rescued and taken aboard a ship, Prendick is kept inside a room where he hears various animal sounds and is given some "scarlet stuff, iced" to drink. He notes that "it tasted like blood, and made me feel stronger," and then observes a "misshapen man," with hairy neck and sunken head between his shoulders who turns at the sounds of dog growls "with animal swiftness." The blood elixir, mysterious noises, and inhuman characteristics of the ship's servant further intensify reader anticipation.

When Prendick arrives on the island, he comes to know its two human inhabitants, the assistant Montgomery and Dr. Moreau, well. He spends some time there before discerning Moreau's purpose. The odd creatures he sees on the island bother him for an unknown reason, striking him as strange, yet familiar. Suddenly, he perceives why they cause offense; all resemble both animals and humans. He learns that Moreau has created creatures from parts of dogs, pigs, pumas, rats, hyenas and other animals, then imbued them with human characteristics, such as speech. When Prendick expresses his outrage, Moreau explains his "grafting" experiments will prove a boon to mankind, allowing weaknesses to be corrected and new civilizations to form. Prendick recoils, labeling the work "monsters manufactured." Moreau excuses the seeming immorality of his act by claiming, "it all lay in

the surface of practical anatomy years ago, but no one had the temerity to touch it."

Prendick establishes an uneasy relationship with the humans/animals, demanding they address him as master and obey his commands. Predictably, the creatures revolt and overpower and kill first Moreau and then Montgomery in horrifying fashion. Prendick is left to battle a hyena-swine, but enjoys the loyalty of a Saint Bernard—man who remains by his side.

He observes the "Beast Folk" over the next weeks as they slowly regress, their animal natures taking over. What speech they had learned disappears, and they stop wearing clothes. FEMINIST CRITICS would find interesting the fact that "the pioneers in this, I noticed with some surprise, were all females," and that the narrator labels their acts a "disregard" for "the injunction of decency." Monogamy was disregarded and "the tradition of the Law was clearly losing its force." The Beast People kill Prendick's dog protector, and then he spots a schooner sail. He signals the boat on which he sees two men facing one another, but it drifts aimlessly, eventually coming to shore and revealing that the men are dead. He climbs in and pushes from shore, observed by wolf-beasts and "the horrible nondescript of bear and bull." Upon returning to London he becomes a recluse, as men begin to remind him of the Beast People.

Wells succeeds in suggesting that man's animalistic nature can prove detrimental to culture, but his prose somewhat sacrifices subtlety to sensationalism, partially due to its format as an emotional first-person account. He clearly emphasizes the fact that scientific developments do not always promote progress and that an ungoverned pursuit of scientific power may lead to the ultimate sacrifice, as it did for Moreau. The novel caught the public's imagination and was converted to film three times, in 1933, 1977, and 1996. In reviewing the 1996 version, critics claimed it translated well to that time period, with the Prendick character a plane crash survivor and Dr. Moreau a Nobel Prize in medicine winner. The addition of a romantic plot between Prendick and Moreau's daughter offended some purists, but technology makes the premise of the animal conversion more plausible, and special effects blend men and beasts more satisfactorily than had previous versions.

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IT IS NEVER TOO LATE TO MEND: A MATTER OF FACT ROMANCE CHARLES READE (1856)

Already known as a writer with a social conscience, Charles READE published *It Is Never Too Late to Mend* specifically to stimulate public interest in social revolution. He proved successful, spurring his reading public to lead a movement to reform the prison system. Like THESIS NOVELS of the previous decade, *It Is Never Too Late to Mend* showed readers the disaster that existed within their society, as well as the fact that they had the power to salvage corrupt systems. Spurred to investigate published findings regarding the cruel treatment by prisoners at the hands of the governor of Birmingham jail, Reade studied facts about the Durham, Oxford, and Reading jails, incorporating his findings into this first novel. The setting in part reflects the English prison in New South Wales, characterizing the Australian colony's attempt to rebuff the effects of early convict settlers.

The novel focuses on two stories. One incorporates the news regarding the Australian colony's gold-rush fever in 1851, describing the dangers of the miner's life. The details Reade supplies regarding the camp caused critics to first recognize him as a powerful realistic and dramatic novelist. Reade's narrative first points out the seeming incongruity in an earl's son, the Honorable Frank Winchester, leaving England to seek his fortune in a distant colony. Despite his title, however, Frank is without fortune or prospects, and loves a woman he cannot formally court until he procures that fortune. In the opening scene, he tries to convince George Fielding, a farmer who had saved Winchester's life, to accompany him to become a bailiff or agricultural manager. George is also in love with a woman beyond his reach, his cousin, Susan Merton, a woman

who had “a host of lovers.” Conflict arises as George’s brother, William, quietly loves Susan as well, but the two farmer brothers lack cash. When they approach their uncle, called old Merton, for a loan, he disapproves of their lack of resources and declares that Susan will not marry a penniless man. Reade also introduces John Meadows, a man with “a cool head, and iron will,” and “an eye never diverted from [. . .] wealth and money.” Meadows is missing some money, part of which is recovered by a merchant who accepted it from a Mr. Robinson, a stranger from California who the authorities look to arrest. He has “pestered” George to travel to California to make his fortune in gold there. In addition, “an oriental Jew” named Isaac Levi requests that Meadows not turn him out of his home. When an argument arises and Meadows prepares to strike Levi with his whip, Fielding blocks the blow, reflecting the contrast between his and Meadows’s personalities.

A short time later, the Fieldings learn that a lien has been placed on their farm; they do not realize Meadows has pushed the lien. At that moment, a letter arrives for George from Frank Winchester, advising George he has booked two berths to Australia. When George accepts the offer to travel with Frank, Susan blames her father for driving him away. As George leaves to pack his belongings, the police arrive to arrest Robinson, who, the onlookers learn, has several aliases. When told he will be shipped to Australia, Robinson makes light of the sentence, saying, “I would rather have gone to California; but any place is better than England.” However, Robinson will remain in England to serve his torturous sentence, while George attempts to survive his miner’s camp. Meadows celebrates George’s imminent departure, hoping to convince Susan to marry him. When the narrator explains, “a respectable man can do a deal of mischief; more than a rogue could,” the reader understands more than one type of criminal exists within this plot.

The plot then branches into two tales, one focusing on the prison, and the other on the camp. Horrors revealed at the hand of Governor Hawes at the English prison include prisoner torture through starvation; their being tied to various machinery they were required to operate upon ridiculous demands; the use

of “the jacket,” described as a crucifixion without nails, using a constricting collar instead—all in the name of turning the prisoners into honorable citizens. While their suffering is somewhat relieved through the attentions of a chaplain named Evans, Robinson and the others seem doomed to die. When Evans requests a copy of the prison rules from Hawes, Hawes determines to rid the prison of the effects of the chaplain.

A reformer aptly named Mr. Francis Edens, known to Susan through the school where she teaches, tries to discover evidence against Hawes, even urging the inmates to publish a paper telling their stories. Susan participates in attempts to reveal to the public the deplorable prison conditions. Reade makes these clear, including calls to the reader such as “Imagine yourself cramped in a vice, no part of you movable a hair’s breadth, except your hair and your eyelids. Imagine a fierce cramp growing and growing, and rising like a tide of agony higher and higher above nature’s endurance, and you will cease to wonder that a man always sunk under Hawes’s man-press.” Deaths in the prison bring the dismissal of Hawes, and Robinson’s story figures prominently. While that relation could have served as a novel of its own, Reade returns to George’s departure, starting a new plotline that incorporates many of the already-known characters. It will allow George to fulfill his predictable role as a romantic hero and Robinson to become a more nontraditional type of hero.

George’s story begins with Chapter 36, as he joins Winchester for the journey, sunk in misery over leaving Susan. George works for Winchester for several months, then leaves to find his own fortune; Winchester basically disappears from the tale at this point. Within a year, George doubles his investment in his sheep farm and learns that he must be patient. However, disaster strikes, and he loses the herd slowly to disease, constantly regretting having left Susan. George then falls ill, nursed for a time by his hired man, Jacky, whom he sends away when he suspects he will die. In a switch to England, readers observe Mr. Edens helping to operate the prison from which Robinson will soon depart to travel to exile in Australia. Edens urges Robinson to find George on his farm as soon as possible. After several harrowing experiences, Robinson

realizes that he needs the company of a good man to help him “walk straight.” He retrieves a letter to George written by Susan, and sets out to find George. He discovers the cabin where George lies ill and nurses him back to health.

George finds a five-pound note meant for Robinson in Susan’s letter and presents it to him. It is meant for Thomas Sinclair, one of Robinson’s alternative identities. Robinson is puzzled that someone knows his real name. He and George travel to a mining camp to attempt earning their fortune, earning deadly enemies as well, accompanied by George’s devoted dog, Carlo. When Carlo is shot by one of the competing miners and dies, Robinson urges George to go back home, saying, “Gold can’t pay for what we go through in this hellish place.” George is determined to remain until he earns an additional £500 and can return to Susan.

Robinson decides to set traps for the men who killed Carlo, assuming they will also want to kill George and himself. He catches Black Will, who manages to untangle himself and almost kills George and Robinson, but they are saved by a patrol. Levi rejoins the characters, having sailed to Australia, where he operates a gold-dust-weighing facility, and Robinson, in an ironic turn, becomes a judge for the mining group. Robinson and George engage in a frightening hunt for Black Will and the evil Crawley, actually employed by Meadows to murder George. They discover the gold that had long eluded them, prompting George to kiss a large nugget and say, “Oh, you beauty! . . . not because you are gold, but because you take me to Susan.” Robinson tempers his joy, reminding him they must act carefully and keep their secret, as “the very honest ones would turn villains at sight of it. It is the wonder of the world.” The two return to England with an enormous fortune, but Meadows constructs a lie, telling Susan that George made his fortune and has already married. She falls ill, but recovers, although deeply hurt by George’s perceived betrayal. George appears to rescue Susan from marriage to Meadows, and virtue proves worthy of reward.

At a time when fiction was taken seriously, Reade’s work was enough to move popular sentiment toward prison reform, while also providing them a satisfying romance. In *George* they had their traditional romance

hero, while Robinson’s heroism lies in his admission of weakness and the necessity of the company of decent men to keep himself decent. The book remains readily available in both hard and electronic print.

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IVANHOE SIR WALTER SCOTT (1819) Sir Walter SCOTT’s most popular novel, *Ivanhoe*, takes place during the 12th-century reign of Richard I. While historians took him to task for incorrectly extending the Saxon-Norman conflict into that century, the public enthusiastically received his tale of knights, displaced inheritance, what was later labeled anti-Semitism, deeds of derring-do and medieval jousts, romance, and the triumph of good over evil.

Scott begins his novel with a well-used premise as readers learn that Wilfred of Ivanhoe, heir apparent to the estate of his father, Cedric, has invoked Cedric’s disapproval by expressing his love for his father’s ward, Rowena, a descendant of King Alfred. Cedric’s displeasure in the desired union of his son and ward is due to his plans that Rowena marry Athelstane of Conningburgh, also a descendant of Saxon royalty, and has resulted in Ivanhoe’s banishment. Ivanhoe has served with King Richard in the Crusades, but while Richard has been out of the country, his brother, John, attempts to usurp his position as monarch, gathering the Norman barons as his support. Ivanhoe has returned to England in disguise and begins the book as a mysterious pilgrim who practices good deeds. He joins a Jewish traveler named Isaac and his daughter Rebecca, along with the Norman knight, Brian de Bois-Guilbert, in his own home. Cedric has unwillingly offered shelter to Bois-Guilbert, as the rules of chivalry and hospitality demand. Ivanhoe overhears Bois-Guilbert planning to ambush the wealthy Isaac, and he warns Isaac and Rebecca to depart the castle early, which they do.

John has celebrated his brother’s capture by Leopold of Austria, but, unbeknownst to John, Richard escapes

and arrives in England in disguise as a black knight called the Black Sluggard, just in time to aid Ivanhoe during sporting games in the defeat of John's knights, including the dastardly Templar, Bois-Guilbert. As victor, Ivanhoe must remove his helmet to accept the prize, awarded by Rowena, and she recognizes him just before he faints due to blood loss. Isaac and Rebecca decide to travel with Ivanhoe to nurse his wounds, and they join Cedric's entourage, Ivanhoe's father remaining unaware of his presence in England.

Bois-Guilbert has designs on the lovely Rebecca and kidnaps her, Isaac, Rowena, and the wounded Ivanhoe, spiriting them away to imprison them in his castle. All except Rebecca, who has fallen in love with Ivanhoe, are eventually liberated by the Black Sluggard, now revealed as Richard the Lion-Hearted, his Saxon force, and Locksley, better known by the locals as Robin Hood. Bois-Guilbert moves Rebecca to a high tower, where she vows to stand by her religious creed to the death, spurning the knight's insistence that she convert to Christianity and marry him. He must check his desires when the Grand Master of the Order arrives. Accused of witchcraft, Rebecca chooses Ivanhoe as her champion to fight Bois-Guilbert, who has been forced into accusing Rebecca. During the battle, Bois-Guilbert mysteriously falls dead on the field, supposedly due to the conflict between his romantic feelings and his loyalty to his political cause. Richard arrives to replace the Templar flag with his own royal standard, to which Robin Hood pledges allegiance. Rebecca observes Ivanhoe's love for Rowena and decides to depart England for Spain with her father, hoping for a better reception than that received in England. Athelstane agrees to drop his claim of Rowena, and Cedric recognizes his son as a great knight, agreeing to Ivanhoe's union with Rowena.

Critics have noted that the two symbols of England's rule, Richard and John, along with their supporters,

Ivanhoe and Bois-Guilbert, represent nobility and debasement. The nobility derives from a love of God and loyalty to Saxon ideals, while the debasement grows from greed and a desire for self-aggrandizement. Scott indulged his love of medieval times in forming his tale, although he made known his hatred for the violence inherent to jousts and other forms of knight-testing games. He makes clear his negative attitude by having John and Bois-Guilbert begin each armed conflict, forcing Richard and Ivanhoe into combat.

FEMINIST CRITICS find of interest the contrasts between Rowena and Rebecca. Rowena exhibits many stereotypes assigned to women not only during medieval times but also during Scott's own era. Their fragility, their positions as objects of desire to be won or purchased, and their requisite stunning physical appearance are a few of those well-worn ideas. Rowena allows Scott to emphasize a common thought during medieval and Renaissance times, that the noble nature of an aristocratic female might inspire ennobled behavior among men. Interestingly, however, Rebecca becomes the female protagonist in the view of many readers. In a mock trial for her supposed sins through witchcraft, she refuses to unveil her face before strangers, defending her modesty and her faith. Eventually she must drop the veil, in order to prevent the touch of strangers, and she delivers an accusatory invective, unusual for women normally forced to remain silent. She scathingly maintains her innocence and correctly predicts that God will send a champion to stand for her honor. She also makes the heroic choice to leave England and sacrifice herself for Ivanhoe's happiness.

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JAMES, GEORGE PAYNE RAINSFORD (1799–1860)

George James established his reputation as a prolific writer with over 100 HISTORICAL FICTION novels to his credit. He learned Sir Walter SCOTT's approach to such fiction early on, reducing it to a formula that marked his work as ordinary. His grandfather had made a fortune from his medical practice and moved in circles that included Dr. Samuel JOHNSON and Oliver GOLDSMITH; his connections allowed the young James to meet George Gordon, Lord Byron. A man of leisure, James had few financial demands on his energies. His years of experience as a British consul in both Europe and the United States supported his interest in the political history of England and the Continent. Well-known novels, marked by foreign settings, included his first, *Richlieu* (1829), supposedly encouraged for publication by Scott, and *Darnley* and *De L'Orme* (1830), *Philip Augustus* (1831), *Henry Masterton* (1832), *Mary of Burgundy* (1833), *The Man-at-Arms* (1840), *Ara-bella Stuart* (1844), and *The Man in Black* (1860). He published two to three stereotyped novels per year, competing with his rival in historical fiction, William Harrison AINSWORTH, who favored English settings. He also produced nonfiction, including *Memoirs of Great Commanders* (1832) and *Life of the Black Prince* (1836). For all his writing, he was later probably best known as one of the authors parodied by William Makepeace THACKERAY in *PUNCH'S PRIZE NOVELISTS*, a

work that helped that far more important author hone his critical style.

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JAMES, HENRY (1843–1916) Although born in New York City in 1843, Henry James spent much of his life in England, where he wrote in the English tradition. A member of an erudite family in which everyone held an innate curiosity regarding human behavior, during his childhood James was exposed to multiple influences on his later writing. His brother William became the most famous American psychologist ever, founding the American Center for Psychic Research, while his sister, Alice James, published her diaries. James recognized early on the close relationship between fiction and psychology, insisting in some of his famous essays that a writer must focus on the inner workings of his or her characters and not inflict their own interpretations into their books. The characters must be left free to behave in the way their personalities dictate.

James enjoyed a private-tutor education, not entering school until age 12, when his family enrolled him in a series of European schools, including institutions in Boulogne, Paris, Geneva, and Bonn. His familiarity with French literature, and his experiences beyond his own confines, allowed him later to avoid the

provinciality in much of English writing. While other authors also had foreign experiences, most reproduced them in fiction encumbered with a distinctly English point of view. When the Jameses returned to the United States, he enrolled at Newport, Rhode Island, entered Harvard Law School in 1862, but left school after a year. Encouraged by individuals including American novelist, journalist, and critic William Dean Howells, James withdrew from classes to concentrate on writing and publishing.

Over the next few years, James's criticism and essays appeared in *The North American Review* and *The Atlantic Monthly*. He published a farce titled *Pyramus and Thisbe* in 1869, the year of his first lengthy visit while an adult to Europe. A novel titled *Watch and Ward* followed in 1871, appearing in serial form in *The Atlantic Monthly*; it would not be published in book form until 1878. During his next visit to Europe in 1872, traveling with his sister Alice and his Aunt Kate, he remained for two years, basing his works *A Passionate Pilgrim and Other Tales* and *Transatlantic Sketches*, both published in 1875, on those experiences. Preferring Italy to France, he settled in Rome, enjoying the company of a group of Americans there, and began work on a novel. James struggled over the next two years as to whether to return to the United States, as his brother William urged him to do, telling James that he believed the quality of his writing would be much higher at home. James spent a few months at home, then realized his mistake in returning from Europe in 1874, sailing for Boston from Italy along with the great American writer and politician Oliver Wendell Holmes.

At age 32, James wrote that "the best thing I could imagine" was "to take up residence in Paris." His opportunity arose a few months later, and in 1875 James lived in Paris, spending time with famous authors such as Turgenev, Daudet, Flaubert, and Zola. That exposure helped convince him that fiction could be shaped into serious art. This continental idea clashed with that of the majority of English writers, who continued to view fiction simply as entertainment. His voice joined that of a minority, including Walter Pater, who believed in "art for art's sake." Pater's doctrine complemented James's ideas well, and James

set out to design fiction that offered its readers beauty and pleasure with little accompanying moral dicta.

The following year James began a 20-year residence in London, publishing the novel he had begun while in Rome, *Roderick Hudson* (1876), followed by two of his soon-to-become famous works, *The American* (1877) and *The Europeans* (1878). He continued his critical work with the essay "French Poets and Novelists" (1878) and published the novella *Daisy Miller* in 1879, which introduced a prototype in its protagonist of later female characters, most notably Isabel Archer in *The Portrait of a Lady* (1881). He continued his insistence that authors not project their own views into fiction, an approach still practiced by some writers who continued to believe in didacticism and authorial intervention. In 1879, James also wrote for the English Men of Letters Series on American author Nathaniel Hawthorne; a brief novel, *An International Episode*; and a story collection titled *The Madonna of the Future and Other Tales*. An additional two novels, *Confidence* and *Washington Square*, were published in 1880. His visit that same year to Florence inspired the main setting for *Lady*, while an 1882 visit to France inspired the 1884 publication of *A Little Tour in France*.

Continuing an amazingly prolific career, James published additional short stories as *The Siege of London* and another travel book, *Portraits of Places*, in 1883. The following year he published his celebrated essay "The Art of Fiction," a work that would be studied in the classroom into the 21st century. He stated in his essay, "The air of reality (solidity of specification) seems to me to be the supreme virtue of a novel." Not everyone agreed. James's contemporary Robert Louis Stevenson challenged that idea in "A Humble Remonstrance," writing that art does not "compete with life," but rather it allows man to "half-shut his eyes against the dazzle and confusion of reality." James would soon prove the world of fiction could accommodate both of those views. However, his own theory would guide the fiction produced in the 20th century. James believed in the writer's "power to guess the unseen from the seen, to trace the implication of things, to judge the whole piece by the pattern."

In short order, James produced *The Bostonians* (1886); *The Princess Casamassima* (1886), judged by

critics to be his best example of judging “the whole piece by the pattern”; *The Reverberator* (1888); *The Aspern Papers* (1888); and *The Tragic Muse* (1890); as well as an essay collection, *Partial Portraits* (1888). In the early 1890s, he produced drama, including a dramatic version of *The American*, and published additional short story collections. One play, *Guy Domville*, opened in London but quickly closed following negative critical reviews. More short story collections appeared in the late 1890s, as well as novels including *The Spoils of Poynton* (1897), *WHAT MAISIE KNEW* (1897), and *In the Cage* (1898). He moved in the best of literary circles that included a who’s who of contemporary authors, such as Joseph CONRAD, Stephen Crane, H.G. WELLS, George GISSING, Ford Madox Ford, William Dean Howells, Oliver Wendell Holmes, and Sarah Orne Jewett. He continued to produce exemplary work at an incredible pace, publishing *THE TURN OF THE SCREW*, one of the most famous horror stories, first in *Collier’s Weekly* as a serial in 1898, and *The Awkward Age* in 1899. Of the story, critic F. W. Dupee notes it is “notoriously a tale of which it is hard to say whether the pathological or the supernatural predominates in it.”

During the first years of the new century, James published much additional work, some of it reflecting on struggles of the artist. In contrast to his earlier works, where America’s lack of culture proves the challenge, in his later works it is often the universal public that presents challenges to an artist’s development. His collection of short stories, *The Soft Side* (1900), included the story “The Coxon Fund,” based on the life of English poet, Samuel Taylor Coleridge. Published work included the novel *The Sacred Fount* (1901), as well as his last more famous novels, *The Wings of the Dove* (1902), *The Ambassadors* (1903), and *The Golden Bowl* (1904), demonstrating the height of his power to produce psychologically complex, sophisticated fiction. Critics see *The Ambassadors* as beginning his final writing period, in which he returned to his earlier international theme, the particular plot having grown from a visit by his friend Howells to his son in Paris, who was enrolled in the École des Beaux Arts. James observed that Howells seemed to rebel against the passing of time and his lack of worldly experience, admonishing James, “It doesn’t matter what you do—but live.”

James’s philosophy of writing touched many of his contemporaries, including Joseph Conrad and E. M. Forster. In his later novels, James focused on the reactions of a sole individual to everyday experience, a model later adopted by Irish author James Joyce, whose use of the stream-of-consciousness approach owes much to James’s theory. James published his celebrated short story “The Beast in the Jungle” in another collection, *The Better Sort* (1903). In 1903, he also began a devoted friendship with American author Edith Wharton and, in 1904, at last returned to the United States following a 20-year absence. He enjoyed lecturing and meeting President Theodore Roosevelt.

Between 1907 and 1909 James worked on revisions of his novels and wrote 18 new prefaces for their release as the “New York Edition.” A work based on his experience in America, *The American Scene*, appeared in 1907, the year he also visited Italy and then France for several months. His account of those travels appeared in *Italian Hours* (1909), and in 1910, back in America, he released another collection of short stories titled *The Finer Grain*, followed in 1911 by his final novel, *The Outcry*. He moved back to England after receiving an honorary degree from Harvard, where he also received an honorary degree from Oxford in 1912. Before his death, James published two volumes of autobiography, *A Small Boy and Others* (1913) and *Notes of a Son and Brother* (1914), and *Notes on a Novel* (1914). A third volume of autobiography appeared after his death, *The Middle Years* (1917). When World War I broke out, he served as chairman of the American Volunteer Motor Ambulance Corps and at last became a British citizen in 1915, a year in which he would suffer two strokes. Still a force in English fiction, James influenced H. G. Wells to attempt what no other author would, incorporating the confusion of the war into fiction, producing a burlesque of Jamesian psychological subtleties that attacked English detachment titled *Boon*. Wells’s reaction against James made famous his portrayals of individuals whose own actions seem to have no effect on their own lives; rather, they are completely controlled by outside forces. On New Year’s Day 1916, King George V presented Henry James with the Order of Merit. At his death in February, he was still at work on two novels, *The Ivory Tower* and *The Sense of the Past*.

Henry James's contribution to all of fiction cannot be overestimated. His advocacy of psychological realism introduced a new brand of fiction that would later dominate high literature. His thousands of essay pages contain carefully theorized critical ideas that continue to guide readers and writers in their approach to fiction. His passionate theory held that a writer's most important action, according to Greg W. Zacharias, Center for Henry James Studies at Creighton University, was "engaging issues of representation, rather than solving them." He accepted contradictions in life as part of its psychological richness: "Grappling with aspects of his subject rather than resolving its (his) contradictions, moves James to think, to write, to live."

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JANE EYRE CHARLOTTE BRONTË (1847)

Charlotte BRONTË's *Jane Eyre* is the story of the protagonist's QUEST, not for material treasure, but rather for equality and selfhood. Equally important, Jane seeks the proper manner to rebel against men who seek to dominate and control her, eventually appropriating power by means of her creative spirit and her artistic

passion. A BILDUNGSROMAN, the novel contains several autobiographical aspects, most specifically the attendance by Jane at a girls' school where abuse of the students leads to rampant disease and death; a similar situation killed two of Brontë's sisters. Brontë also worked for a time as a governess, one of the few acceptable wage-earning positions for a young, single woman in her era. Like Jane, Brontë discovered the loneliness of that position. Although the family viewed her as a servant, other household servants often shunned the governess, considering her a snob, due to her education. Brontë makes a statement against such social mistreatment through her focus on Jane. She also appalled many readers with her focus on female passion, inspired by art, at a time when such emotions were considered improper in a woman character.

GOthic and classic ROMANCE elements appear throughout the novel in the form of symbolic colors; names, evident in naming the plain and unattractive heroine Jane; characters, including the mysterious and brooding Mr. Rochester; and frightening, threatening, suspenseful events and settings. The orphan Jane begins her journey at Gateshead, household of her judgmental aunt, Mrs. Reed, and her hateful, bullying cousins. In Gothic tradition, while imprisoned in Gateshead's "red room" as punishment, the 10-year-old Jane becomes terrified when she senses the presence of her deceased Uncle Reed's ghost. Jane's reaction to this fiery "red room" while "imprisoned" there foreshadows the importance of fire later in the novel.

Aunt Reed sends Jane to Lowood Asylum, a charitable school, based on Cowan Bridge School, which Brontë and her sisters attended. Students at Lowood suffer harsh treatment under the control of schoolmaster Mr. Brocklehurst, who is described as a "black pillar," symbolizing the deadly conditions at Lowood School, where girls are "starved and frozen" and where there is "neither food nor warmth." Jane also meets Miss Temple, whose name symbolizes the Victorian ideal and who serves as a sanctuary for Jane. Jane's friend Helen possesses a surname, Burns, that metaphorically suggests fire or flame. She dies from fever's fire and also "burns" with a spiritual passion and with anger evident in her comments to Jane—"by dying young I shall escape great sufferings," and

"Where is God? What is God?"—as she is dying. Helen, a martyr, creates a conflict for Jane between her Christian faith and the laws of nature—a conflict Jane carries into adulthood. In time, conditions at Lowood improve; Jane excels as a student and eventually becomes a teacher for the school. While at Gateshead and at Lowood, Jane considers whether she will ever live happily.

From Lowood Jane goes to Thornfield to become a governess. The Gothic mansion contains secrets, strange noises, dark passages, and mysteries, and as the name suggests, Thornfield ensnares its inhabitants. Jane's first encounter with her master features Gothic influences; Mr. Rochester must lean on her for support to walk, because he has fallen from his horse, who slipped on ice, foreshadowing danger and his dependence on her at the novel's conclusion. At Thornfield Jane meets Grace Poole and attempts to understand what some feminist critics call the "dark pool" of the woman's behavior. The elusive Poole only spends "1 hour in 24 with fellow servants below." The remainder of the time, the ironically named Grace, whose drinking problem frequently causes calamity, remains out of sight in a mysterious upper room at Thornfield, supposedly sewing. Grace Poole presents a great enigma for Jane, who tries to understand the woman's relationship with Mr. Rochester. Brontë portrays Mr. Rochester as a BYRONIC HERO with his questionable past, suggested by Jane's charge, little Adele, and his commanding and gruff outward presence. Not until Jane stands at the altar to marry Mr. Rochester does she discover that he is married to a madwoman "entrapped" in the attic of Thornfield. Prior to the planned wedding, Brontë employs the Gothic image of lightning striking a large tree, splitting it in half to foreshadow the tragic events that follow, including the foiled wedding, Jane's flight from Thornfield and Mr. Rochester, and the impending catastrophe at Thornfield.

Jane wanders on the road from Thornfield to Marsh End. There the Rivers family takes her in, their surname suggesting a cleansing or a new birth. While with them, Jane does become more independent and confident. Jane discovers, in a recognizable romantic coincidence, her relation to the Rivers family. Jane is tormented by

the cold St. John Rivers, whose total devotion to Christianity, symbolized by his given name, remains his only passion. He proposes a marriage of convenience to Jane. In the midst of suffering conflict between her love for Rochester and the proposal of St. John, Jane senses a telepathic communication from Rochester. His spiritual call for her to return represents another element common in romance novels.

While St. John represents the icy side of Jane's nature, Rochester represents the fiery side. She chooses to follow the fire in her heart, and upon her return to Thornfield, Brontë offers the culminating Gothic element with the fire, set by Rochester's mad wife, Bertha. In the fire Bertha falls to her death, Rochester is left maimed in his attempts to save her, and Thornfield is destroyed. In line with Victorian beliefs, he pays for his past sins and is offered a second chance at life with Jane. The fire that purifies Rochester appears in other Gothic novels, particularly in Daphne du Maurier's *Rebecca* (1938), where a fire destroys the presence of the previous wife of the novel's Byronic hero and purifies him of his past. The cleansing power of the fire provides the means of a new beginning for the romantic couple in that novel, as it does in *Jane Eyre*.

Brontë's novel proved seminal, as it introduced characters new to English fiction. Jane, a shy yet strong-willed orphan, never, either in her unhappy days at Lowood or in her career as a governess, displays the superficial beauty and charm common to typical Victorian heroines. She is instead intelligent and creative and seeks solace throughout her life from her reading material and painting. Brontë's inclusion of Jane's readings reveal her intellect and the development of her character's thoughts and insights concerning history. References include Oliver GOLDSMITH's 18th-century historical work *History of Rome*, Samuel RICHARDSON's romance *PAMELA* (1740), and Jonathan SWIFT's *GULLIVER'S TRAVELS* (1726), as well as the popular *Arabian Nights*; the latter two works suggest mystical elements.

At the novel's conclusion, Rochester at last views Jane as his equal and once again leans on her for support, literally as well as figuratively, as foreshadowed by their first encounter. Those visiting the British Library may see in the rare books room the manuscript opened to the page on which Rochester proposes marriage.

Throughout the novel, Jane displays extraordinarily self-assertive acts, not characteristic of Victorian women. She was a woman of passion at a time when women were considered passionless. *Jane Eyre* was popular when it was originally published, and it remains widely read, both for enjoyment and for study by FEMINIST and PSYCHOANALYTIC CRITICS. It remains readily available in print and electronic form and has been converted to film and stage multiple times.

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JEFFERIES, (JOHN) RICHARD (1848–1887) Born at Coate Farm, Liddington, in 1848, Richard Jefferies was a journalist and novelist, gaining a reputation for knowledge of farm life. His approach to detailing country life resulted in an honest and affectionate rendition reflecting his own experience. He began writing for *The North Wiltshire Herald* in 1864, and in 1873, for *Reporting, Editing and Authorship*. His articles about nature gained attention following publication in *The Pall Mall Gazette*, and Jefferies received attention for a letter published in the *Times* championing the Wiltshire agricultural laborer. He married in 1874 and began work on novels, most of which failed due to heightened melodrama. Critics noted a lack of realistic details of aristocratic life in *The Scarlet Shawl* (1874), *Restless Human Hearts* (1875), and *The World's End* (1877). Jefferies hit his artistic

stride in the autobiographical *BEVIS, THE STORY OF A BOY* (1882), *Amaryllis at the Fair* (1887), and an autobiography, *The Story of My Heart* (1883). He gained more exposure through nonfiction than fiction, with essayistic works such as *The Gamekeeper at Home* (1880), *Greene Ferne Farm* (1880), and *The Open Air* (1885). Each elevated outdoor writing to an art form through minute detail. While somewhat cynical, Jefferies produced prose that city dwellers found pleasantly naive and romantic. Toward the end of his life, as he suffered from tuberculosis, Jefferies published another novel, titled *After London* (1885), a disaster scheme with a stronger tone than previous works. When Jefferies died, a monument was erected in Salisbury Cathedral and a bust placed in Taunton Shire Hall to honor his memory.

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JEWSBURY, GERALDINE ENDSOR (1812–1820) Born in Derbyshire to a cotton merchant, Geraldine Jewsbury lost her mother when she was six years old. Raised by her Aunt Maria, she hoped to write as a journalist, but poor health confined her at home. She eventually became a professional writer, writing in the 1840s for *Shilling Magazine* and contributing reviews to *Athenaeum*. She published several novels that were well received in her own time but mostly ignored in later generations. *ZOE: THE HISTORY OF TWO LIVES* (1845), probably her best-known work, was followed by a visit to Paris and the publishing of *The Half-Sisters* (1848). An "industrial novel," *Marian Withers* appeared in 1851, first serialized in the *Manchester Examiner and Times*. *Constance Herbert* (1855), *The Sorrows of Gentility* (1856), and *Right or Wrong* (1859) followed, all of which focused on the "woman question," or woman's proper place in society. She also acted as a reader for the House of Bentley publishers.

Jewsbury's friendship with the great English essayist Thomas Carlyle and his wife, Jane, initiated a flood of correspondence, and she dedicated *Constance Herbert* to Carlyle. Unfortunately, most of the letters were destroyed, but those that do exist allow insight not only into Jewsbury's life, but also into that of the professional

woman writer of the mid-19th century. As cited by feminist critic Elaine Showalter, Jewsbury once lamented to Jane Carlyle that when women gain their own writing reputations, they must live in the world as businessmen, causing them to “use” people. While she regretted that fact, she also understood that inexperienced women suddenly exposed to the real world must quickly learn to survive. In another letter, she referred to herself and other women writers as “indications of a development of womanhood which is not yet recognized,” one that had tried society’s rules, which could not block them from reaching their goals. Women who followed would be better able to reach full stature. She also expressed sympathy for female writers’ husbands, referring at one point to contemporary writer Elizabeth Gaskell’s husband as “Mr. Mary Barton,” after Gaskell’s well-known novel *MARY BARTON*, and mentioning the attitude of some that “authoresses” should never marry. She even placed dialogue in her characters’ mouths voicing her concerns. In *The Half Sisters*, one character expresses dismay over the loss of a woman’s “bloom and charm of her innocence” when she begins to work “out of her own sphere,” where that work is deemed of little value, and the woman seen as “dogmatic” and “harsh.” She admitted to the paradox of holding her own deep-seated prejudice against women’s novels, which caused her to publish her first anonymously. Showalter notes Jewsbury was all that the Victorian imagination believed of that era’s female authors—nontraditional, passionate about her work, keenly focused, and fearless in the face of opportunity.

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JOHN HALIFAX, GENTLEMAN DINAH MULOCK (1856) Dinah MULOCK (CRAIK) emphasized nonconformist ideals in her popular fifth novel, *John Halifax, Gentleman*. Nonconformist churches believed that each member should freely respond to the Gospel and take responsibility for their own membership, while the church should maintain its congregation’s purity by considering only potential members

of strong character. Raised in a family stressing evangelistic piety, Mulock valued hard work as benefiting one’s spiritual life. When her protagonist, John Halifax, begins with nothing of material value and manages to work his way up the social chain to wealth and comfort, he realizes the lower-class dream. As some of her contemporaries made light of old-fashioned values of self-respect and hard work as narrow-minded and too materialistic, she vindicated those values, reflecting through her protagonist the strong character that can be built through work.

John Halifax begins the book as a destitute orphan. When Halifax first meets the Quaker family that will rescue him from the streets, Mulock carefully describes him as bedraggled but clean. Simply by looking into his eyes, the tanner of Norton Bury, aptly named Abel Fletcher, can discern the boy’s high character. Contrasted to Abel’s weak, disabled son and first-person point-of-view narrator Phineas, Halifax is a near-perfect physical specimen. Phineas notes his desire for such a vigorous body but does not become jealous of Halifax. Instead, he declares strong feelings for the boy almost his age, comparing his reaction to Halifax to that of the biblical Jonathan for David, an immediate love and devotion. That reference allows Mulock to stress the importance of a strong character to spiritual matters.

When Halifax is hired by Abel Fletcher to escort Phineas home and carries the helpless boy into his house, he symbolically offers through his physical support the emotional support that the lonely Phineas has long needed. Another character introduced in the first scene is Ursula March, daughter of the wealthy mayor, who can discern Halifax’s hunger when she sees him standing with Phineas under an eave to escape the rain. The rain signals a cleansing of the past and a new beginning for all involved. Moved to offer the boy “wheaten” bread, which the narrator notes as a luxury for the poor, who normally consume rye, she leaves the comfort of her house to do so, only to be pulled back inside with a sharp cry by a family servant. That retraction symbolizes the hesitancy Mulock observed in her culture of the middle and upper classes to aid those in need. Halifax picks the bread up off the ground and, rather than ravenously attack it, consumes it thoughtfully and slowly, as if the bread represents more than

mere physical nourishment. Phineas learns later from his father that Ursula had an accident with a knife, and had to be sent away from home. Readers understand that her injury occurred following her slicing the bread for Halifax. Mulock later adds a bread riot scene to emphasize the often-dire straights of the poor.

Early on, Halifax requests that Phineas note his mother's death in the family Bible, a blunt reference to his illiteracy, but also a clear recognition of his spiritual values. Only one of many references Mulock uses to emphasize the gulf separating the lower classes from the middle and upper, it emphasizes the importance of education for all children, regardless of social rank, a social leveller. An independent individual possessing great integrity, Halifax goes to work for Fletcher. When Fletcher offers him a position driving a cart carrying the carcasses of dead animals to his tannery, Phineas is appalled, but Halifax willingly accepts, demonstrating that no honest work should be rejected, regardless of its nature. Perhaps because Mulock understood that readers might feel Halifax's high character to be inflated, she adds a narrative comment from Phineas: "Perhaps I may be supposed imaginative, or, at least, premature in discovering all these characteristics in a boy of fourteen; and possibly in thus writing of him I may unwittingly be drawing a little from after-experience; however, being the truth, let it stand." This allows readers to accept instances in which Halifax rejects the offer of money from Abel Fletcher, commenting, in one instance, "It is quite enough reward that I have been useful to my master, and that he acknowledges it." When Fletcher thoughtfully agrees with him, signaling he has become the pupil and Halifax the teacher, readers understand that Halifax's transformation has begun.

Mulock takes care that the station of "gentleman" is understood as one possible to earn. Halifax will be helped along the way by characters such as Mr. Charles, an orator who quotes Shakespeare, and those who help him gain literacy. When Halifax later comments to Phineas, "You have a bad habit of jumping at conclusions," he reveals a new stage in his intellectual development that makes him somewhat superior to his benefactor. He meets up with Ursula March again through the help of Mrs. Tod and deems her fresh, healthy, youthful and pleasant "as a breeze in spring."

Halifax eventually marries Ursula and has fine children, symbolizing his rise in society, but more important, that his fine character reaps emotional as well as material rewards. However, the novel does not end with those circumstances. It incorporates all of the CLASS STRUCTURE conflicts that do not disappear simply due to marriage and work, using as a negative example an aristocrat of questionable character, Ursula's cousin, Lady Caroline Brithwood. She does not learn from her "wickedness" that brings her to divorce and a bedridden dementia, followed by an early death, allowing her to stand as a cautionary tale to her own community and to readers. Ursula and Halifax must also face problems with their eldest son, Guy, in which Phineas sympathetically shares. Guy's separation for years from the family becomes Halifax's greatest burden. The novel concludes with a reunion of the family and Guy as Halifax dies peacefully. Ursula lies beside him in the bed, and is found there dead as well, with the two joined in the predicted heavenly reward awaiting them both.

Interesting to FEMINIST CRITICS will be the feminine characteristics of Phineas Fletcher. Not only is he physically weak, he longs for tenderness in treatment by others, indicating what contemporaries would have considered a weak personality. Due to his semi-useless legs, he also must spend much time in the prone position, as female characters traditionally did, investing his energy in such luxuries as reading; several literature references, from Dick Whittington, hero of adventure books, to the classics, have prominent places in the narration. Feminists also will note that a woman, Caroline Brithwood, provides the strongest target of criticism. FORMALIST critics point out that, while Phineas's voice adds strength and interest as a narrator recalling events with the perspective of 50 years' experience, his character rarely appears in the action of the novel's second half. That weakens the narrative, which supported action that hints of the melodramatic without the strong realistic voice. But Mulock makes her point regarding the value of work. She would continue her reformist approach in her next book, *A Life for a Life*, attacking capital punishment and prison life, as had Charles READE, another prominent member of the movement. *John Halifax, Gentleman*, while little read or

studied in later decades, well represents mild DIDACTIC LITERATURE, important to the mid-19th century's reformist movement through literature. It remains readily available in book form.

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JOHN INGLESANT JOSEPH HENRY SHORTHOUSE (1881) *John Inglesant* by J. H. SHORTHOUSE found popularity as a problem novel, the type made famous by George ELIOT in the decline of domestic and SENSATION FICTION. Focusing on the religious and political conflicts of early 17th-century England, it reflected some autobiographical aspects. Shorthouse had undergone religious conflict in his late 20s when he left the Quaker faith to join the Church of England. He printed the book privately in 1880 following 10 years of work, publishing it in 1881 through Macmillan and Company.

The novel recounts the experience of John Inglesant, a young aristocrat during the age of Charles I, trained by the Jesuits. As he remains a loyal royalist, he slowly learns how to forgive. Chosen due to his high passion, Inglesant is trained by the Jesuits to serve the king and is influenced by Nicholas Ferrar's community at an estate near Huntingdon. Called Little Gidding, the group of about 30 adhered to the precepts of the Church of England, practicing good works and a life of prayer. Because the king supports the community, Inglesant decides to devote himself to the king's cause, accepting dangerous assignments in the negotiations to secretly introduce an Irish military faction into England. Although the king must repudiate Inglesant and other supporters, the young man remains dedicated to the royalists, refusing to expose Charles.

In a plot developed in the second portion of the novel, following Charles's execution, Inglesant searches for an Italian who killed his brother. Shorthouse focuses on political intrigue in Rome, as a successor for Pope Innocent X is sought. Through association with Molinos, a Spanish mystic who practiced Quietism,

Inglesant accepts that all human activity pales in comparison to the practice of religious faith. His newfound faith permits him to forgive the murderer he sought, and he refuses to carry out his initial plan.

Prime Minister Gladstone praised the novel, helping it reach immense popularity. A scrupulously researched work, compared with William Makepeace THACKERAY's *The HISTORY OF HENRY ESMOND* (1852) for REALISM and historical accuracy, critics valued the novel due to its focus on spiritualism. It continues to be studied academically, and its ready availability centuries later speaks to its enduring quality.

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JOHNSON, SAMUEL (1709–1784) Samuel Johnson, a sickly child whose father was a bookseller, was born in Lichfield. In 1728, he entered Pembroke College, Oxford, and began his literary life with a translation of a collection of religious writings by Alexander Pope (1731). He could not afford to complete his education, and would later be awarded an honorary "Dr." title. Following his father's death in 1731, Johnson taught grammar school to ease his family's debt during 1732, then spent three years in Birmingham, where he published his first essays in the *Birmingham Journal*. His first book, a translation from a French account of a Portuguese missionary, appeared in 1735 under the title *A Voyage to Abyssinia*. That same year he married a widow many years his elder, Mrs. Elizabeth Porter, beginning a lifelong romance. The couple's efforts at starting a school failed, so they moved to London in 1737. One of their students, David Garrick, later to become one of England's most celebrated actors, accompanied the Johnsons.

Johnson at last earned a stable living, contributing an enormous number of pieces to Edward Cave's journal, *The GENTLEMAN'S MAGAZINE*. His famous poem, "London," appeared in 1738, offering commentary on Johnson's favorite themes, social degeneracy, the self-importance of the wealthy, and economic abuses against the poor. Next, he published biographical commentary on Richard Savage, a friend who died in 1744.

A series of such biographies later were published in a volume titled *The Lives of the Poets*. Urged by a publisher named Robert Dodsley to help codify the ever-shifting English language by writing a dictionary, Johnson applied for financial support to Lord Chesterfield in 1747 but received none. He decided to undertake the project anyway and worked on it for eight years. In 1749, he published his longest and most accomplished poem, *The Vanity of Human Wishes*, showcasing subject matter he would consider again a decade later in his only novel, *The History of RASSELAS, PRINCE OF ABYSSINIA* (1759). Also in 1749, Garrick staged Johnson's forgettable play *Irene*. While not his most accomplished work, *Irene* earned £300 for Johnson, who always needed funds.

In 1750 Johnson began publication of *The Rambler*, a twice-weekly periodical that he almost single-handedly wrote. His *A DICTIONARY OF THE ENGLISH LANGUAGE*, a momentous and vitally important work, at last was published in 1755. When Chesterfield stepped forward to "support" the project, Johnson blasted him by including in the work the definition for "patron" as "Commonly a wretch who supports with insolence, and is paid with flattery." Despite the work's popularity, Johnson barely stayed ahead of his debts. Finally, after 1762, Johnson received a state pension and some measure of financial security. He became known famously as an arbiter of taste, labeled "The Great Cham" by Tobias SMOLLETT, and led an artistic group called simply "The Club." Its membership included painter Sir Joshua Reynolds, politician and writer Edmund Burke, novelist Oliver GOLDSMITH, and David Garrick, as well as James Boswell, who would later write the most famous biography in English, *Life of Samuel Johnson* L.L.D. (1791). Johnson continued his voluminous writing, which included an eight-volume edition of *The Plays of William Shakespeare* (1765). A deservedly famous figure, he toured Scotland with Boswell and published his observations in 1775 as *A Journey to the Western Islands of Scotland* (1775). *The Lives of the Poets* appeared in 1782, offering 52 studies that featured his literary criticism.

Continuing to suffer ill health, Johnson fought bouts of depression in his later years. He died in 1784 and was buried, a celebrated hero of letters, in Westminster Abbey. For the most part due to Boswell's detailed and

imminently readable biography, Johnson enjoyed more fame following his death than he had during his life. The rational practicality he brought to his critiques of literature and philosophy guaranteed Johnson a solid place in the continuum of the development of fiction and the novel.

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JONATHAN WILD THE GREAT, THE HISTORY OF THE LIFE OF THE LATE HENRY FIELDING (1743) Henry FIELDING received some criticism for romanticizing a common criminal in his novel *The History of the Life of the Late Jonathan Wild the Great*. Based on the career of a well-known criminal executed earlier in the 18th century, the novel is meant to be a SATIRE, although some readers, including Sir Walter SCOTT, did not see it as such. Fielding's shaping of Wild, with his wonderfully ironic name, as protagonist took to task society's penchant for characterizing actions out of control as "great" or heroic, particularly those of government officials.

The real Wild, born about 1682 and executed in 1725, was not a robber in the common sense but rather a receiver of stolen goods. He would return the stolen property to its rightful owners, charging them the "ransom" he had paid. His habit of sacrificing his underlings whenever he felt in danger of the law marked him as especially despised, even by his own followers. His execution for theft came under a law providing that those who received stolen goods were equally guilty as those who originally stole them. Fielding decried the acceptance of influence regardless of motive prevalent among society, particularly in its elected officials, with Sir Robert Walpole his real-life target. Although the title prime minister did not yet exist, Walpole was later commonly considered the first prime minister of England. He solidified the Whig Party,

influencing domestic and foreign policy of England through his persuasive power with Parliament, which approved of his low-taxation approach. However, his policy led to a war with Spain over trade in 1742, disgusting many of his devotees, who expressed indignation over Walpole's own profiting through war.

Adding his usual commentary to his tale, Fielding notes that his novel is not meant to be a true history of Wild, but rather that he presents actions Wild might have taken. Almost from the moment of his baptism by Titus Oates, Wild lives up to his surname, behaving in an unacceptable manner. He goes to work in a sponging house run by its warden, Snap, where debtors were interrogated and detained before their imprisonment. There he learns extortion as if from a schoolbook, accepting graft and exploitation as a creed. Later, as a gang leader, Wild demands the majority of the gang's profits, exposing any disagreeing members to the law. His unquestioned leadership leads to the gain of enormous wealth and power. Wild puts that power to use to ruin a good man, his one time schoolmate, now a jeweler named Heartfree, characterized in contrast to Wild as foolish and "low." Heartfree's name symbolizes his personality, as does his employment as a jeweler, dealing with goods whose value never vacillates. After robbing Heartfree, Wild manipulates his arrest and imprisonment as a debtor, forcing him to declare bankruptcy. He also tricks his wife into leaving the country, and then accuses Heartfree of her supposed murder when she turns up "missing."

Wild also marries Snap's daughter Laetitia, whose hypocrisy well matches his own. Theirs will not be a happy marriage, and they soon separate, as Wild, predictably becomes unfaithful. The novel concludes with Wild's exposure as a criminal and Heartfree's release, allowing Fielding's emphasis on the difference between the eventual rewards of fabricated "greatness" versus those of true "goodness." As Wild is escorted to his execution, the populace declares him a "great man" and their "hero," ignoring the harm his actions have inflicted on scores of innocents. His hanging becomes the highpoint of a great career, martyring Wild as a man of the people.

Daniel DEFOE had also written about Jonathan Wild, but not in Fielding's satirical manner. Fielding suc-

ceeded in exposing the misconception of hypocrisy and greed as aspects of greatness. Compared to works by renowned satirist Jonathan SWIFT for its grave and engaging tone, the novel succeeds in demonstrating how truth can be tainted in the service of so-called great men. Fielding not only aimed his barbs at well-known political figures of the Whig Party, for whom he had developed a deep disgust, but also at the public's interest in books passing as pseudo-biographies about criminals, which would later be labeled NEWGATE FICTION, after an infamous prison. More important, he targeted society's tendency to find success admirable, regardless of the immorality of the individual considered successful.

Fielding detested aggrandizement and self-inflation in any individual, but especially in politicians who he felt owed their constituency a measure of honest effort. He skillfully projects this attitude in his development of the parallel between a common criminal and a popular politician. Published as part of Fielding's *Miscellanies*, *Jonathan Wild* predicted his extraordinary talent and brilliant writing career. Celebrated centuries later as a magnificent example of sustained irony, the novel is readily available in electronic as well as printed text.

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JOURNAL OF THE PLAGUE YEAR, A DANIEL DEFOE (1722) While it purports to be a journal, Daniel DEFOE's novel, *A Journal of the Plague Year*, is an imaginatively drawn "history" of the Great Plague that seized England from 1664 to 1665. Defoe likely based his narrator, a Whitechapel saddler identified only as "H. F.," on his uncle, Henry Foe, who survived the plague while working as a saddler in St. Botolph. The book details survival tactics assumed by various individuals as London, and then most of their country, comes under siege. H. F. chooses to remain in London, feeling that is God's will for him, chronicling the progression of the plague and its effects on the citizenry,

from disbelief to terror. In engaging detail H. F. describes the changes in the city so acutely that the city almost becomes a character. Infected inhabitants remained literally imprisoned in their houses with little access to any relief, while those unaffected fled the city for the country, in some cases unwittingly carrying the plague with them. Small towns began to place constables and guards at their borders, preventing weary travelers from settling in. Defoe's rendition of the dialogue in dramatic fashion helps build a realistic tension. The city remains so long deserted that nature begins to take over, as grass sprouts in the unused streets.

Defoe continues to receive high critical praise for his approach. He skillfully interconnects factual reports, including city statistics and mortality reports, historical reports, and anecdotal information. He focuses on human fortitude, or lack thereof, in the face of disaster, supposedly spurred to write this book following an outbreak of the plague in France. His subjects include not only everyday London citizens, but also its civic leaders, with round criticism for their hesitancy to act. In the opening paragraphs, the narrator relates that although the government "had a true account" of the spreading plague, that information was not released in time to help many citizens. They first suspected the truth when weekly bills, or announcements, showed an increase in burials beyond the normal in a local parish. Defoe inserts what appear to be columned journal entries as H. F. begins to keep a tally of the dead. When the flight from the city begins, H. F. describes it as "very terrible and melancholy."

Reaction to the work in his own era proved strong, with Sir Walter SCOTT's voice of praise joining that of others in the 1821 *Memoir of Daniel De Foe, Miscellaneous Works*. First noting the "hideous almost to disgust" subject, Scott adds, "even had he not been the author of 'Robinson Crusoe,' De Foe would have deserved immortality for the genius which he has displayed in this work." The 1720s saw several novels in which all the elements of fiction were not required: some plots, like Defoe's, supplied a strong setting but no specific strong characters.

Defoe exhibited his skill at confusing fact and fiction in *MOLL FLANDERS* (1722), a popular novel in

which he convinced many readers, through his inclusion of realistic detail, that his protagonist actually existed. About *A Journal of the Plague Year*, a reviewer named H. Southern wrote in an 1822 review, "Such is the veri-similitude of all the writings of Defoe, that unless we have had some other means of refuting their authenticity than internal evidence, it would be a very difficult task to dispute their claims." The book remains popular and may be accessed as electronic text as well as found in published print form.

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JUDE THE OBSCURE THOMAS HARDY (1895)

Like other novels by Thomas HARDY, *Jude the Obscure* offers a bleak picture of choices available to the working man. First published as a serial in *Harper's New Monthly Magazine* between December 1894 and November 1895, the novel upset many. They found Hardy's overt protest against poverty depressing; in his previous novels, characters had accepted their poverty and not struggled against it, as does Jude, an intelligent and creative individual who will never realize his gifts due to social stigma. Readers also found unacceptably vulgar the novel's focus on the everyday and indecent in its characterization of sexual relations between unmarried men and women. Hardy found indecent the fact that sexual mores could be used to manipulate couples, forcing them into disastrous relationships with little concern for the destructive results. He was accustomed to negative reaction; George MEREDITH had reviewed his first manuscript, *A Pair of Blue Eyes*, and pronounced it too revolutionary to publish. However, the public outcry by readers and critics alike to *Jude* proved too much even for Hardy to tolerate. He found the reaction against his novel so distasteful that he ceased writing fiction altogether, turning to poetry and introducing a second change into his writing career. He would likely have been amazed by the intense popularity of his novel with later generations.

The novel's protagonist, the stonemason Jude Fawley, emulates the journey of his beloved schoolmaster, Mr. Phillotson, from his small village of Maygreen to Christminster in an attempt to gain an education. He also escapes an unbearable marriage to a seductress, Arabella Donn, who lied to Jude about being pregnant just so he would marry her. When she leaves him to travel to Australia with her parents, Jude also decides to escape his miserable life. He searches for Phillotson and discovers him managing a small school, having failed to reach his goal of attending university. Jude intends to work as a stonemason until he can enter university, fantasizing in the meantime over a photograph of his beautiful distant cousin, Sue Bridehead. He eventually meets Sue and falls in love with her, helping her to get work with Phillotson as his assistant. His love for Sue intensifies the more he is exposed to her intellectual, creative nature, contrasting her refined personality with the crude opportunist, Arabella. Although the young people try to deny their love, they eventually admit what they feel for one another.

Sue enrolls in an all-female school, studying to become certified as a teacher. Despite her love for Jude, she becomes engaged to Phillotson, and they plan to marry following her completion of school. Sue vacillates in this arrangement, as at times she finds the thought of marriage to the much-older man repulsive. As she nears graduation, Sue visits Jude and is unjustly condemned for improper behavior by her imaginative schoolmistress, who moves to expel her. She turns to Jude for comfort, but discovers only then that he is a married man. Distraught, she marries Phillotson. Heightening the conflict of an already dark plot, Arabella reappears, telling Jude that she married in Australia and begging him not to reveal her secret bigamy, to which he agrees. He continues to see the desperately unhappy Sue, begging her to leave Phillotson. Aware of the situation, Phillotson tells her to go to Jude, which she does.

Blocked from entering university by financial problems and his low social status, Jude accepts his position as a stonemason. Sue's arrival buoys his spirits, but he is dismayed to learn that she does not want to have sex. He agrees to abide by her rule in order to keep her with him, and they live together. Arabella requests a

divorce in order to legally marry her Australian husband who has relocated to England. When he agrees, Phillotson learns of the divorce and decides to divorce Sue, legally freeing her. By this time, however, despite her new liberty, Sue will not marry Jude. Hardy condemns the institution of marriage, not only through his multiple examples of failed unions, but also through Sue's belief that marriage will ruin her relationship with Jude.

Again Arabella enters the scene to make misery for Jude. She brings him a young boy nicknamed Father Time, due to his incurable melancholy, that she claims is Jude's. Jude and Sue take him in. Condemned by society due to their divorces and their early cohabitation, they remain miserable, driven from one village to another and not allowed to enjoy any happiness. Their only lasting friendship is with Mrs. Edlin, who does not judge them. They do consummate their union, eventually having two children of their own. In the most tragic of many tragic scenes in the novel, Father Time eventually murders the two younger children and then commits suicide, unable to face the family's poverty any longer and mistakenly considering the children the source of their problems. Readers found coping with the grotesque scene almost impossible.

Sue's reaction is to become fundamentally religious, constantly condemning herself for the children's deaths, believing her suffering to be punishment by God. She urges Jude to return to his true wife, Arabella. Jude vigorously objects, protesting that he and Sue obviously belong together, as evidenced by their true love for one another. Sue will not listen. She returns to Phillotson, begging him to take her back. He agrees, but extracts her promise to always obey him. Weary of having to make what seem consistently disastrous decisions on her own, Sue agrees, and they wed, although they do not sleep together.

Sue's action devastates Jude, at that point broken in spirit and ill. The widowed Arabella takes advantage of him, tricking Jude into marriage for the second time. Distraught and inconsolable, Jude makes a final journey to beg Sue to renew their relationship. She acts on her passion to kiss him and declare her love, and then pulls back, remembering her pledge to a higher moral

purpose. After that incident, she joins Phillotson in bed as a type of punishment. Jude travels home in the rain, which signals a cleansing of the past and a time of change. He dies miserable and alone, while the reader observes Arabella laying a trap for her next victim. To add to the reader's heavy burden of pity for the characters, Mrs. Edlin tells Arabella at Jude's funeral that Sue has at last found peace. The irony of the statement undercuts any redemption such declarations of peace normally bring. The novel concludes with Jude's needs having been ignored not only by Sue and Arabella but also by society in general. Critic Lionel Stevenson describes the novel as "repulsively black," a comment with which many agree. However, the novel remains popular as a study subject in higher education and is readily available. Hardy's own description of the novel

as "a series of seemings, or personal impressions, the question of their consistency or their discordance, of their permanence or their transitoriness, being regarded as not of the first moment" indicates he might be surprised by its longevity.

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KAILYARD SCHOOL The kailyard school grew from the term *Kailyard*, meaning “cabbage patch,” an expression used by Ian Maclaren (real name John Watson, 1850–1907) in connection with his story collection *Beside the Bonnie Briar Bush* (1894). The label was adopted by a group of Scottish writers who published at the end of the 19th century. They included J. M. Barrie, whose additions to the school’s work included *The Little Minister* (1891), although he is best known as the author of *Peter Pan* (1904), a play that grew from his earlier kailyard-school novel, *Sentimental Tommy* (1896), about a Scottish boy who does not want to grow up. Another member, S. R. Crockett, wrote *The Stickit Minister* (1893). Their books focused on quotidian Scotland, adopted a homey narrative approach, and focused on sentimentality and small-town values, an approach that developed as a manifestation of Robert Louis STEVENSON’S ROMANCE adventures. While the group might have focused on the grim poverty often present in Scottish peasant life, they instead filled their writings with charm, emphasizing family values and local color within a humble lifestyle.

KAVANAGH, JULIA (1824–1877) An Irish novelist, Julia Kavanagh was born in Tharles, County Tipperary, where she was homeschooled. Her parents, Morgan Peter and Bridget Kavanagh, took her on a tour of France and London as a child, inspiring her

long-lasting love of France and leading her eventually to settle in London in 1844 to write. She would spend much additional time in France and later used her experiences in her novels, with France supplying several of her settings. She traveled with her mother again in 1854, to Switzerland, France, and Italy. The two lived together following Bridget Kavanagh’s separation from her husband, with Julia supporting her mother. They settled in Paris, where Kavanagh contributed to *Irish Monthly Magazine*. At the outbreak of the Franco-Prussian War, they moved to Rouen, then to Nice, where the author died following a fall from her bed. Her mother contributed a portrait of Kavanagh by Henri Chanut to the National Gallery of Ireland and was buried next to her daughter upon her own death in 1888.

Kavanagh produced in excess of 20 novels and short stories, as well as the collection of biographical sketches *Women of Letters* (1862–1863), featuring English and French writers, and *Woman in France in the Eighteenth Century* (1850). Novels included *Madeleine* (1848), which focused on an Auvergne peasant; *Nathalie* (1850); *Daisy Burns* (1853), in the genre of DOMESTIC REALISM; *Adèle* (1858); and *Bessie* (1872). She offered to contribute to the *Nation* representing Irish topics, claiming that although she had not lived in Ireland for some time, she remained loyal to its interests. While a popular writer of her day, with her works translated into French, Kavanagh held little

interest for later readers. Her lack of originality caused her typically hyperbolic Victorian writing to be an unrewarding reading experience.

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KEARY, ANNIE (1825–1879) Born on March 3, 1825, in Yorkshire to an Irish Anglican rector named William Keary and his wife, Lucy, Ann Marie Keary listened to her father's stories as a child and, according to her sister, she took "her first lesson in novel-writing at her father's knee." The youngest in the family, she had two brothers, Arthur and Henry, and a sister Eliza, later her biographer, with whom she played many games. Those activities often began with a favorite line, later spoken by a character in her tale *Father Phim*, "This house is a story house." Never thought particularly bright by her teachers, she had many friends and gained a reputation for talking during lessons. At boarding school, she was exposed to the religious fervor of her instructors but had no interest in spiritual matters until later in life. When her father became ill and had to quit work, the family moved to Clifton, and Keary quickly made new friends. Never one to appreciate much change, "she was in no hurry to begin her experience of life," according to her sister. Her reading included works by Charles DICKENS and Charles KINGSLEY.

Despite her happy childhood, Keary found her surroundings dull, and as an adult, was purported to have rejected all attachments to things Irish. A frail woman who from childhood had seemed unfit for life's conflicts, she experienced a religious awakening in her 20s, which involved correspondence with Charles KINGSLEY on the matter of "eternal punishment." She became a part of a movement adopting the "doctrine of eternal hope," which Keary viewed as "a bridge of light across the darkness." She needed her newfound spiri-

tual strength almost immediately to help her accept the death of her brother Arthur, followed by that of her father. The 15 years following her father's death were her "intellectually active years" when she began to write, often at her ill mother's bedside. She lived at first with Eliza and her mother in the family home and later cared for Henry's children, following the death of his first wife. She suffered a nervous breakdown when he remarried, followed by a religious crisis, partly precipitated by her travel to Egypt. Her sister published much of her correspondence from Egypt in the biography, and Keary's novel *Janet's Home* (1863) later reflected her experience in its religious theme.

Keary lived on the Riviera, where she remained bedridden for much of the second half of her life. While known also as an adult novelist, she gained most fame for her CHILDREN'S LITERATURE. Her works included *Mia and Charles* (1856); *The Heroes of Asgard* (1857), written in conjunction with Eliza; *Sidney Grey* (1857), a story that focused on school experiences; and *The Rival Kings* (1858). For adults, she published *Oldbury* (1869), a fictionalized portrayal of her hometown, and *Castle Daly* (1875), regarding an Irish uprising and first published in *MacMillan's Magazine*. She left *A Doubting Heart* (1879) uncompleted at her death.

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KENILWORTH SIR WALTER SCOTT (1821)

In his novel *Kenilworth*, Sir Walter SCOTT tells his romanticized version of the death of Amy Robsart, wife to Robert Dudley, the earl of Leicester, favored by Queen Elizabeth I. Set in 1560, the novel seeks to, as Scott writes in his introduction, equal the "delineation of Queen Mary" by providing a similar story "respecting 'her sister and her foe,' the celebrated Elizabeth." He provides the caveat that, as a Scot naturally more sympathetic to Mary, he will hope that prejudice, as natural to the author "as his native air," will not greatly affect his "sketch."

As in all his novels, Scott provides information regarding his sources. The main source used as the

basis for this story is "Ashmore's Antiquities of Berkshire," and he includes a lengthy quoted passage that outlines the earl's supposed murder of his wife, a crime he committed with the hope that Queen Elizabeth would marry him. The description of Dudley reports that he was "singularly well featured, being a great favorite to Queen Elizabeth," whose wife feared for her life, and for good reason. A "professor of physic" at New College, Oxford, stated that when he refused to participate in poisoning the "poor, innocent lady," the earl "endeavored to displace him in the court." The description of Amy Robsart, as a woman persuaded that "her present disease was abundance of melancholy," would arouse sympathy in the coldest of readers.

Robsart's murder proved vicious. Men "first stifling her, or else strangling her . . . afterward flung her down a pair of stairs and broke her neck." Bribe by the earl, the local coroner ruled the death accidental when Robsart's father demanded an investigation. In an act portraying great grief, the earl later exhumed the body of "so virtuous a lady," dear "to his tender heart," and had her reburied in St. Mary's church in Oxford "with great pomp and solemnity." Several men supposedly involved in the deed later confessed, as each died miserable, guilt-ridden deaths. As for the earl, he died from poisoning, with the location of his murder disputed; some claim it occurred at one Cornbury Lodge, while others placed it at the ironically named Killingworth in 1588. The famous Renaissance poet and playwright Ben Jonson wrote that Leicester, apparently intent on another in a string of murders, had given poison to "his lady," telling her it was a treatment for her fainting. He departed and then returned to court, at which point his lady, not knowing the liquid was poison, gave it to Leicester. Not recognizing its source, he drank it and died.

The story eventually influenced many ballads and plays, one drama named the "Yorkshire Tragedy" containing the lines, "The only way to charm a woman's tongue / Is, break her neck—a politician did it." Scott borrows incidents and names from Ashmole but also cites a favorite poem by Mickle, published in "Evan's Ancient Ballads." He readily admits his easy influence by all things romantic, as one verse from the poem named for the setting of the murder, "Cumnor Hall,"

demonstrates, its speaker using flowers as symbols for both Amy and Elizabeth: "Yes! now neglected and despised, / The rose is pale, the lily's dead; / But he that once their charms so prized, / Is sure the cause those charms are fled."

Scott's version does adhere to many facts regarding the murder, although they are inserted within a romance format. Amy Robsart is persuaded to marry the earl of Leicester in secret; because Queen Elizabeth considers him a favorite, the earl does not want her to learn of the marriage. Robsart is hidden away at Cumnor Place, outside Oxford, by the dastardly "moral monster" Richard Varney. Because of his attentions to Robsart, Varney appears to be her lover to outsiders. One of those men is Robsart's ex-lover, Edmund Tressilian, who remains bitter over his rejection. When his attempts to convince her to return to her home fail, Tressilian charges Varney at court with abduction of Robsart. Varney declares to the queen that Robsart is his wife in order to protect the earl, and Elizabeth summons Robsart to Kenilworth, one stop on the queen's royal progress around England. Varney and Leicester fail in their plea to Robsart that she claim she is wife to Varney, and she rebelliously declares her true identity to the queen after an adventurous escape from Cumnor Place to Kenilworth. Leicester believes her to be involved in an affair with Tressilian, particularly when she is discovered hiding in his room at Kenilworth. However, she has no ulterior motive but only wants to be reunited with her husband. Leicester's anger toward Robsart causes him to send her home to Cumnor Place and charge Varney to murder her. He cries in the highly charged dialogue that marks the story as romance, "she shall die the death of a traitress and adulteress, well merited both by the laws of God and man!" Varney willingly agrees to the murder plan, having already been spurned by Robsart, who fought off Varney's attention with the help of the monster guard, Laurence Staples, as Varney attempted to rape her.

When the earl realizes Robsart's innocence, he repents his action and confesses his marriage to an outraged Elizabeth. Despite efforts to resist her fate, Robsart dies in an "accidental fall," when Tressilian is unable to rescue her. In an especially cruel act, Varney imitates the earl's voice, to which Robsart responds,

leading to her death. As Varney's partner in crime, Foster, passionately notes, "Thou hast destroyed her by means of her best affections. It is a seething of the kid in the mother's milk!"

Peopled with romantic characters, such as the artist, Wayland, the ne'er-do-well Michael Lambourne, and Staples, in addition to interestingly imagined historical figures, including the queen, Robsart's father, and Sir Walter Raleigh, the plot manages to retain tension, even though readers already know its outcome. Scott adds liberal doses of detailed imagery to enhance his scenes. For instance, Elizabeth is described as wearing a "sylvan dress, which was of a pale-blue silk, with silver lace . . . approached in form to that of the ancient Amazons," a look well suited "to the dignity of her mien," which "long habits of authority had rendered in some degree too masculine to be seen to the best advantage in ordinary female weeds." Such gender-linked description interests FEMINIST CRITICS as well as NEW HISTORICIST CRITICS. The scenes of pomp and outrageous drama framing Elizabeth during her visit to Kenilworth provide additional engaging imagery. Based on real reports of the pageantry produced for the queen, specifically a reenactment of the tale of the Lady of the Lake, the woman portraying that Lady "amid her long silky black hair [. . .] wore a crown or chaplet of artificial mistletoe and bore in her hand a rod of ebony tipped with silver. Two nymphs attended on her, dressed in the same antiques and mystical guise." Finally, Scott imbues his tale with a surprising irony that casts doubt over the earl's motivation for the killing of his wife.

Throughout the fictional version of what history purports to be a true story, Robsart carries with her a letter of great import. Her husband believes the letter will implicate her as an adulteress with Tressilian. When he finally procures the letter, he discovers it simply explained his wife's flight from Cumnor Place to Kenilworth, and her need for the protection of Tressilian upon her arrival there. She had come to Kenilworth seeking only Leicester's protection and care. He allowed the covetous Varney to convince him that she possessed motives that never existed. This understanding moves him to confess his marriage to the queen and to send, too late, Tressilian to rescue Amy Robsart.

He also dies a gentler death, although still by poison, than in real-life accounts, a proper ending for a ROMANCE character.

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KICKHAM, CHARLES J(OSEPH) (1828–1882) Born in County Tipperary, Charles Kickham matured on his father's prosperous farm, observing his father at work in his shop. His mother, Anne O'Mahony, was kinswoman of the leader of the Irish revolutionary group the Fenians. An explosion of a cask of damp gunpowder disfigured Kickham and left him partially deaf and blind, requiring him to have private tutors. Like many other young Irishmen, he felt passionately in favor of the cause of the Young Ireland movement, joining the Fenians in 1860. An editor of the Fenian paper, *The Irish People*, Kickham was jailed following a police raid on the newspaper's Dublin offices in 1865 and tried for treason felony. Although sentenced to 14 years in an English prison, thanks to the efforts of John McGuire, member of Parliament, for Cork, he gained release after only four. Those four years deeply affected his health, but he returned to a political life, leading the Irish Republican Brotherhood. He wrote for a variety of periodicals, including two titled *The Irishman*, as well as *The Nation*, *The Celt*, and *The Shamrock*. The novel he wrote in prison lovingly depicting his mother, *Sally Cavanagh* (1869), did not prove very popular. However, in 1879 he published the wildly popular *KNOCKNAGOW, OR THE HOMES OF TIPPERARY* (1879), which would become one of the best-known Irish novels ever. A master portrait of country life in Ireland, the novel revolves around the greed of landlords and the suffering of those actually working the farms. Led to write by his nationalist interests, Kickham succeeded in producing a detailed account of the suffering of the Irish people, with an

emphasis on Catholicism as their solace. Matthew Russell described Kickham as “earnest, thoughtful, rather sad, and so good,” with “keen piercing eyes” that could read one’s thoughts.

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KIDNAPPED ROBERT LOUIS STEVENSON (1866) Robert Louis STEVENSON continued in the vein of writing adventure stories for boys when he published *Kidnapped*, first as a serial in a boy’s magazine. However, adults had taken notice of his accomplished style in earlier novels, such as *TREASURE ISLAND* (1883), which seemed to elevate his work beyond CHILDREN’S LITERATURE. In *Kidnapped*, Stevenson supplies a psychological study of his protagonist and adds realistic detail appreciated by discriminating readers of his own and later eras. In addition, he approached the subject matter of the Jacobite rebellion undertaken by Partisans of the Stuart claimant to the British throne with the enthusiasm that only Scottish writers, beginning with Sir Walter SCOTT, seemed singularly to supply. The resultant enthusiastic tone caught and held his readers’ attention, and they hardly noticed they were reading HISTORICAL FICTION.

Stevenson’s main character, David Balfour, is orphaned by his father’s death and forced to approach his irascible Uncle Ebenezer for help, unaware that Ebenezer had swindled him out of his rightful inheritance. When a plot to murder David fails, Ebenezer hires kidnappers, reflecting the novel’s title, to smuggle David aboard the brig *Covenant* bound for America. On the way to the Carolinas, the crewmen rescue Alan Breck from his damaged boat. David learns that Alan is a Jacobite rebel who longs to return to Scotland. While David is a fictional creation, Alan Breck Stewart was a

supporter of the Stuart monarchy, an admirer of “the Pretender,” Prince Charles (Bonnie Prince Charlie).

Their own ship wrecks and the young men strike out together on the coast of Mull in Scotland. Unintentional witnesses to the murder of the king’s favorite and a man Alan hates, Colin Campbell, known as the Red Fox, the young men become suspects and must flee, climbing into the hills. In the Highlands they find escape and eventually unmask Uncle Ebenezer’s fraud, and David regains his fortune. Stevenson provides a typical QUEST tale, complete with a sea voyage, loss on the part of the hero, monsters in human form, a guide, and a victorious return home.

Stevenson later wrote a sequel titled *Catriona* (1893), in which David falls in love with the title character and finds himself again embroiled in false accusation for the murder of Campbell, this time against a man named James Stewart. While both novels proved popular, *Kidnapped* endures into the 21st century and has been converted to various movie and television versions. It translates beautifully to film, primarily due to Stevenson’s talent in detailing the terrain through which his characters pass so that it helps to determine the real characters’ actions. He accomplishes that not with painstaking descriptions but with acute, well-placed details. Such details give the Stevenson novel a physicality of setting that not only frames but echoes the physically exacting journeys followed by his protagonists.

That Stevenson’s popularity has barely diminished is evident not only in the continued publication of his body of work, including *Kidnapped*, but also in the continued reaction to his novel. As an example, a group that calls itself “The Stevenson Way” today seeks to establish a special walk across Scotland that would follow the apparent path taken by David and Alan. Its representatives have traced the *Covenant*’s wreck to rocks near Erraid Island, which sits off the western edge of Mull. The direction of the walk would be west to east, determined by Stevenson’s description, which happily, as the group’s Web site notes, “places your back to the prevailing weather.” If walkers begin at the more inhabitable point of Iona, an isle close to the tidal Erraid Island, the walk should stretch some 230 miles, its end point still undecided.

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KINGSLEY, CHARLES (1819–1875) Born in Devonshire on June 12, 1819, to a father who would later become vicar of St. Luke’s, at Chelsea, Charles Kingsley attended school in Bristol, where, as a youth, he saw the Bristol riots. This early exposure to the consequences of CLASS STRUCTURE and social inequities may have sparked the lifelong devotion to social consciousness that Kingsley would practice. He later attended King’s College in London and went on to Magdalene College, Cambridge, from 1838 to 1841. Following ordination in 1842, he became curate of Eversley, Hampshire, and in 1844 married Frances Eliza Grenfell, after which he was appointed rector. The year 1848 would prove an important one. In addition to publishing *The Saint’s Tragedy* that year, Kingsley traveled to London for the presentation of the CHARTIST petition to Parliament. He returned to Eversley to preach on April 16 about the Chartist riots, declaring his dedication to social equality. His radical activity may have precipitated his rejection by King’s College, London, as a lecturer. His first THESIS NOVEL, focusing on social concerns, *YEAST: A PROBLEM* (1850), appeared as a serial in 1848 in *FRASER’S MAGAZINE*.

In 1849, Kingsley published *Twenty-five Village Sermons* at year’s end and helped fight a cholera epidemic in London. By 1850, his interest in the scandalous abuses faced by clothing trade workers led him to release a pamphlet, under the name Parson Lot, attacking those conditions. He titled it *Cheap Clothes and Nasty*, a work that he followed up that year with his second novel, *ALTON LOCKE*, published in two anonymous volumes. That novel, based on friendships with real tailors, took its place in the group of social-consciousness novels that became prominent in the second third of the century. In November 1850, he helped found a periodical called *Christian Socialist, A Journal of Association*, supporting the working class. In 1851, *Yeast* appeared anonymously in novel form, and

in June Kingsley preached at St. John’s, Fitzroy Square, on the church’s responsibility toward laborers. He received orders not to preach in that diocese again from the bishop of London. He visited Germany and in January of 1852 published *HYPATIA, OR NEW FOES WITH AN OLD FACE* in *Fraser’s Magazine*, considered by many of his contemporaries and later critics to be his finest work. He followed that with *Phaethon: Or, Loose Thoughts for Loose Thinkers* and *Sermons on National Subjects, 1st Series*. *Hypatia* was released in two volumes in the spring of 1853, and Kingsley served as part of a group appointed by Lord Palmerston to study sanitary reform.

Kingsley continued to use both publishing and the church pulpit to preach social reform, releasing several works in addition to his second series of *Sermons*. Two years later in 1855, *WESTWARD HO! Or, the Voyage and Adventures of Sir Mayas Leigh*, set in Elizabethan times, appeared in three volumes, followed by *Glaucus; or the Wonders of the Shore*, along with *Sermons for the Times*. In January of 1856, Kingsley added CHILDREN’S LITERATURE to his credits with *The Heroes: Or Greek Fairy Tales for My Children*. Over the next 20 years, Kingsley published an additional 23 works, including *The WATER BABIES: A FAIRY TALE FOR A LAND-BABY* (1863). Public reaction to its tale of an unfortunate chimney sweep was responsible, in part, for the passing of the 1864 Chimney Sweepers’ Act.

In 1860, Kingsley received an appointment as Regius Professor of Modern History, Cambridge, and tutored the Prince of Wales during 1861. Following his Cambridge appointment, he revised for a new edition some of the material in *Alton Locke* that criticized Cambridge, eliciting charges of hypocrisy from critics. Never shy of controversy, Kingsley took on John Henry Newman himself, publishing *What, Then Does Dr. Newman Mean?* (1864) in response to Newman’s pamphlet, *Mr. Kingsley and Dr. Newman; a Correspondence on the question whether Dr. Newman teaches that truth is no Virtue*. Kingsley’s review of James Anthony Froude’s *History of England*, which claimed that Roman Catholicism was indifferent to truth, prompted Newman’s famous *Apologia pro Vita Sua* (Apology for his life).

By 1869, Kingsley left Cambridge and accepted appointment as Canon of Chester in April. He visited

the West Indies that same year, following up on an interest in Jamaica that had led him in 1866 to support Edward John Eyre, an ex-governor of Jamaica who crushed a rebellion there. In March 1873, Kingsley moved into the position of Canon of Westminster, continuing his writing career to produce *Prose Idylls, New and Old*, a collection of essays distinguished by their clarity and skill. He visited North America in 1874, and the year of his death, 1875, *Lectures Delivered in America* was published.

Kingsley's importance lies in his tremendous contribution to socially conscious British literature that began to appear with Charles DICKENS's works in the 1830s. While much of Kingsley's fiction was viewed by later readers as too DIDACTIC, it exposed social injustices with a passionate REALISM. In applying to England's social problems the Christian ethics he so fervently believed, he frequently found himself embroiled in controversy.

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KINGSLEY, HENRY (1830–1876) Henry Kingsley, younger brother to famed novelist Charles KINGSLEY, spent his undergraduate years at Oxford. He did not graduate, however, due to some vaguely referenced “instabilities” and left the university to relocate to Australia. At first a fortune hunter in search of gold, he remained there from 1853 until 1858, where he served temporarily in Sydney's mounted police. His move may have been in reaction against the strong political leanings of his brother, who compulsively engaged anti-socialist political forces. His experience helped him shape the setting for his first novel, *Geoffrey Hamlyn* (1859), which he published following his return to England. While well received, that novel was far outpaced in popularity by *RAVENSHOE* (1862), the romance work set during the Crimean War for which Kingsley is best remembered. His later works made clear his position as a leading writer for the school of “muscular Christianity,” along with Thomas HUGHES, who joined Kingsley's brother, Charles, in campaigning for socialist ideals. He published more than a dozen

additional novels, including *Austin Elliott* (1863); another novel set in Australia called *The Hillyars and the Burtons* (1865); *Leighton Court* (1866); *The Boy in Grey* (1871), and *Reginald Hetherege* (1874). For a time he edited *The Edinburgh Daily Review*, then became a reporter during the Franco-Prussian War, for the German side. Later critics found his novels secondary in quality to those of his brother, due to their weak structure. However, they continue to engage readers due to their action and the inclusion of sympathetic characters, and remain readily available in print.

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KING SOLOMON'S MINES HENRY RIDER HAGGARD (1885) While Henry Rider HAGGARD had written several works prior to *King Solomon's Mines*, that novel assured his fame. It reached instant success, being labeled by the *Athenum* “one of the best books for boys—old or young—which we remember to have read.” This was precisely the effect for which Haggard wished, made clear in the novel's dedication. Supposedly written by the book's protagonist Alan Quatermain, it dedicates the “faithful but unpretending record of a remarkable adventure . . . to all the big and little boys who read it.” A quintessential QUEST story, it opens with Quatermain as the narrator aboard a boat where he meets his future fellow adventurers, Sir Henry Curtis, aristocrat, and John Good, English naval officer. The characters will return for further activities in the sequel, *ALLAN QUATERMAIN* (1885).

Readers of the quest will expect the call to adventure; Curtis's desire to find his long-lost brother in South Africa; the hero's initial resistance, as Quatermain only agrees to participate in the quest after Curtis guarantees lifetime financial support of Quatermain's son; and the many life-and-death adventures experienced by the travelers as they cross a deadly desert, scale threatening mountains, battle wild animals and South African natives, and deal with witchcraft, disguises, and mistaken identities. The fortune in diamonds the travelers eventually find acts as the quest

reward, and Quatermain's promise to return home on the novel's final page concludes the prototypical quest. However, Haggard manages to handle the expected plot and character devices in ingenious ways while speaking to Victorian ideology, such as the prohibition of interracial marriage, the heroic nature of the male, and the inherent weak, and sometimes evil, nature of females.

For instance, the quest disguise is not one of dress but rather of heritage, as the group's native member, Umbopa, is discovered to be the rightful ruler, Ignosi, of the hidden civilization of Kukuanas. In addition, at one point the Englishmen symbolically assume South African identities by wearing the war clothing of the Kukuanas, rather than the natives taking on English dress, offering a neat reversal of the norm. While Haggard uses the familiar plot contrivance of an eclipse to "prove" the white man's special powers, he adopts a more unusual approach to the sacrifice of their fellow tribe members by the natives. He clearly mimics England's own early witch-hunts in the brutal manner by which the natives seek out and destroy supposed "wicked ones" who plan evil against their king and their neighbors. Haggard also uses Good as a comic character when he is surprised in partial dress, literally without his pants, by the natives and must retain that appearance due to the natives' fascination with his beautiful white legs as well as his half-shaven face.

Haggard's support of Victorian ideals is obvious. When the native king offers the adventurers their pick of the tribe's beautiful brown-skinned girls, Quatermain explains, "We white men wed only with white women like ourselves." In another scene, the superiority of white values is expressed when Ignosi states, "The ways of black people are not as the ways of white men . . . nor do we hold life so high as ye." And when the lovely native maiden, Foulata, later dies, unable to marry Good, she says, "I am glad to die because I know that he cannot cumber his life with such as me, for the sun cannot mate with the dark." The scene illustrates racism and also emphasizes that the male, symbolized by the sun, is light, or knowledge, and all things good, while the female is dark, or threatening, ideas of interest to FEMINIST CRITICS. This scene echoes an earlier one in which Quatermain assures the reader that "women

bring trouble as surely as the night follows the day." The book's blood-curdling villain is a hideous old wise-woman, religious-leader miscreant named Gagool, a name that suggests "gargoyle," a mythical monster, which in various hideous faces and shapes decorated Europe's houses of worship and wisdom. Gagool also fulfills the role of older women in traditional fairy tales, by seeking to destroy younger, beautiful women. By contrast, all the males in the novel are to be admired for their strength and/or agility and wisdom, even the villainous pretender to the throne, Twala.

Haggard also examines the Victorian questioning of man's relationship to nature and the tenants of evolution in an imaginative scene within King Solomon's mines. Quest fans will recognize the adventurers' descent into darkness, whereby they will survive a threat and emerge somewhat wiser. As they reach the depths of the outer cave, they notice ghastly forms that resemble humans but reach enormous heights, one especially frightening form holding "a great white spear" and looking like "*Death* himself, shaped in the form of a colossal human skeleton." As they peer more closely, they discover the corpses placed in the cave are actually becoming part of it, covered in slow drips from the cave roof that seal the human bodies into stalactites. While the form of Death remains a human creation, the stalactites that preserve the bodies are products of nature.

King Solomon's Mines offers a rousing example of the adventure story that so appealed to Victorians. It has retained that appeal for decades and has never been out of print.

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KIPLING, RUDYARD (1868–1936) Rudyard Kipling was born in Bombay, India, where his father taught art before becoming director of the Lahore museum. His mother's family connections, particular that of her sister's marriage to the painter Edward Burne-Jones, were to provide social promotion for the young Rudyard. In 1871 he and his sister moved to

Southsea, England, where Rudyard spent several unhappy years due to feelings of isolation. He would later capture his discontent in the story "Baa, Baa Black Sheep" (1888). The only bright moments he recalled as an adult were those spent with the Burne-Jones family. His exposure to the world of art, philosophy, and political thought through his uncle and visitors to the home, which included artist, writer, and socialist William Morris, greatly influenced Kipling's development. Mainly due to such influences, he enrolled in 1878 in the United Services College, Westward Ho! in Devon, but poor eyesight would prevent service in the military. His pleasant days there influenced the subject matter of his later work *Stalky & Co.* (1899), although that work contrasted with the popular depiction of boyhood school days as idyllic. It emphasized the more brutal aspects of English school life and introduced the popular characters Corkran, M'Turk, and Beetle.

Kipling entered the world of journalism with a return to India in 1882. He wrote in Lahore for *The Civil and Military Gazette*; his insight into the Anglo-Indian community made his poems and tales, also published by the *Gazette*, popular. They would later appear as collections titled *Departmental Ditties* (1886) and *Plain Tales from the Hills* (1888). Kipling's popularity continued to grow, with the publication of additional stories by the Indian Railway Library. His observation of the great contrasts between the European and native approaches to life led to his cynical judgments regarding the need by the unwashed masses of the civilizing effects of British IMPERIALISM.

In 1889, Kipling returned to England, where his writings brought him into a critical circle that included Henry JAMES and Henry Rider HAGGARD. While his early attempts at novel writing with plots containing a strong misogynistic bent were unsuccessful, *The Light That Failed* proved of interest in its depiction of a journalist who suffers blindness, reflecting on Kipling's own situation. His popularity as both a poet and short story writer grew with *Barrack-Room Ballads and Other Verses* (1892), *Life's Handicap* (1891), and *Many Inventions* (1893). He collaborated on a second failed novel, *The Naulakha*, in 1890 with his friend Wolcott Balestier, whose sister, Caroline, Kipling married in 1892.

The couple moved to the United States to join Caroline's family in Vermont from 1892 to 1896, years that proved happy for them with the arrival of their children. During this period, Kipling wrote the short story collection *The Jungle Book* (1894), one of his most enduring works and an exceedingly popular addition to CHILDREN'S LITERATURE, and *The Second Jungle Book* (1895). Mainly through the characters of Mowgli the man-cub, Baloo the bear, Bagheera the panther, and the deliciously wicked tiger, Shere Khan, Kipling's popularity would survive into the 21st century. He became the most accomplished of his era's romantic storytellers, thanks in part to the exotic settings of his tales. Along with other popular romantic writers of his period, including Robert Louis STEVENSON and Scottish playwright and novelist J. M. Barrie, Kipling departed from the traditional depiction of perfect heroes overcoming impossible odds. He imbued his protagonists with flaws, such as alcoholism and vengeful personalities, described with precise detail.

In 1896, the Kiplings returned to England, where Rudyard continued his writing and enjoyed the birth of his son, John, in 1897. That same year he published *CAPTAINS COURAGEOUS*, a novel featuring a Mowgli-type boy protagonist who must survive in an alien environment. Spurred by his continuing military and imperialistic sympathies, he began several visits to South Africa after 1898, where he took a great interest in the Boer War. The family suffered the loss of one daughter during her visit to the United States in 1899.

Kipling moved the family to Sussex in 1902 after publishing the work most popular during his lifetime, *Kim* (1901). He followed that novel with a collection of tales for children, *Just So Stories* (1902), begun during the Boer War period. His obvious sympathy for the young was again evident in further story collections, including *Puck of Pook's Hill* (1906) and *Rewards and Fairies* (1910). The crowning achievement of his career occurred in 1907, when he became the first English writer to win the Nobel Prize for Literature. While his final story collections, including *Traffics and Discoveries* (1904), *Actions and Reactions* (1909), *A Diversity of Creatures* (1917), *Debts and Credits* (1926), and *Limits and Renewals* (1932), never reached the popularity of his earlier work, Kipling remained an important contributor to the literary scene. His fragments, *Of Myself*:

And Other Autobiographical Writings, appeared posthumously in 1937.

Kipling's work fell out of favor, largely due to its sentimental tone and themes of British imperialism, during the middle of the 20th century. Later his children's stories returned to popularity, due to their interesting and rousing adventure subjects, always supported by a sharp authorial eye for detail and fondness for children. Several became popular through movie and stage versions, particularly the *Jungle Book* stories, and all of Kipling's works remain readily available in print and electronic form.

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KNOCKNAGOW, OR THE HOMES OF TIPPERARY CHARLES J. KICKHAM (1879)

Charles J. KICKHAM's novel *Knocknagow, or the Homes of Tipperary* is still considered the most popular Irish novel ever written. Shortly after its release, it could be found in almost every Irish home. Although more important for its political content than for the superiority of its writing, it appealed to every class of reader. The poet William Butler Yeats pronounced it the most honest of any Irish novel. Although described as overly sentimental with a lumbering, disjointed plot, it does paint a true picture of the rural Ireland of Kickham's day, due to the author's personal experience on an Irish farm and as a member of an Irish protest society, the Fenian movement.

The novel is told from the point of view of Mr. Henry Lowe, a young man from Ireland's "sister country," who

admittedly knows little of Ireland. Arrived at the home of his uncle's main tenant, Mr. Maurice Kearney, Lowe wakes on Christmas Day and decides to accompany the family to early Mass to learn more about the inhabitants, the sounds of the holiday procession led by the famous Knocknagow drums ringing in the distance. Once inside the ornate Catholic Church and into the service, Mr. Lowe feels a respect for that faith above that of any other religion. The sermon provides comfort to the poor, and a reminder to the wealthy that they need to relieve the suffering of their poor brethren. As Kickham exposes his readers to other scenes of daily life, he inserts metaphorical messages, such as the scene in which a robin flies inside a house and crashes into a window. When the beautiful Miss Kearney gently removes the bird outside, she remarks that while ready to come into the house, the bird always struggles for his independence, adding, "I believe no bird loves liberty so well." When Kickham responds "If you could set all your captives free as easily, it would be well," he speaks as an Englishman about the Irish. Further captivity imagery includes that of a wren, the traditional symbol of Christmas, the "king of the birds," symbolic of Christ, caught and killed on Christmas Day in various Irish mythology. The tone remains even, as does the action, which never actually peaks. Not at all DIDACTIC, *Knocknagow* will not entertain everyone who reads it. Its popularity in its own age related to its readers, most of whom could strongly identify with the locale. Out of print for decades, the novel now can be found in many libraries and in electronic form.

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LADY AUDLEY'S SECRET MARY ELIZABETH BRADDON (1862) First serialized in *Robin Goodfellow* and then in *The Sixpenny Magazine*, Mary BRADDON's most famous novel, *Lady Audley's Secret*, became an instant hit with the reading public, if not with critics. In its year of publication in volume form, 1862, it was second only to Mrs. Henry WOOD's *EAST LYNNE* in sales. A typically melodramatic Braddon tale, the novel featured a beautiful title character who, although a murderer of her illegitimate child's father, captured the sympathy of readers. Later critics viewed Braddon's use of irony as salvation for her SENSATION FICTION, as she suggested something hypocritical in those who would eagerly read her work then criticize its nature.

George Talboys deserts his wife, living for a time in Australia chasing a fortune in gold, a circumstance that guarantees his characterization as a ne'er-do-well. When he returns to England, he finds his wife has died, and he renews social contacts. In reality, the clever heroine has left her child with her father, faked her death, and adopted a new identity by switching with a girl suffering consumption. She becomes a governess, adopting the alias Lucy Graham, transforming herself into a young woman others believe to be "the sweetest girl that ever lived." She counts on leaving her hard life behind and suffering "no more humiliations" when she accepts a marriage proposal from the elderly Sir Michael Audley.

The conflict escalates as Talboys accompanies his friend Robert Audley to Audley Court on holiday, where Talboys meets Uncle Sir Michael Audley and his lovely young bride. Lady Audley fears her ex-husband will discover her identity and reveal her bigamy. Talboys's immediate mysterious disappearance allows Robert Audley to suddenly transform from an idle rich boy into a serious detective, one of fiction's first, as he seeks to find his friend. Lady Audley proves to be a formidable foe, attempting to halt Audley's inquiries by burning down the inn where he stays. He escapes harm and confronts Lady Audley, eventually extracting a confession of murder. She mesmerizes her audience as she explains that she pushed Talboys down an Audley Court well when he recognized her, and she had also considered poisoning her second husband. Rather than facing the gallows, Lady Audley spends her remaining years in a private asylum, suffering from a self-confessed hereditary insanity. However, Braddon leaves open the question as to whether her heroine is actually mad. As her doctor states, she presents no true evidence of madness. Her escape from an abusive home life to find a better one proved quite logical. She broke the law in committing bigamy, but doing so gained her wealth and high social stature, and thus was certainly not an act of madness. In plotting her first husband's demise and that of Robert Audley to protect her new life, she "employed intelligent means . . .

which required coolness and deliberation in its execution. There is no madness in that."

Braddon's contemporaries, including Edward BULWER-LYTTON, with whom she corresponded, recommended that she "deepen" her fiction, displaying the talent they knew she possessed. She replied in part to one suggestion, "I am such weary miles away from you now in the wide realms of thought," adding, "I have begun to question the expediency of very deep emotion." Having suffered through life with a father who regularly engaged in affairs, then abandoned her family; having then bore the weight of supporting her family through acting; and being forced to live unmarried with John Maxwell, caring for his children and bearing him an additional six children while his wife lived in a mental hospital, Braddon had reason for what others characterized as her "flippancy of tone." As she explained, "I can't help looking down upon my heroes when they suffer, because I always have in my mind the memory of wasted suffering of my own."

Modern critics such as Elaine Showalter find Lady Audley a brilliantly fashioned protagonist in the vein of the BYRONIC HERO. Shaped in "a witty inversion of Victorian sentimental and domestic convention," Lady Audley is not the typical dark villain, like Charlotte BRONTË's Bertha Rochester in *JANE EYRE* (1847). Instead, she is the blond delicate creature generally celebrated as the "angel" of domestic fiction. Not a BLUESTOCKING, but a romantic, Lady Audley proves a special danger, due to her deceptively innocent demeanor. Braddon may have quite consciously intended to convert Wilkie COLLINS's victim in his popular detective mystery *The Woman in White* (1860) into a villain to be reckoned with. Perhaps Lady Audley's biggest secret is not her new identity or her indulging in bigamy but that she remains completely sane, yet escapes a deserved death sentence by convincing others she is mad. FEMINIST CRITICS suggest that Braddon may have employed the trite sensationalist tactic of blaming a character's illegal or unsocial acts on heredity in an ironic subversion.

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LANDON, LETITIA ELIZABETH (1802–1838) Letitia Elizabeth Landon was both a poet and novelist, known by her use of only her initials, L.E.L. She first published in 1821 as a teenager, when the *Literary Gazette* included her "Poetical Sketches." They appeared as a highly successful collection, *The Improvisatrice and Other Poems* (1824). A wildly successful writer, her works included her first publication, *The Fate of Adelaide* (1821), and *The Troubadour, Catalogue of Pictures, and Historical Sketches* (1825), which she followed with a sequel titled *The Golden Violet* (1826). Her family's sole source of support, Landon worked as editor of *Fisher's Drawing Room Scrap-book* from 1831 to 1838, publishing as well two novels, *Romance and Reality* (1831) and *Francesca Carrara* (1834). *The Vow of the Peacock* (1835) offered readers a glimpse of the well-known author in an engraved portrait. She also published a children's book titled *Traits and Trials of Early Life* (1836), which contained some autobiographical materials. *Ethel Churchill: Or, the Two Brides* (1837) proved her most famous and final novel. While rumors linked Landon with various sexual partners, she secretly married George Maclean, governor of Cape Coast Castle in West Africa, in 1838 but died almost immediately. Her colorful career prompted speculation as to the cause of the mysterious death, which included suicide, drug overdose, and murder. She also wrote for various periodicals, and her poetry collections appeared posthumously in 1850 and 1873. Despite her popularity, Landon was among those early professional women writers who, according to critic Elaine Showalter, "did not see their writing as an aspect of their female experience, or as an expression of it." Showalter quotes a statement by Landon from *A Book of Memories of Great Men and Women of the Age* (1877): "What is my role? . . . One day of drudgery after another; difficulties incurred for others, which have ever pressed upon me beyond health, which every year, in one severe illness after another, is taxed beyond its strength; envy, malice, and all uncharitableness—these are the fruits of a successful literary career for a woman." Her works faded from popularity later in the 19th century but remain readily available and studied in academics, particularly by FEMINIST CRITICS who have turned their attention to works by women often overlooked by the traditional canon.

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LAST CHRONICLE OF BARSET, THE ANTHONY TROLLOPE (1867) Victorian readers enjoyed reunions with familiar characters in Anthony TROLLOPE's final entry into his Barsetshire series, *The Last Chronicle of Barset*, claimed by Trollope to be his favorite of all his novels. He approaches his topic of everyday people living everyday lives not with the melodrama of contemporary Charles DICKENS, nor with the judgmental tone of another contemporary, William Makepeace THACKERAY. Instead, he simply tells their stories, capturing his readers' intellectual curiosity at first as casual observers, and later as an involved and invested audience.

As the title suggests, the novel aimed to bring to a literal close the stories of families and couples by then well-known to Trollope fans, particularly that of the poverty-stricken but always pious Josiah Crawley, curate of Hogglegstock. He is accused of theft when he cashes a £20 check left in a wallet lost in his house by Lord Lufton's agent, Mr. Soames. He claims the money was a gift from another familiar character, Dean Arabin, but he is arraigned for trial. Mrs. Proudie, appropriately named and long familiar to readers as the egotistical power behind her husband's bishopric, leads the attack against Crawley in her normal tenacious manner. While other wives in the novel, including Archdeacon Grantly's spouse, take their husbands to task, they do it privately. Mrs. Proudie does not care who witnesses her regular attacks on her husband, and he seems to have at last had enough of her inappropriate remarks. In one notable scene, he actually wonders what life might be like should she die, assuming that because she is younger, he will never know. When she dies soon after of a heart attack, readers sympathize with his feelings of guilt but also feel some relief for him. Trollope's third-person narrator does not judge Proudie but rather allows readers to observe him in a

prayer that God might forgive him for being glad that his wife is gone.

As the action both inside and outside the courtroom rises, romantic subplots unfold. Readers once again hope that Lily Dale, the spinster heroine of *THE SMALL HOUSE AT ALLINGTON* (1864), fifth in the series, will at last return the attentions of the ever-faithful Johnny Eames. However, Trollope disappoints them but pleases critics by allowing Lily to remain true to her character. Having previously chosen over Johnny's attentions those of a lover who abandons her for a titled woman, Lily cannot envision herself as anything other than independent and single. For Trollope, her maintaining this self-perception remains a heroic act, falling into the category of heroism "painted from nature" that he referenced in *The Claverings* (1867) as difficult for readers to accept. She explains it beautifully when Eames begs her to marry him, and she replies with an emphatic "No!" Eames asks why she will not marry when she no longer loves the jilter, and she replies, "I cannot tell, dear. It is so. If you take a young tree and split it, it still lives, perhaps. But it isn't a tree. It is only a fragment." He asks her to be his fragment, to which she agrees, as long as he relegates her to "some corner of your garden. But I will not have myself planted out in the middle, for people to look at."

While this couple does not unite in marriage, and the Proudie's unhappy marriage is undone, Trollope continues to characterize the Crawley marriage as a strong one, mainly due to Mrs. Crawley's unquestioning love of her husband. At one point he feels he must give up his appointment, despite the threat of loss of income to his family. Filled with self-pity, he thinks only of his own suffering, romanticizing it through comparisons to biblical characters. Where Mrs. Proudie might have castigated such presumption, Mrs. Crawley only heaps more love and respect on her husband. Other relationships include that of the nouveaux riches Dobbs Broughtons and the pretentious Mrs. Van Siever, whose false front hair and curls symbolize her shallow existence. Their marriage remains a purely commercial venture. However, the uplifting romance by Archdeacon Grantly's son, Major Henry Grantly, with Crawley's daughter, Grace, proves satisfying to the romantic reader. Although Grantly protests the union,

Henry perseveres and Grace eventually wins the day with the archbishop, allowing one healthy marriage to proceed.

During the disagreement of Grantly with his son, Crawley naturally feels alienated from his mentor, and conflict escalates. However, Mrs. Arabin, formerly known to readers as Eleanor Harding, steps in, claiming she had included the check in a letter to Crawley sent by her husband. Once proven innocent, Crawley moves from poverty to comfort, proving the rewards of virtue, through an appointment to the parish of Eleanor's late father, Mr. Septimius Harding. Trollope includes a touching funeral scene, a celebration of the life of the most beloved of all Basset characters. Harding had influenced every individual's life as the former warden of Hiram's Hospital in the city of Barchester. He reminds readers of the series' beginnings when he had followed in the footsteps of his mentor Bishop Grantly, as unworldly and devoutly just a man as his son, the present archdeacon, is worldly and moved by convenience. Trollope's reminder that virtues from the past can help shape the future proves a vital theme of the novel.

The Last Chronicle of Barset remains one of Trollope's most widely read and enjoyed works. Many readers would agree with his closing comments that include the pronouncement, "to me Barset has been a real county, and its city a real city, and the spires and towers have been before my eyes, and the voices of the people are known to my ears, and the pavements of the city ways are familiar to my footsteps."

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LAST DAYS OF POMPEII, THE EDWARD BULWER-LYTTON (1834) Edward BULWER-LYTTON found an opportunity to capitalize on his interest in the past and wrote the HISTORICAL FICTION *The Last Days of Pompeii*. While he had looked to the past for novel plots before, his choice of ancient Italy as a

setting offered more of a challenge. In the preface to the first edition, he wrote of the problem in framing a society on the page of a culture to which his own era had "no household and familiar associations." He had ample materials from which to choose, but felt the burden to select historical materials of great interest to his readers. He fell upon the idea of writing about a natural disaster, feeling that anyone could relate to the stress and challenge to the human condition of such an occurrence. Thus, he selected as a specific setting the ancient city of Pompeii, just prior to and during the eruption of Vesuvius. The event was familiar enough to readers to pique the interest required to follow various characters through their reactions to the event. Critics find most interesting Bulwer-Lytton's villain, Arbaces, the priest of Isis. When the reader first meets Arbaces, he approaches a group of young men who all salute him but make a sign against his "fatal gift of the evil eye."

As for the author, he enjoyed developing all his characters, placing them within the struggles inherent to a first-century Christian group fighting for a place among the pagan religions. In his preface he describes his characters as "natural offspring" of the era he shapes. He confesses to readers that the "first art" of any poet "is to breathe the breath of life into his creatures," after which he must make them authentic to their age. He drew on the rituals associated with the worship of Isis to shape false oracles and "heathens" including the Egyptian Arbaces, the "base" Calenus, and the "fervent Apaecides." But of all the characters, he seems to most favor the blind girl, Nydia. Her benefactor, Glaucous, pities his servant, thinking, "Thine is a hard doom! Thou seest not the earth, nor the sun, nor the ocean, nor the stars." However, Nydia will ironically become the most fortunate of the group of characters. She grew from a conversation Bulwer-Lytton had with a man at Naples known for his knowledge regarding the history of his area and also of human nature. He remarked to Bulwer-Lytton that a blind person would have an easier time of escape during an eruption, due to the complete and utter darkness described as part of its aftermath. A blind person would not find that situation disconcerting.

Bulwer-Lytton explains his careful avoidance of the use of any type of cold and stilted dialect, choosing instead to feature common Romans speaking in the expected vernacular. He closes with hopes that, despite any imperfections related to verisimilitude, his novel will truthfully represent “human passions” and “the human heart.” He succeeded as he described Nydia’s jealous love of Glaucous as “what a man of imagination, youth, fortune, and talents readily becomes when you deprive him of the inspiration of glory.” Glaucous naturally cannot return a slave’s affection and desires instead the lovely Jone. Unfortunately, the dangerous Arbaces also longs to possess Jone, producing love intrigues on multiple levels.

Regarded as Bulwer-Lytton’s best work, the novel was praised by contemporaries and later critics as an impressive attempt at reconstructing classical times. It remains readily available in print and electronic form, as well as in a 1913 silent Italian movie version and a 1984 television miniseries.

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LAWLESS, EMILY (1845–1930) Little is known of Emily Lawless’s private life and youth, although the existing facts prove interesting. Born during the years of the Great Famine, she was daughter of Lord Cloncurry of Lyons House, County Kildare, in Ireland. Her grandfather, Valentine Lawless, had been of the second peer, and was an ardent sympathizer with the Irish worker. He opposed union with England and was twice imprisoned for his political views. His father had withdrawn from the Catholic Church to join the Church of England and received his Peerage in 1789. Emily’s mother, described as beautiful, had nine children, of which Emily was the second and eldest daughter. Her father’s aristocratic position allowed her great insight into the social and political issues of Ireland that she would later make famous in her regional novels. Her childhood reading included Elizabethan plays, from which she memorized lengthy sections. She developed an interest in wildlife, particularly bugs of all kinds, and later wrote in *Traits and Confidences*

(1897) of her hunt for a rare moth at age 10. Although her father died when Emily was 14, she had by then developed a firm interest in Irish history.

Educated privately, Emily Lawless rode to hounds, spending childhood summers with the Kirwans of Castlehacket, Tuam, members of her mother’s family. She was presented at court and had another politically connected relative, General Lawless, who helped interview Napoleon with requests for French aid to the Society of United Irishmen; the French forces arrived too late to be of much help in the Irish peasantry rebellion of 1798. Her father befriended Daniel O’Connell, a politician active in the move to repeal English laws that forbade Catholics from serving in Parliament. He also later sent £100 to the widow of John Mitchel. Mitchel was a revolutionary convicted of high treason, sent to Australia in 1848, who escaped to the United States, then returned to Ireland, where he was elected to Parliament, despite his status as a convicted felon, but died before he could take office. Such family sympathies likely helped develop an open attitude toward Ireland’s working class, often absent in individuals of Lawless’s social stature. Her interests varied from the normal interests of the aristocracy, and she spent much time in study of Irish folklore and history.

Although she never attempted to learn the language, she does imitate it well in the dialogue in her novels. Her writing was prompted by the prolific Scottish novelist Margaret Oliphant, and she published her first novel, *A Millionaire’s Cousin*, in 1885. Her second and most important and popular novel, *HURRISH* (1886), contains a landlord character said to be based on her father. She followed a single-volume of Irish history (1887) with a fictionalized “firsthand account” of the Earl of Essex’s expedition to Ireland in 1599, where he represented Queen Elizabeth as her Lord Lieutenant. Then-three-time English prime minister William Gladstone was so impressed with the work, he visited Lawless in person, at her hotel room in Cannes. One story tells of her answering the door in her stocking feet, assuming it was a clerk delivering her tea, much to her later embarrassment.

Lawless published a third novel, *GRANIA: The Story of an Island* (1892), followed in 1894 by *Malecho*, a grim historical novel set in 16th-century Ireland.

Her final novel about Ireland, *Traits and Confidences* (1897), included some autobiographical material along with a short medieval romance, two different stories about assassination, and other selections. She also published a well-received book of verse, *With the Wild Geese* (1902), and a children's book, *Gilly* (1906), as well as *The Point of View* (1909), a book privately published with all proceeds going to Galway fishermen. All her books are available in print, and some are available online, including a biography of one the first female British regional writers, Maria EDGEWORTH (1904).

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LAWRENCE, GEORGE ALFRED (1827–1876) George Alfred Lawrence wrote novels at a time when his contemporaries produced books for boys featuring virtuous heroes, fashioned to teach proper conduct. Unlike his old Rugby classmate Thomas HUGHES, whose *TOM BROWN'S SCHOOL DAYS* (1857) glorified academic trials meant to mold model citizens, Lawrence focused on heroes of great strength and reckless attitude. Their daring deeds depended on brawn, rather than brains, for success. Though he was called to the bar in 1852 following his graduation from Oxford, he chose instead to focus on producing novels. His first novel, *GUY LIVINGSTONE, OR THOROUGH* (1857), proved his most famous SENSATION FICTION, offering a title hero the antithesis of Charles KINGSLEY's "muscular Christian" types. Guy Livingstone embodied an unprincipled courage and died unfulfilled. Lawrence published *Guy Livingstone* anonymously but followed it with *Sword and Gown* (1859), *Barren Honour* (1862), *Breaking a Butterfly* (1869), and *Hagarene* (1874), which bore his name. While Lawrence's individual works fell out of favor, his emphasis on pure

masculinity to the detriment of intellectualism became crucial to the development of the action novel.

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LE FANU, (JOSEPH) SHERIDAN (1814–1873) Born in Dublin and named for his famous relative, the Irish playwright Richard Brinsley Sheridan, Joseph Sheridan Le Fanu enjoyed a pleasant childhood in an attentive family. After attending Trinity College, he was called to the bar in 1839 but chose not to practice. Instead, he became a writer, contributing to the *Dublin University Magazine* several "uncanny" tales of the supernatural. A scholarly personality, he studied the occult throughout his life. Early in his career, he was best known for his Irish ballads, including "Shamus O'Brien" (1837), but gained additional fame with the appearance of his first novel, *The Cock and Anchor* (1845). While owner and editor of the *Dublin University Magazine* after 1869, Le Fanu published an additional 20 books, novels as well as story and ballad collections and an occasional drama. He gained wide renown with his terrifying mystery tales, becoming the master of supernatural fiction. His penchant for fashioning exquisitely tense suspense made his *The House by the Churchyard* (1863), *UNCLE SILAS* (1864), and the short story collection *In a Glass Darkly* (1872), some of the best ghost stories written in the English language. He indulged so frequently in horrific speculation that toward his life's end he became literally haunted by his own demons and visions, rarely leaving his house.

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LEGEND OF MONTROSE, THE SIR WALTER SCOTT (1819) *The Legend of Montrose* became the third in Sir Walter SCOTT's Tales of My Landlord series. As with most of Scott's novels, this one is actually based on a "tale" popular in his day, explained by Scott in his introduction. It centers on the 1644 rising of the Scots Highland clans in support of

Charles I against the Covenanters, fighting that was an offshoot of the English Civil War. Scott refers to it as a story of “deadly feuds,” featuring that between John Lord Kilpont, the eldest son of William Earl of Airth and Monteith and James Stuart of Ardvourlich.

Scott based his plot on a legendary feud between the families of Drummond and Murray. Supposedly the Drummonds trapped “eight score” of Murrys in the kirk of Monivaird and set it on fire. Only one boy escaped, aided by a Drummond. While several Drummonds were executed, the one aiding the boy fled to Ireland, recalled to Scotland later in payment for his rescue of the boy. He resettled in Scotland and became a forester for King James in an area known for its group of raiders. They belonged to an outlawed clan, the MacGregors, who called themselves Children of the Mist because they lived in the forest, considering it their domain. Angered at Drummond for “trespassing” in their woods, they murdered and beheaded him, then visited his sister. When she offered hospitality, serving them bread and cheese, they placed their grisly trophy on her table, filling the mouth with food and so horrifying their pregnant hostess that she fled to the woods and went mad. Her husband later managed to bring her home, where she delivered a son.

As the tale goes, the MacGregors retained their gory trophy, using it as a center of various celebrations and ceremonies, their actions recorded in a local popular ballad “Clan-Alpin’s Vow.” The baby born to the murdered man’s sister, James Stewart of Ardvourlich, matured “moody, fierce and irascible” and joined with Montrose’s forces in 1644, becoming a favorite of Lord Kilpont, earl of Airth and Monteith. One account told that before a week passed, Stewart stabbed the earl in the heart, apparently believing himself to be extracting vengeance for his refusal to help murder Montrose, although that theory was never confirmed. Stewart escaped, was pardoned for killing Lord Kilpont, verified by Parliament, and taken into the forces of the Covenanters, Montrose’s adversaries. In an interesting footnote, Scott tells that the “present Robert Stewart of Ardvourlich” wrote to give the “true account” of Kilpont’s murder. He explained that while marching across James Stewart’s lands, Montrose’s troops, joined then by Irish forces commanded by Alexander Mac-

Donald, “committed excess.” Stewart demanded redress from MacDonald, who refused a one-on-one combat. Montrose attempted to smooth over the quarrel, and Kilpont supported him, thus making an enemy of young Stewart, who later, “heated with drink,” came to “high words” with Kilpont, stabbing him.

Scott admits that he “enlivened” his own tale by not following the facts closely. In Scott’s version, young Allan M’Aulay’s uncle has been killed by the group named Children of the Mist. Filled with a desire for revenge, M’Aulay has enough passion left over to fall in love with Annot Lyle. Also a victim of the raiders, Annot was saved by M’Aulay following her kidnapping. Unfortunately she does not return M’Aulay’s love but instead fancies the earl of Monteith. Although the earl loves her in turn, Annot’s mysterious background prevents their marriage. Stronger characterizations and interactions occur in the meantime between other characters, such as the Royalist Montrose and his opposition, Argyle, with the strongest character being that of the Falstaff-like Dugald Dalgetty, overshadowing the romantic subplot. Dalgetty proves a humorous character in the vein of creations by Tobias SMOLLETT. Scott quotes a statement from the *BLACKWOOD’S EDINBURGH REVIEW*, no. 55, praising Dalgetty as a character who can appear in scene after scene of “unbounded loquacity” and never exhaust his eloquent humor. Modern critics, however, feel he lacks the sympathetic portrayal of most of Scott’s comic characters. In what should lead to a happy conclusion, Annot discovers her heritage as the daughter of Sir Duncan Campbell. Her aristocratic connection makes possible her wedding to Monteith, but M’Aulay savagely attacks and stabs the groom, then disappears.

Many critics find the characterization secondary to the strong historic depiction. While Scott handled this work with a lighter tone than most of his others, readers familiar with his nine-book *Landlord* series may find it lacking. Its lesser quality could be due to the fact that Scott admittedly was coming to the end of his historical “stock” of local legends and traditional tales. While the creation of such a large group of novels in only five years proved a phenomenal task, Scott was ready to move on. However, his innate storytelling abilities prove evident in *Montrose*, as his fluent style

holds his reader's attention. It remains a popular novel, available in book form and also electronic text.

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LEVER, CHARLES JAMES (1806–1872)

Charles James Lever was born and raised in Dublin. An Irishman descended from English settlers, he attended Trinity College in Dublin and gained a reputation as a prankster. His sense of humor and bon vivant would flavor most of his future published works. He wandered America for a time and then studied medicine in Germany, collecting stories in each new location. By the time he received his medical degree, he was more interested in writing stories than practicing. However, he settled into his role as country physician for a time in Northern Ireland, beginning in 1837 a serial printed at irregular intervals titled *The Confessions of Harry Lorrequer*. Printed in the *Dublin University Magazine*, the serial became a popular success, mainly due to its lively, humorous first-person narrative voice. It would be reissued in monthly parts in 1839, and Lever's career as a writer was fully launched. As a military officer, Lorrequer roams about Ireland on leave, his trials all converted to audience entertainment value. His works focused on the sport-loving, careless, and sometimes foolish landed Irish gentry, but without the judgmental tone marking works about the same topic by his contemporary Maria EDGEWORTH. Lever celebrated the lifestyle, obviously enjoying telling tales of duels, hunts, and races, lacing his narrative with multiple practical jokes, silly prejudices and imprudent decisions on the part of his characters for entertainment of his audience.

By the time of his next publication, *Charles O'Malley, the Irish Dragoon*, Lever had moved to practice in Brussels. Surrounded by survivors of the Napoleonic War, he dealt again with military life but added liberal doses of Galway sports and practical jokes at Trinity College. As the plot advanced to scenes on the battlefield, Lever rendered them in such detail that even the old Duke of Wellington approved. However, Lever's

trademark humorous tone carried the novel to another success. Edgar Allan Poe, offering a negative review, had to admit that in popularity, Lever challenged Charles DICKENS.

Lever followed his success with two additional novels, jointly titled *Our Mess*. *Jack Hinton, the Guardsman* (1842) followed the pattern of his initial novels, while *Tom Burke of Ours* (1843–44) became a companion to *Charles O'Malley*, fashioning the Napoleonic conflict from a French point of view. At the same time, he published a group of stories titled *The Wanderings and Pondering of Arthur O'Leary*, which grew from his experiences abroad. No longer practicing medicine, Lever turned his full attention to publishing and became editor of the *Dublin University Magazine*. That experience convinced him to take politics more seriously and to show more than the lighthearted side of Irish life. He familiarized himself with the life of the Celtic poor and the function of Irish priests in community life. *The O'Donohue* (1845) greatly contrasted with his previous publications in its serious tone and greater plot unity. His focus on the dying way of life of an Irish aristocrat clarified sociopolitical factors leading up to the 1798 Irish revolt. William Makepeace THACKERAY chose Lever's style as one to PARODY in his *PUNCH'S PRIZE NOVELISTS* (1847).

Lever left Ireland to tour the Continent in 1845, accepting two consulships in Italy, first at Spezzia (1865) and later at Trieste (1867). He continued writing, but developed an even more somber tone in his later works, as his attitudes became more sophisticated regarding the elitism of his own countrymen. They included *Roland Cashel* (1850), *The Daltons, or Three Roads in Life* (1851–52), *Sir Jasper Carew* (1855), *The Fortunes of Glencore* (1857), *A Day's Ride* (1863), *Luttrell of Arran* (1865), and *Lord Kilgobbin* (1872).

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LEWIS, M(ATTHEW) G(REGORY) (1775–

1818) Enjoying a privileged childhood in a monied family, M. G. Lewis was the son of a wealthy West Indian proprietor, schooled at Westminster and Christ

Church, Oxford. While an undergraduate at Oxford, he vacationed on the Continent. He studied languages and became attracted to contemporary German literature, particularly its more grotesque and sensational details. Favorite books included the seminal *BILDUNGSROMAN* Goethe's *Werther*; Schiller's "gloom and doom" *Robbers*, and the terrifying *Schauersromane* (shudder-novels). Following graduation at age 19, he became a member of the diplomatic service as an attaché in Holland and read Anne RADCLIFFE's immensely popular GOTHIC novel *MYSTERIES OF UDOLPHO* (1794). His gloomy interests earned him the nickname "Monk."

Lewis set out to imitate Radcliffe's work but produced a novel that varied widely in style from her high moral and delicate tone. He incorporated grossly sensational details and did not use Radcliffe's technique of rational explanation for uncanny events. Instead he incorporated a crude approach, using the grotesque conclusion of *Dr. Faustus* on which to base his own. His novel, *Ambrosio, or The Monk*, simply known as *The MONK* (1796), so offended readers at first that it was banned as immoral. Its climax focused on a demon rescuing the protagonist and then flying through the air to drop him to rocks below. The novel is credited for introducing English readers to German Romantic literature and contained enduring characters such as the "Wandering Jew" and a bleeding nun. Abundant atrocious details from the tortures of the Inquisition reportedly nauseated many readers. Lewis revised its grotesque sensationalism, issuing another edition, which was better received.

Although he produced additional works, Lewis is best remembered for *The Monk*. It had an immediate influence on Mrs. Radcliffe, who was likely offended. Yet her next novel, *The Italian* (1797), also employed aspects of the Inquisition and focused on a heroine imprisoned in a convent, although it retained her high moral tone. Lewis also wrote *The Bravo of Venice* (1804), *Feudal Tyrants* (1806), and some dramas, *The Castle Spectre* (1796), *The East Indian* (1799), *Alphonso, King of Castille* (1801), and *The Wood Demon* (1807), as well as verse. His best-known poem, "Alonzo the Brave and the Fair Imogine," he included within *The Monk*. An acquaintance of some of the most famous writers of

the day, Lewis visited Lord Byron, who declared him a fine fellow but boring, and Sir Walter SCOTT, who held Lewis in some favor. Elected to the House of Commons in 1796–1802, he continued writing but, after his father's death, directed his energies to improve conditions on West Indian sugar plantations. He died of yellow fever, contracted during his second of two visits to Jamaica in 1818, leaving an unfinished work, *Journal of a West Indian Proprietor*, published in 1834. Its importance regained his strong reputation, which had waned since publication of *The Monk*. That novel remains popular and is readily available.

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LIFE AND ADVENTURES OF PETER WILKINS, THE ROBERT PALTOCK (1751)

The sole novel written by Robert PALTOCK, *The Life and Adventures of Peter Wilkins* is one of the earliest written examples of SCIENCE FICTION in English, enjoyed as children by notables including the poet Robert Southey; critic, poet, and journalist Leigh Hunt; and novelist Sir Walter SCOTT. Wilkins serves as the first-person narrator, telling his life's story to the author, in a common narrative device of the day.

Wilkins's life had proved an adventure since his childhood, when his father was executed for his part in Monmouth's rebellion against James II. While his early years proved happy enough, when his mother remarried, her new husband, the squire, shuffled Wilkins off to boarding school at age 14. While there he seduces, then marries, his tutor's lovely servant Patty, and a few years later returns home a young man. To his dismay, his mother has died and his stepfather has claimed his inheritance. He leaves to clerk on a ship, enjoys many adventures, and ends up an unhappy laborer in Angola. The courageous African slave and fellow laborer Glanlapze helps Wilkins escape. They travel through Africa, with Glanlapze repeatedly proving his heroism in encounters with wild animals and people. They return to Glanlapze's home for his joyful reunion

with his wife and children, then Wilkins joins a gang of homeless youths like himself to steal a ship. Untrained in navigation skills, the group wrecks the ship, with Wilkins, the only survivor, swept onto an island. There he lives a life similar to that of Daniel DEFOE's protagonist in *ROBINSON CRUSOE* (1719), the likely model for Paltock's work. Unable to return to his ship for any supplies, Wilkins must live wholly off the land's offering of plant and animal life. He explains the mysterious voices he hears that seem to come from above as unusual bird noises.

In the next plot turn, Wilkins discovers a lovely injured girl outside his hut, whom he revives and nurses back to health. He learns that she and her fellow islanders can fly, details about which Paltock remains vague, simply depending on readers' willingness to suspend their disbelief. Wilkins believes the "news" of Patty's death that comes to him in a vision and decides to marry the girl, Youwarkee. Many of her moves are batlike, and Wilkins must fashion a pair of dark glasses for her to wear to protect her sensitive eyes from offensive sunlight. He learns more about her, and the "graundee" that allows her to fly, including the fact that she worships a God who, although his name is Collwar, Wilkins accepts as the same spirit as his own Jehovah. He convinces her that she should not worship idols, and she adopts Christianity. After hearing about his ship, she flies to it one day and returns with supplies, later fashioning waterproof containers in which to float more articles to the island. Several years later, Youwarkee visits her family and returns with several members, whom Wilkins impresses with various belongings, including his gun. Before long, Wilkins ingratiates himself with the king by discovering a plot against his life. As the king's favorite, he continues to help him defeat adversaries, introducing the use of several handy English weapons, including a cannon that breaks apart the flying formation of the enemy.

Wilkins proceeds to civilize the culture, leading a move to abolish slavery, which he openly detests, teaching the populace to read, and improving their international relations by helping arrange a marriage for the king with a foreign princess. He lives many years with his new family and eventually, following his

wife's death, considers returning to England. A relay of flyers seeks to return him, but a ship fires on them as strange objects in the sky, causing them to drop Wilkins into the sea, where he is rescued and can tell of his QUEST.

FEMINIST CRITICS would find of interest Paltock's depiction of women as intelligent, self-sufficient beings, while NEW HISTORICIST CRITICS would notice Paltock's pre-Victorian anti-slavery attitude and his fashioning of the slave Glanlapze as brave, loyal, and resourceful. The book remains available in print form.

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LINTON, MRS. ELIZA (ELIZABETH) LYNN (1822–1898) The daughter of a Keswick clergyman, Eliza Lynn lost her mother at age five and left home at age 23 determined to be a writer. Later considered to be part of what critics would later call the "second tier" of women writers, she published her first novel, *Azeth the Egyptian*, in 1846. While not a popular success, the novel did for Lynn what publishing even a mediocre novel did for other women, earning her with copyright sale the equivalent of a year's wages for a governess. It also afforded her a staff position with periodicals including *The Morning Chronicle* and later *The SATURDAY REVIEW* and *ALL THE YEAR ROUND*, as she became one of the first women to support herself as a journalist and researcher. Neither of her next novels, *Amymone* (1848) and *Realities* (1851), proved successes.

Lynn lived in Paris for a time and then, in 1858, married William James Linton, engraver, poet, Chartist Republican, and father to seven children although they amicably separated a short time later. Lynn took in Beatrice Harraden, noted suffragette and writer, as her ward. Lynn passed along her independent attitudes to Harraden, although Lynn detested women's causes. She reacted to criticism of her inferiority to "normal" women by displaying embroidered cushions, fire screens, and chair seats when interviewers visited her

home, stressing her domesticity. She also commented that women writers could never realistically shape male characters. Elaine Showalter cites from Linton's letters the statement that women could never "understand the loftier side of a man's nature," as they know "nothing, subjectively, of the political aims, the love for abstract truth, the desire for human progress," all of which remove him from the female "narrow domestic sphere, and make him comparatively indifferent to the life of sense and emotion." She later published *The True History of Joshua Davidson, Christian and Communist* (1872), featuring a Christ figure; *Patricia Kemball* (1874); *The Atonement of Leam Dundas* (1876); *Under Which Lord?* (1879); and *The Autobiography of Christopher Kirkland* (1885), an obvious story of her own life. She revealed anti-feminist attitudes in her collection of prose *The Girl of the Period and Other Essays* (1883). She also attacked "athletic" women and those with professional aspirations in an article titled "The Shrieking Sisterhood." While her writing is little read, due to its reactionary propagandistic bent, historians remain fascinated with the contradiction between that work and her many accomplishments that helped advance women's rights.

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LITTLE DORRIT CHARLES DICKENS (1857)

First published as a 20-part serial between December 1855 and June 1857, Charles DICKENS's *Little Dorrit* served to expose several social abuses of interest to its author, including rampant financial corruption and an incompetent civil service members were appointed through favoritism. At first Dickens intended to explore the theme that such conditions were claimed to be "Nobody's fault," and he considered that phrase as the novel's title. He rendered a discouraging view of the effects of Britain's economic and social system on its citizens. The Circumlocution Office is composed of

self-satisfied figures who block all promotion of good for the common man.

The main plot in this dark novel involves a family named Dorrit and centers on Amy Dorrit, nicknamed "Little Dorrit." Amy was born in the prison Marshalsea, where her father, William, has spent so much time as a debtor, he is known as "the father of Marshalsea." Like Dickens's *BLEAK HOUSE* (1853), *Little Dorrit* incorporates aspects of the Gothic to bring an air of horror to the tale. Dickens also similarly offers several plot lines that appear unrelated at first, set in London, Marseille, and also Italy. The characters eventually connect with one another in a plot that Jane Smiley has labeled "overelaborate and creaky," filled with many uninteresting figures.

Amy's bright disposition keeps hopes alive for a happy future, as she and her father find a friend in Arthur Clennam, newly returned to England after having lived abroad. He tries to care for his mother, a bitter, gloomy paralyzed figure whose dark and foreboding house symbolizes her bigotry and misanthropy. Clennam helps Amy take a job sewing for Mrs. Clennam, who becomes involved with the French villain, Rigaud/Blandois, and his partner in crime, Jeremiah Flintwich. Dickens depicts Mrs. Flintwich as a victim of her husband's and Mrs. Clennam's abuse, with her visions that become reality adding a touch of mysticism to the novel. The collapse of Mrs. Clennam's frightening house symbolizes the eventual decay of her own life, which lacks foundation in any faith in her fellow man. An additional wicked figure meant to represent hypocrisy is Mr. Casby, a supposed humanitarian who spouts morality while supporting himself with income from slum houses that he rents at exorbitant fees to the poor.

William and Amy eventually leave the prison, and through an inheritance, the family becomes wealthy, traveling to Italy. William dies there a broken man, remembering only his experiences in prison, representing the inability of money to heal deep wounds. Meanwhile, Clennam struggles with the Circumlocution Office in London, where Merdle, a millionaire speculator praised by church and state alike, draws Clennam and others into a fraud that lands Clennam in the Marshalsea. Merdle's eventual suicide acts as a

heavy-handed caution by Dickens to those who prey on others, while he incorporates his era's attitude toward the Circumlocution Office as representing the worst of government's meaningless activities. Little Dorrit returns to the Marshalsea and finds Clennam. In contrast to her siblings, who have assumed the pretensions expected of the wealthy, Amy remains untouched by money's evils. Generous and without guile, she lacks her sibling's social aspirations, valuing her love for Clennam more. He eventually recognizes that love and, after the Dorrits lose their fortune, the two are able to make a life together.

Dickens incorporates some real-life and autobiographical aspects into his novel. The imprisonment for debt of his own family during his childhood had already been used in *DAVID COPPERFIELD* (1850), but it is explored in more depth in *Little Dorrit*. The Micawber figure in *David Copperfield* was a comic representation of Dickens's father, while William Dorrit is much more serious and realistic. Disgusted by what he viewed as governmental blunders during the Crimean War, Dickens sketched most government offices as nothing more than bureaucratic boondoggles. He based Merdle on the real figure of John Sadleir, a financial promoter who killed himself in 1856.

Dickens also includes his trademark humorous characters, such as Mrs. General, a venerable lady who lives up to her name. Mr. Dorrit hires her to be a traveling companion for Amy following their social elevation due to his inheritance. A woman of "high style" and "composure," others testify as to her "piety, learning, virtue and gentility," one archdeacon even weeping at the thought of her perfection. She accepts the offer to accompany the Dorrits to the Alps, thinking she might help to "form the mind" of Amy Dorrit. Her absurd moralizing and philosophizing help to lighten an otherwise often dark tone. In a like turn, Mrs. Winter, at first annoyingly repugnant as a drinker and a silly flirt, proves that she possesses compassion, a quality highly valued in Dickens's characters. She understands her faults, making her a strong foil for Mrs. General, who deems herself perfect in every way.

Little Dorrit proved popular with Dickens's readers. It was converted to various media versions and

remains readily available in both print and electronic form.

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LITTLE LORD FAUNTLEROY FRANCES HODGSON BURNETT (1886) In one of history's best-beloved novels for children, *Little Lord Fauntleroy*, Frances Hodgson BURNETT emphasizes the importance of love over material wealth. Before the birth of the little lord, Cedric Errol, his aristocratic father, Captain Cedric, marries beneath himself, angering his father, the earl of Dorincourt. He has little hope of inheriting the family fortune, as his two elder brothers stand to receive the title and property first. When Cedric's wife proposes that they move to America, the lord becomes enraged and refuses to acknowledge his daughter-in-law. The captain sells his commission, using the funds to depart England. All that action is revealed through exposition, taking place before the plot begins, soon after Cedric's death.

Little Cedric, a favorite in his New York neighborhood, has notable blond curls and blue eyes, along with a beautiful disposition. He has inherited his parents' "always loving and considerate and tender" ways in a household where he never "heard an unkind or uncourteous word spoken." The boy is especially close to Mr. Hobbs, the grocer, and Dick, a bootblack. Following a discussion with Mr. Hobbs in which he says some "very severe things" about aristocrats, including that one day "those they've trod on" will "rise and blow'em up sky-high," a representative of the earl visits Mrs. Errol. He informs her that both of Cedric's uncles have died, and the boy has inherited the title. When Cedric reluctantly informs Mr. Hobbs of his new title, fearing a violent reaction, Mr. Hobbs recognizes that the boy remains "just a handsome, cheerful, brave little fellow in a blue suit and red neck-ribbon," foreshadowing what will follow.

Cedric moves to England to live with his grandfather, "John Arthur Molyneux Errol, Earl of Dorincourt," as he explains to Hobbs. The irascible old man

persists in his refusal to receive Mrs. Errol, who lives nearby, but he comes to love Cedric. Cedric's strong character allows him to remain untouched by the class-consciousness and snobbery of others of his group, as predicted by Hobbs's earlier impression. His influence is so strong that he convinces his grandfather to end abuses of his own tenants and to come to respect the poor inhabitants of the land around his estate. Conflict develops, however, when another woman appears, claiming to be the true Mrs. Errol, with a son she insists was fathered by Cedric's Uncle Bevis and is the heir to the earl's title and fortune. Cedric writes to Mr. Hobbs explaining the situation in a breathless line: "It is all a mistake and i am not a lord and i shall not have to be an earl." Burnett retains the light tone of the story in the boy's signature, "Cedric Errol (Not Lord Fauntleroy)."

Their sense of justice wounded, Hobbs and Dick join forces to prove the woman an impostor. In a touching scene, the earl tells Cedric, "You'll be my boy as long as I live; and, by George, sometimes I feel as if you were the only boy I ever had." He mends his own break with Mrs. Errol and declares Cedric will always be cared for. As the adversity brings those three closer, in America Dick recognizes a picture of the interloper as a New York commoner. He and Hobbs engage an attorney, and they reveal her true identity as Minna Tipton. They travel to England along with Ben, father to the fake Little Lord, whose real name is Tom Tipton. Ben takes the boy home with him, and Cedric and Mrs. Errol move in with the earl. The earl graciously invests in a California cattle ranch and hires Ben to manage it, in order to support the boy "who might have turned out to be Lord Fauntleroy," exercising the grace he learned from his grandson. Dick and Hobbs linger in England, enjoying a grand celebration with Cedric and his family, particularly the earl, who is the happiest of the group. Burnett tempers her statement of his happiness with the realistic revelation that the earl "had not, indeed, suddenly become as good as Fauntleroy thought him; but, at least, he had begun to love something." That clear-headed view of her characters prevents the novel's dissolving into a wholly sentimental presentation.

The book remains a classic, cherished more for its representation of a certain innocence of an era than as a realistic everyday story often read in the classroom.

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LONDON MAGAZINE, THE *The London Magazine* was founded in 1732 and run for a time by the distinguished James Boswell, biographer of Samuel JOHNSON, with a promise to serve all tastes, political, social, economic, and literary. It was often parodied by other periodicals, including the *Grub Street Journal*, which viciously attacked all publications that did not defend Augustan ideals as it did. It was also satirized by Bonnell Thornton's important early periodical, *Have at You All, or Drury Lane Journal*. Such volleys may have resulted due to *The London Magazine's* tendency to imitate the *Gentleman's Magazine*, founded by Edward Cave and considered an important literary clearing house for essays of the day, news, and parliamentary proceedings. Cave subtitled his magazine "Monthly Intelligencer," and the *London's* subtitle read "Gentleman's Monthly Intelligencer." It contained a "View of Weekly Essays and Disputes this Month," quoting from other magazines, and also contained "poetical essays," which featured current news and columns of births, deaths, stocks, and book catalogs. Whenever *Gentleman's* added a new column, *London's* would follow suit. *London's* did gain a reputation as decent fare in its own right, featuring pieces by distinguished writers such as Boswell, who contributed 70 "Hypochondriack" essays between 1777 and 1783. It also had its imitators, including *The Magazine of Magazines* (1750) and the *Newcastle General Magazine* (1747), which used specifically *London's* "Debates of the Political Club." A provincial periodical titled *Exshaw's Magazine* was simply *The London Magazine* reprinted. Printing lapsed for a time, then enjoyed a revival in 1820, after which it was closely affiliated with the liberal "Cockney school" of romantic poetry, particularly that of Wordsworth and Keats.

John Scott, a well-known romantic critic, took the editorial chair and promised to give London a periodical of “sound principles in questions of taste, morals, and politics.” Its first issue at 188 pages included Thomas De Quincey’s “Confessions of an Opium Eater,” William Hazlitt’s “Table Talk,” and Charles Lamb’s “Essays of Elia.” John Scott’s remarkable appraisals of work by Sir Walter Scott, along with the romantic poets, put the editorial work of contemporary periodicals to shame. He eventually attacked in print what he viewed as *BLACKWOOD’S MAGAZINE*’s lack of editorial integrity and rigor, leading to a duel between Scott and the second to John Gibson Lockhart, J. H. Christies. Scott died, and the periodical began to slide into desperate straights, due to mismanagement. It ended publication in 1825, having surpassed all other contemporary periodicals in literary quality. It established benchmarks for literary criticism, which stood throughout the 19th century.

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LORD ORMONT AND HIS AMINTA GEORGE MEREDITH (1894)

When George MEREDITH wrote *Lord Ormont and His Aminta*, he focused on a theme he would use again: incompatibility in marriage. Many critics considered it a slight work; some felt Meredith wrote it during a break after the far more demanding *ONE OF OUR CONQUERORS* (1891). The novel appeared first as a serial in *The Pall Mall* and focused on the failure of a one-time military hero, also a member of aristocracy, to move beyond the past and develop relationships with others; he wastes his prospects while playing at revolt against the expectations of the upper class to which he clearly belongs. The novel opens with two of its main characters in childhood. Aminta and Matthew “Matie” Weyburn both admire Lord Ormont as a champion for England in adventures in India. The aging Lord Ormont later marries the romantic and lovely but “common” Aminta at the embassy in Madrid, then refuses to introduce her to London high society. His refusal is based mostly on what he perceives as a slight, when his culture seems

to ignore his due as a military star. Meredith supposedly based Ormont on a melding of two real-life ex-military men, the earl of Peterborough, dubbed the last of the knights errant, and the earl of Cardigan, who led the light brigade at Balaclava. Ormont’s staged revolt appears ludicrous, emphasizing his class position rather than marginalizing it, and symbolizing the frustration of those caught within the mores of the class to which they so badly want to belong.

Lonely, embarrassed, and disillusioned with Ormont, Aminta finds her own friends among a scandalous group, which includes Morsfield, a particularly hateful individual. Ormont does nothing to “validate” the marriage that many, including his sister, Lady Constance Eglett, doubt ever took place; they view Aminta as no more than a mistress to Ormont. When Matie Weyburn turns up to work on putting Ormont’s library in order, he renews his relationship with Aminta, taking steps to separate her from Morsfield’s harmful influence. When Ormont recognizes Weyburn’s efforts on behalf of his wife, he acknowledges her value and decides to return to his social circles with his wife on his arm. However, she has fallen in love with Weyburn, returning his affections.

Not only does Aminta find Weyburn’s romantic passion desirable, she also finds attractive the partnership, based on his consideration of her as an equal. Matie’s respect for Aminta helps her regain her dignity and leave a farewell note for Ormont untinged by bitterness. The couple departs London and its judgmental social scene for Switzerland, where they decide to conduct a school, living outside accepted social convention by not marrying. Ormont offers them forgiveness prior to his death, which also offers them the freedom to marry. Meredith indicts society through Ormont, chastising its failure to develop a social awareness in a more modern age. He suggests the doom of individuals dehumanized by materialism and the values of the bourgeoisie. While not one of Meredith’s most popular works, the book remains readily available.

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LORNA DOONE: A ROMANCE OF EXMOOR R. D. BLACKMORE (1869)

When R. D. BLACKMORE wrote *Lorna Doone*, REALISM had begun to infiltrate the English novel. However, Blackmore makes clear in his preface that his work is a traditional ROMANCE, because all its elements “are alike romantic.” He had no desire to “claim for it the dignity or cumber it with the difficulty of an historic novel.” Having himself matured in the West Country, he sought to capture its picturesque quality for readers in describing the Doone valley. He wrote that “any son of Exmoor” would recognize in the story his own childhood “nurse-tales.” When he notes the “Herculean power” of John Ridd, he refers to the story’s narrator and protagonist who, most critics agree, gives the book a special attraction. Blackmore bestows on Ridd a colloquial speech pattern, produced in such an honest tone that readers cannot resist.

Set in the 17th-century days of Kings Charles II and James II, the plot focuses on Ridd, who has lost his father to the violence of the clan of Doone. That group lives in the Doone Valley and gains a reputation for murder and theft. While John seeks vengeance for his father’s death, he also loves a member of the Doone clan, the innocent Lorna, daughter to the clan’s leader and his father’s murderer. He first met her when he ventured into the valley a year after his father’s death, carrying bullets that his sister Lizzie helped him shape from molten lead to use against the Doones. He happens upon Lorna by accident and, as the two talk, is almost discovered by the Doones, who are searching for Lorna, their “queen,” fearing she has drowned. Lorna helps John escape, but he plots to return someday to carry out his plan and continue romancing the young woman who has enchanted him. Eventually John does return, and he steals her from the clan. In typical romance fashion, Lorna’s true identity as the kidnapped daughter of a nobleman is revealed. This causes conflict for John, due to his lowly position as a yeoman. However, Lorna’s love remains unshaken, and she feels confident in their relationship. John later serves the king and one of Lorna’s relations in the Mon-

mouth rebellion of 1865, earning not only their respect, but also his own self-respect. Freed from his previous concerns, he can marry Lorna.

The novel became one of the most popular ROMANCES of the 19th century. In addition to its main characters, the novel’s serving woman, Betty Muxworthy, offers some comic relief and complements other positive characterizations of women. In addition, Tom Faggus, an outlaw with a good heart and one of John’s relations, allows the protagonist’s character to be fleshed out. At one point, John confesses that he never knew whether to claim relation to Faggus or not. To “the boys at Brendon,” he was “exceeding proud to talk of him,” but with “rich parsons of the neighborhood,” and justices and tradesmen, “in a word, any settled power, which was afraid of losing things,” he would claim no kinship to the infamous outlaw. Such consistent honesty and lack of guile on John’s part greatly endeared him to readers. The novel appeared in various media forms in later decades and continues to be read in the 21st century.

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LOTHAIR BENJAMIN DISRAELI (1870)

Benjamin DISRAELI wrote *Lothair* 23 years after his last novel, *TANCRED* (1847). His political career had prevented his pursuit of fiction, but when the general election of 1868 propelled Gladstone to power in Disraeli’s place, he decided to return to writing. The prospects of the new novel caused tremendous anticipation. The public wondered whether he would produce another work of social-consciousness, like *SYBIL* (1845), or whether the novel might focus on the political world. Even his secretary knew no details, and when the novel appeared, it proved everyone wrong in their guesses regarding its plot. While Disraeli did base his novel on real-life events that featured political favoritism, it was not set in Parliament. Rather, he chose the Vatican as the power seeking to procure the favor of a wealthy nobleman. In 1868, one Monsignor Capel had influenced the enormously wealthy Third

Marquess of Bute to convert to Catholicism, in hopes of manipulating his political influence on behalf of the church, offering Disraeli the seed of his plot.

The fact that the machinations of Cardinal Manning, Catholic archbishop of Westminster, had probably cost Disraeli the 1868 election likely added fuel to his literary fire. *Lothair* became highly successful, allowing Disraeli revenge through his characterization of the despicable Cardinal Grandison. The first English edition of the novel sold out in 48 hours, and eight more editions were issued in 1870. When the novel appeared in the United States, 15,000 copies sold in a single day, rivaling in popularity Harriet Beecher Stowe's *Uncle Tom's Cabin*. While critics did not blast the novel, they also withheld praise for a story they found to be of little substance, containing no hint at what they termed the "author's principles" or "convictions." Disraeli's political cronies did not appreciate his efforts as the first prime minister ever to publish a novel; it did not seem a suitable activity. Modern readers find the novel melodramatic in a way less acceptable than the same type of hyperbolic excess characteristic of Charles DICKENS. Vernon Bogdanor suggests that is because Dickens used preposterous plot twists as a "vehicle" for crucial "revelation," whereas Disraeli employed them simply to advance an otherwise fairly realistic plot. Later readers also did not enjoy the novel as SATIRE, due to its gentle nature.

The novel features an orphaned nobleman of immense wealth named Lothair. He is raised by Lord Culloden and by Cardinal Grandison, at first a mere clergyman who manipulates his way to high office. Lothair matures as a Scots Protestant, taking part in Garibaldi's Italian campaign as an adult. Clare Arundel joins forces with Grandison and Monsignor Catesby to lure Lothair into conversion. On the other side of the private battle are Lord Culloden, the admirable Lady Corisande, and the highly dramatized Italian Garibaldi champion, Theodora, whom Lothair finds fascinating. While his thoughts focused regularly "on religion, the Churches, the solar system, the cosmical order, the purpose of creation, and the destiny of man," he was so enthralled with Theodora that they always returned to her, although she married an American. The Catholic forces felt her influence on Lothair, but, as the narrator notes, "Jesuits are wise men; they never lose

their temper. They know when to avoid scenes as well as when to make them." When Lothair presents her with an anonymous gift of priceless pearls, she returns them to him, explaining that an unknown admirer did not realize that she did not wear jewelry. She asks him to take charge of them for one year, and the astounded Lothair departs "with his own gift."

Disraeli makes abundantly clear Theodora's position as an ideal when, like the Virgin Mary, she rides a beautiful mule during a military campaign through the Appenines. The setting adds to the fantasy atmosphere, as the group halts "in a green nook, near a beautiful cascade that descended in a mist down a sylvan cleft, and poured its pellucid stream, for their delightful use, into a natural basin of water." The mist and water foreshadow an as yet unclear change in Lothair's future. A short time later, Theodora suffers a "theatrical" death, killed by papal supporters. As she dies, Lothair pledges he will never convert to Catholicism, "the scarlet lady," and he suddenly matures into a determined man. Despite his own later wounding and the cardinal's attempts to sway him, Lothair returns to England still a Protestant, where he marries Lady Corisande.

While Disraeli appreciated the historic significance of the Catholic Church and even admired its ideology, he also realized that it could usurp individual independence and creativity, encouraging instead conformity. He had written in various political works of the importance of religious ideology to politics. In an article that appeared in *BLACKWOOD'S EDINBURGH MAGAZINE* in 1868, he wrote that religion "instills some sense of responsibility even into the depositories of absolute power"; however, he recognized the danger to civil rights that religious edict posed. Although by the time he wrote *Lothair* he no longer championed the liberal ideals expressed in his earlier novels, he handled the characterizations of the politically idealistic Theodora and Clare Arundel with respect. Whether their motives proved "right" or "wrong," they remained pure. However, Clare proves unrealistically saintly and Theodora becomes a martyr, leaving Lady Corisande as the practical female voice, that of an English woman proud to represent her country. Lothair offers her the box of pearls one year after Theodora's death, and she presents him with a rose.

Readers then understand he has at last found the treasure he sought in his religious and military QUEST. Upon opening the case, they find on the jewels a slip of paper written by Theodora, which prophetically reads, "The Offering of Theodora to Lothair's Bride." When Lothair fastens the pearl ropes around her neck, Corisande tells him, "I will wear them as your chains," symbolizing that the past will not be forgotten.

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LOVE LETTERS BETWEEN A NOBLEMAN AND HIS SISTER APHRA BEHN (1684)

While Aphra BEHN's *Love Letters Between a Nobleman and His Sister* is not a well-known work, it remains crucial to the development of the novel. Many sources, including Ian Watt in his landmark work *The Rise of the Novel* (1957), credit Daniel DEFOE as writing the first successful English novel with *ROBINSON CRUSOE* (1719). Not discussed in nearly so grand an arena is the fact that Defoe found his models for early narrative fiction in 17th-century works by women, such as those by Behn. Her erotic *Love Letters* offered arguably the first ROMAN À CLEF and the first EPISTOLARY NOVEL a half century before Samuel RICHARDSON's *PAMELA* (1740), generally credited as the first epistolary novel. Based on a contemporary sex scandal, the novel appeared in three parts and proved extremely popular. While not historical fiction in the strictest sense of the term, it also featured her era's famous political figures, including the Protestant duke of Monmouth, son to Charles II, who was executed in 1685 for an attempted overthrow of his Catholic uncle, James II. Like Behn's other works, *Love Letters* features an elegant and witty fashioning of a sex-centered aristocratic world.

The plot mirrored the real-life scandal between Ford Lord Grey and his sister-in-law, Lady Henrietta. His wife, Lady Mary, daughter of the house of Berkeley, fell in love with James Scott, duke of Monmouth and the eldest illegitimate son of the deposed Charles II. While

news items freely referenced the affair, Grey chose to ignore it in public. He may have gained his forbearance due to his own fixation on his wife's younger sister, Henrietta. While legally his in-law, Henrietta was known as his sister in the custom of the times, and the suggestion of incest fueled gossip regarding the entire affair. Not only did Grey seduce Henrietta, he "eloped" with her in the middle of political turmoil in which he was a major player, mesmerizing the public. The aristocratic Berkeley family had to advertise in the September edition of the 1682 *London Gazette* in order to locate and reclaim their daughter, an indignity for which they would not soon forgive Grey. They demanded a trial in which five accomplices were tried with Grey, four being found guilty. During the trial, Henrietta, although forbidden to speak in the patriarchal proceedings, declared that her family could not force her return, as she had married. Her husband proved to be one Mr. Turner, a servant to Lord Grey, who offered his master a convenient excuse for remaining close to Henrietta. A published transcript titled *The Trial of Ford Lord Grey* provided an excellent source for Behn's book. The court may have encouraged the publication, knowing of Grey's close involvement with Monmouth, who would soon rebel and attempt to wrest power from his uncle.

Although dedicated to King James, Behn closely followed Monmouth's career, finding him fascinating. Handsome and emotional, he inherited his father's strong physical presence and sexual appetites. She created the character Cesario based on Monmouth, who, in the end, presented a pitiful figure, led to his execution speaking of his mistress rather than of the legitimate Stuart power he represented. Other of Behn's characters represent composites of real people. Her Tomaso had attributes of Thomas Armstrong, a famous rebel, as well as Anthony Ashley Cooper, the first earl of Shaftesbury, recently dead, who was Monmouth's major supporter in his bid for the throne. Her Philander character represented Lord Grey, who retained his life following the rebellion only because he was able to pay a £40,000 ransom. Turner became the character Brilljard, and Henrietta became Silvia.

Behn produced the novel anonymously for reasons of personal safety, and it was never recognized publicly

as hers during her lifetime. Two years following her 1689 death, Gerard Langbaine ascribed the work to Behn, based on some of her later works that bore similar passages to those of the novel. She introduces the work with a letter to Thomas Condon, a royalist and supporter of James II, in which she urges him not to be out of sorts with the dedication of the "Letters of a Whigg" to him, as Silvia proves a true Tory who only loves a "Whigg." The novel proved so erotic that one character in an Eliza HAYWOOD novel fainted upon reading from it. In Behn's version, adultery on the part of the two aristocratic lovers commodifies Silvia to the subject of an advertisement, reducing her to common status. As Behn writes to Condon, "youth and beauty" prove a "commodity" whose "value" is "rated by opinion and is at best a curious picture."

The book quickly fell out of favor with the stricter moral codes that emerged in the 18th century and during the Victorian era. More important, 20th-century critics who turned to Richardson and Defoe for the origins of the novel ignored it. Deserving the charge of dramatic and narrative excess, the book does not appeal to modern tastes. Hyperbole haunts every page. For example, one letter from Silvia to Philander begins:

Oh, where shall I find repose, where seek a silent quiet, but in my last retreat the Grave! I say not this, my dearest *Philander*, that I do, or ever can repent my love, though the fatal source of all: For already we are betray'd, our race of joys, our course of stoln [sic] delight is ended e're begun.

It became important to feminist and women's studies in the mid-20th century and remains available in print.

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LOVER, SAMUEL (ca. 1796/97–1868) Born in Dublin, Samuel Lover worked for a time as a teenager in his father's stockbroking office and became a member

of that rare group, the Protestant Irish. By 17, he had left that work to become a painter of miniatures and seaside scenes. Also an accomplished musician, he sang at age 21 for Sir Thomas Moore and, by 1818, had become secretary to the Royal Hibernian Society of Arts. As his reputation as an artist grew, he wrote songs, brief sketches, and short fiction, published in Dublin magazines. An early story, "The Gridiron," later became a basis for an oral recitation and was included in his first book, *Legends and Stories of Ireland* (1831). His miniatures were so celebrated that a Lover painting appeared at the London Royal Academy each year from 1833 to 1844. In 1834, he moved to London, where he enjoyed an active social life. Along with Charles DICKENS, he helped found *BENTLEY'S MISCELLANY*, where a portion of his most famous book, *HANDY ANDY* (1842), appeared as a serial. He also contributed dramas, performed at Haymarket and Adelphi, and composed music and lyrics for a popular *BURLESQUE* opera, *Il Paddy Whack in Italia*.

Lover continued his painting until 1844, when failing eyesight forced him to cease that part of his career. He began to appear on the stage, singing his own songs and telling stories, and developed a repertoire presented in what he called "Lover's Irish Evenings." When he toured the United States and Canada in 1846, he continued writing while presenting his Irish Evening performances. He revised his presentation upon his return to England, adding reflections on his experiences abroad, and suffered the death of his wife in 1847. Additional dramas included *Sentinels of the Alma* and *MacCarthy More*, well as two libretti. Lover remarried in 1852, and in 1856 received a pension for his service to literature and art. In his remaining years, he continued writing and editing poetry and nurturing his many relationships with performers and artists. A decline in health left him a semi-invalid in 1864. He relocated to the Isle of Wight and then to Jersey in search of a better climate and died at St. Helier in 1868.

Noted for his writings about the Irish peasantry, Samuel Lover excelled in caricatures, resulting in collections of loutish, lovable figures. His memorial tablet at Dublin's St. Patrick's Cathedral reads: "In memory of Samuel Lover, poet, painter, novelist, and composer,

who in the exercise of a genius as distinguished in its versatility as in its power, by his pen and pencil illustrated so happily the character of the peasantry of his country that his name will ever be honourably identified with Ireland." While modern readers do not generally appreciate Lover's shorter pieces, *Handy Andy* remains a popular representative of slightly bawdy 19th-century Irish humor.

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MACDONALD, GEORGE (1824–1905)

Born at Huntley, West Aberdeenshire, George MacDonald was the son of Scottish weaver George MacDonald and Helen MacKay. He spent his early years in rural schools and, in 1840, moved to Aberdeen University, where he studied for a year, returning again to study between 1844 and 1845. An able student, he took prizes in both chemistry and natural philosophy. He next enjoyed three years of tutoring before studying to become a Congregationalist minister, which he did in 1850. As pastor at Arudel, he lacked the dogmatism his congregation required, due to his support of individualism, and left the post after only three years. He relocated to Manchester, and then lived for a time in Algiers for health reasons before returning to England to settle down to serious writing. He converted to the Church of England and formally was a layman, although he occasionally preached.

MacDonald's writing offered an intriguing blend of myth, Christian symbolism, and mysticism, which resulted in popular children's stories. His novel *At the Back of the North Wind* (1871) gained him true fame and was followed by classics including a moral allegory titled *The Princess and the Goblin* (1872) and *The Princess and Curdie* (1883). All his books for juveniles featured admirable protagonists who faced and defeated evil. Works for adults include the allegory *Phantastes* (1858), *Lilith* (1895), and *David Elginbrod* (1863). Unable to support his family of 11 children by writing alone, he

received a pension in 1877, requested by Queen Victoria. Never of a strong constitution, MacDonald moved his family to Italy for the sake of an equally weak daughter. Although she subsequently died, he decided to remain in the milder climate and lived there until 1902. His wife served as a local organist, and they lived pleasantly until her death, one year short of their 50th wedding anniversary. He died within a few years, and one son, the writer Greville MacDonald, later wrote a biography of his father.

George MacDonald's large number of publications included more than 50 fiction volumes, stories for juveniles, poetry, and sermons. His works for children are still considered classics, and critics agree that his prodigious imagination influenced works of G. K. Chesterton, C. S. Lewis and J. R. R. Tolkien.

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MACKENZIE, HENRY (1745–1831)

Henry Mackenzie was born in Edinburgh, where his father Joshua was a prominent physician and his mother Margaret was distinguished as the eldest daughter of an

old Nairnshire family. He attended the Edinburgh high school and later the University of Edinburgh. An intelligent boy, he often served at literary tea parties hosted by members of Edinburgh's fashionable society. In 1765 he studied in London to become an exchequer, later returning to Scotland to join George Inglis as partner, finally replacing him as attorney for the crown in Scotland.

Influenced by Laurence STERNE, he produced a highly sentimental novel titled *A MAN OF FEELING* with a protagonist so sensitive that he could barely exist in man's harsh world. His publishers did not release the novel until 1771, and then it appeared anonymously. A Mr. Eccles who supposedly produced its manuscript form, complete with notes and editing changings, claimed its authorship. While the publishers disputed that claim, identifying Mackenzie as the novel's author, according to James Boswell's *The Life of Samuel Johnson* (1791), Eccles was buried with an epitaph that begins "Beneath this stone the Man of Feeling lies." Despite that remarkable state of affairs, the novel was credited to Mackenzie, and Sir Walter SCOTT ranked him Sterne's equal. He followed his novel with a balancing work titled *The Man of the World* (1773), which did not prove popular. Several critics judged its plot too complicated and tedious. Many also criticized his next book, *Julia de Roubigné*, as a morosely sentimental EPISTOLARY NOVEL, although others found it "delightful." One reviewer judged it too melancholy for readers.

In addition to fiction, Mackenzie produced several dramas, including the tragedies *The Spanish Father* and *The Prince of Tunis* and a comedy *The White Hypocrite*, some of which enjoyed brief stage engagements. He enjoyed the company of other young men interested in literature and led them to found a periodical titled *The Mirror* (1779–80). He based it on Joseph Addison's famous *The Spectator*, whose format and ideas Mackenzie followed so closely that he suffered accusations of plagiarism. It was later reissued in volume form and of its 110 papers, Mackenzie wrote 42 of them. Supporters of *The Mirror* again supported a Mackenzie endeavor in *The Lounger*, a periodical issued between February 1785 and January 1787, in which Mackenzie authored more than half of the entries. One of the earliest members of the Royal Society of Edinburgh,

Mackenzie became enthralled with German drama, although he could not read German. Sir Walter Scott praised Mackenzie's exposure of German literature to the public. He also produced anti-revolution tracts and in 1793 published *The Life of Dr. Blacklock*, about a popular poet and essayist.

Mackenzie wrote several political works, all published anonymously, including *An Account of the Proceedings of the Parliament of 1784*, and for his support of the constitutional cause received an appointment to the office, comptroller of taxes for Scotland, a position he held until he died. In 1807, an unauthorized collection appeared in Edinburgh as *The Works of Henry Mackenzie*, prompting the author himself to publish the following year his own *Miscellaneous Works*, eight volumes containing almost every piece he had written. Several portraits and a bust of Mackenzie remain on display in various museums, including the National Portrait Galleries of London and Edinburgh. Although many people assumed him to be a soft and sentimental individual, suggested by his fiction, his entry in *The Dictionary of National Biography* pronounced him "far better—a hard-headed, practical man, as full of practical wisdom as most of his fictitious characters are devoid of it."

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MACMILLAN'S MAGAZINE Founded in November of 1859 by the Macmillan publishing firm, *Macmillan's Magazine* joined a total of 115 London periodicals founded that year. It would continue through 1907, existing long after the production of many of its fellow periodicals halted. Its initial 80-page issues offered the reading public articles, stories, and poetry bearing the bylines of celebrated writers

including W. E. Forster, F. D. Maurice, David Masson, Richard Monckton Milnes, and Alfred, Lord Tennyson. While its focus included not just literature but also travel, history, politics, and miscellaneous topics, *Macmillan's* remained important as one of the first periodicals to contain signed work. Its editors included the cream of the editorial crop: David Masson, George Grove, John Morley, and Mowbray Morris. In 1864, it was cited in an article by the high-brow *The London Review and Weekly Journal of Politics, Literature, Art and Society*, featuring the best "miscellanies" of the time.

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MALET, LUCAS (PSEUDONYM OF MARY ST. LEGER KINGSLEY HARRISON) (1852–1931) Mary Kingsley was the second daughter of Charles KINGSLEY, the Anglican novelist and poet, and niece of novelist Henry KINGSLEY. She married the Rector William Harrison in 1876, one year following her famous father's death. She began writing and publishing in 1879, and over a prodigious career would produce 17 novels, complete one of her father's novels, publish two short fiction volumes, and write a large number of essays and poems. In her first novel, *Mrs Lorimer: A Sketch in Black and White* (1882), she fashioned a protagonist who renounced her lonely childhood in a vicarage and escaped through marriage, a plotline that may have been autobiographical. She later left her husband, scandalizing acquaintances who accused her of sullyng her father's memory. The charges against her increased when she rejected her Anglican heritage to embody precepts of the "New Woman," produce Amazonian female characters, embrace Catholicism in 1902, and write a "Catholic" novel, *The Far Horizon* (1906).

Her best-known works were the novels *The Wages of Sin* (1891) and *The History of Sir Richard Calmady* (1901), the second of which featured a protagonist who, like Malet, was emotionally crippled by his family connections. In her day, she proved far more popular than any of the writing Kingsleys. Recent critical studies even suggest that Thomas HARDY may have

lifted the plot and its female protagonist in his enduring *JUDE THE OBSCURE* (1885) from *The Wages of Sin*, which offers what the fin-de-siècle public knew as a "New Woman" figure. Such a woman was likely to involve herself in social and/or political movements, challenging traditional gender roles for females. Malet presents an intellectual artist who, like Hardy's Sue Bridehead, dies at the novel's close. However, unlike the figure that Hardy describes in his preface as a "bachelor girl" who ends up a "cluster of nerves," Malet's protagonist is unhappy, disillusioned by a lover who fathers a child with another woman, but not hysterical or broken. Where Hardy seems to embrace the familiar Victorian characterization of his protagonist as a conflicted Madonna/whore, Malet rejects that opposition. That distinct approach marks her as a writer of extreme importance in the development of the female author and has revived interest in her works on the part of FEMINIST and NEW HISTORICAL CRITICS. Hardy did write a letter to Malet in 1891 thanking her for a copy of the novel.

A writer who, according to Patricia Lorimer Lundberg, "detested the intellectually squelching effects of marriage, especially for creative artists, and feared having children, who praised celibacy in others," Malet featured themes considered unsuitable for women writers, such as disabilities, lesbianism, and sexuality from the woman's point of view. Her disruption of middle-class views and social restrictions against discussion of sadism, seduction, licit and illicit love affairs also interest PSYCHOANALYTIC CRITICS.

Although, due to financial strain, Malet produced slighter work in her later years, damaging her hard-earned reputation as a courageous Modernist, her books received few negative critical reviews. The only negativity focused on their unseemly themes, and gave more attention to the author's gender than her artistry. Much energy continues to be poured into efforts to revive her popularity, which waned after the 1930s. Several of her works are available in electronic text, as well as print.

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MANLEY, MARY DELARIVIÈRE (1672–1724) Mary Delarivière Manley, likely born at Portsmouth, was daughter to the lieutenant governor of the isle of Jersey, the Channel Islands, Sir Robert Manley, who died in 1687. His death caused his daughters to move in with a cousin, John Manley, who supposedly seduced Mary into marriage, despite the fact that he was already married. He refused to support their child and, according to Mary, he abandoned her, leaving her in the care of the duchess of Cleveland. She remained in Jersey for several years and wrote two dramas before moving to London in 1696, a comedy titled *The Lost Lover: or The Jealous Husband* and a tragedy, *The Royal Mischief*. While her plays were produced, they proved unsuccessful.

Manley became lover to John Tilly, the married warden of Fleet Prison. She continued writing, scoring a success with her 1705 work, *The SECRET HISTORY OF QUEEN ZARAH AND THE ZARAZIANS*, which she followed with an immediate sequel. Its popularity lay in its titillating ROMAN À CLEF approach, the first written in English, to the political scandal of the day, involving the supposed manipulation of Queen Anne by the duke and duchess of Marlborough. Another work of Tory SATIRE followed and became her most famous, *Secret Memoirs and Manners of Several Persons of Quality, of Both Sexes. From the NEW ATALANTIS, an Island in the Mediterranean* (1709). Less political than *Queen Zarah*, it emphasized various sexual themes, including adultery and the more scandalizing topics of incest and homosexuality. Her insistence that the book was fiction freed her from imprisonment by the Whig government, which attempted to prevent the book's release to the public. She followed the same themes and patterns in its two-volume sequel published the following year. Her political prowess and popularity as an author led to her succession of Jonathan SWIFT as editor of the Tory publication *The Examiner*. Supposedly she became mistress to her publisher, John Barber, and in 1714 published an

autobiographical novel titled *The Adventures of Rivella*. It proved useful later in a study of her life, when factual evidence was lacking. A final play, *Lucius, the First Christian King of Britain*, was produced in 1717, and Manley died in 1724. Manley proved crucial to the FEMINIST CRITIC movement in the mid-20th century as a "lost" woman author rediscovered by many academic programs as an important topic of study.

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MANNERS NOVEL See SILVER-FORK FICTION.

MAN OF FEELING, A HENRY MACKENZIE (1771) Henry MACKENZIE'S *A Man of Feeling* owed a debt to Tobias SMOLLETT'S *RODERICK RANDOM* (1748). Like Smollett's protagonist, the good-hearted Harley of Mackenzie's tale is a naive traveler in a too-sophisticated world, sacrificed to professional cardsharps. A narrator that readers meet in the book's introduction tells his tale secondhand. Hunting with a parson, the narrator spies a young woman walking with a book who the clergyman identifies as the daughter of a gentleman named Walton, once a friend of Harley. The clergyman took charge of some papers Harley left behind, which he describes as erratically written, with not "one strain for two chapters together," explaining, "I don't believe there's a single syllogism from beginning to end." The narrator takes the papers, which the parson is using as wadding for his weapon, exchanging his own wadding, one of the "German Illustrissimi." The narrator comments on Harley's writing that if only the pages had born the name of a Marmontel, Richardson, or Rousseau, "'tis odds that I should have wept; But One is ashamed to be pleased with the works of one does not know whom." In this pronouncement, Mackenzie ironically winks at the reader, as he published the work anonymously.

Only when a clergyman tried to claim credit for *A Man of Feeling* did Mackenzie admit to its authorship.

As a student of the teachings of Francis Hutcheson at Edinburgh University, Mackenzie encountered the beliefs of the earl of Shaftesbury. The earl proposed that man possesses an innate sense of morality that will lead him to approve moral acts and disapprove immoral ones. He further believed that that sensibility should not simply be enjoyed but must result in actions supporting the humanity of all individuals.

As the narrator recounts, after Harley's fleeing at the hand of confidence men, he continues his quixotic journey to London in hopes of practicing humanitarianism. In one such act, he befriends a luckless prostitute by returning her to her father and interacts with other characters from the lower class. They present their moral views, supplying many of the "syllogisms" the clergyman had claimed did not exist in the writing.

Harley visits Bedlam, the asylum for the insane, as part of his investigation of the human condition, where he meets a girl destined for the pages of *SENTIMENTAL FICTION*, as she has been driven to madness by lost love. He also meets a one-time celebrated mathematician, driven mad when he could not prove Newton's theories, and a gentleman once worth £50,000 who suffered "an unlucky fluctuation of stock." Their encounters lead Harley to pronounce, "the passions of men are temporary madnesses; and sometime; very fatal in their effects." Another character, the misanthrope, says about Truth, "your very nurseries are seminaries of falsehood; and what is called Fashion in manhood completes the system of avowed insincerity. Mankind, in the gross, is a gaping monster, that loves to be deceived, and has seldom been disappointed." His statement that females are not "trained to any more useful purpose; they are taught . . . that a young woman is a creature to be married" and expect an income, would be of interest to *FEMINIST CRITICS*.

Regardless of his cruel treatment by others, Harley remains steadfastly dedicated to relieving their suffering. He falls in love with a Miss Walton, but does not express his feelings, possibly due to the belief clear in his earlier statement that equated passion to madness. She attends him at his deathbed, along with the physician who writes the final two chapters of the account. As he contemplates death, Harley pronounces the

world "a scene of dissimulation, of restraint, of disappointment," one he is not sad to leave. In an intriguing gender role reversal, Harley's health declines due to unrequited love for Miss Walton, a member of a class beyond his reach.

The book brims with a sincerity and dignity that Mackenzie felt any inclusion of humor might undercut. Although the tale begins with the promise of comedy suggested by the use of its pages for gun wads, Mackenzie never intended the slightest hint of hilarity. That absence makes the book a difficult read for modern aficionados of the sentimental novel.

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MANSFIELD PARK JANE AUSTEN (1814)

Jane AUSTEN began writing *Mansfield Park* in 1811 but did not publish it until 1814. With this, the penultimate novel published during her lifetime, she focused on financially comfortable small communities of individuals, raising the quotidian to a level of importance. Focusing on everyday matters, she shaped a "comedy of manners," a phrase that would later become synonymous with her name. While this novel, like her next work, *EMMA* (1816), carried a moral message, Austen edged her tone with less irony than usual.

Not a particularly popular novel when published, *Mansfield Park* focuses on Sir Thomas and Lady Bertram of Mansfield Park, along with their adult offspring, Maria, Julia, Tom, and Edmund. The younger generation has been raised to follow proper social behavior but knows little of morality. Austen chose to represent the regrettable Regency support of capitalist enterprise through the descent into chaos of the Bertram family, so focused on materialism that they lose the order dictated by traditional ethical behavior. Lady Bertram's not-so-wealthy niece, Fanny Price, lives with the family for a time, suffering patronizing treatment from all except Edmund. Her quiet demeanor at first marks her as merely dull, but her later refusal to join the ensuing chaos allows readers to reinterpret her seeming passivity as quiet strength. *FEMINIST CRITICS*

interpret the traditional enforced silence of Fanny as her method of coopting power from her judgmental surroundings.

When Sir Thomas must leave the country for a time, his children turn completely self-indulgent, a turn resisted by the teenage Fanny, who, despite her lesser financial status, has been raised with far more grace and sense of value than her cousins. Although engaged to Mr. Rushworth, Maria flirts with Henry Crawford, whose sister Mary enthralls Edmund. When the fickle Maria decides to end her flirtation and return to Rushworth, Henry Crawford expresses his attraction for Fanny. Sir Thomas returns in time to note Fanny's rejection of Crawford; he upbraids her for throwing away a chance at a secure financial future. Fanny returns home to Portsmouth, but almost immediately wants to return to Mansfield Park to Edmund, whom she comes to understand she loves. She arrives to find that Maria Bertram Rushworth has scandalized the family by running away with Henry Crawford, while Julia elopes with another ne'er-do-well named Mr. Yates. Edmund has hoped to escape his home by taking orders, but he sacrifices the affections of Mary Crawford, who has no desire to marry a preacher. Fanny suffers no such qualms, however, and she and Edmund realize their love and plan their wedding. They develop the only relationship among the several in the novel that promises any happiness.

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MARRIAGE SUSAN FERRIER (1818) Susan FERRIER's first novel, *Marriage*, has been labeled "shrewdly observant" by one critic and a novel "justified by its painting of Scottish manners" by another. Compared to her contemporaries Maria EDGEWORTH and Jane AUSTEN, Ferrier develops her plot mostly within the domestic scene. As the title suggests, the book does focus on the institution of marriage, framed within two generations of the same family. That double

focus is handled with much humor and acute detail, but its format flaws the plot. Readers reach the middle of a very long novel and suddenly find that almost 18 years have passed, the male protagonist from the first portion of the novel has disappeared to India, two Scottish aunts allowed ample page space have also been removed, and the twin teenage daughters of the original female protagonist occupy the spotlight. The transition proves jarring, as does Ferrier's attitude toward her female characters. Many are caricatures, which exist easily in a SATIRE, but need softening for a ROMANCE. While they add humor to the presentation, they also jar the reader's sensibility, their idiosyncrasies proving more annoying than entertaining.

The novel opens with the introduction of Lady Juliana, the egoistic sole daughter of the earl of Courtland, who has been schooled in the demands of high society and its rewards. An uneducated woman, ignorant of life beyond her social circle, her life's goal is a suitable husband. She is engaged by arrangement to an elderly aristocratic for whom she has no feelings. Desperate for love and attention, she elopes to Scotland with Harry Douglas, a handsome military officer, born in Scotland but raised in England by a wealthy patron. Predictably, as the honeymoon period ends, Douglas learns his expected prospects have evaporated due to his absence from military duty, while Juliana has been disinherited by the earl. The near-destitute couple must live in Scotland with Douglas's father, a group of eccentric aunts, and slightly less-eccentric cousins.

Juliana, who has no concept of poverty and cares more for her dogs than humans, expects to be entertained in a great Scottish estate, at her father-in-law's Highland home, the castle of Glenfern. When she discovers the frontierlike appointments of the so-called "castle," she is dismayed. She treats the aunts like servants, making her needs the primary concerns of the castle, much to the chagrin of the laird, who recognizes her as a weak and silly woman. She acts condescendingly toward everyone except her sister-in-law, Mrs. Douglas, who eventually tells her tale of turning away from the love of her life to make a steady union with Harry's older brother.

Conditions disintegrate, as Juliana understands they will spend months, if not years, taking advantage of

old Mr. Douglas's hospitality. She celebrates Harry's taking control of a nearby farm until she discovers its poor condition, although she is heartened when she sees the cheerful and attractive results of the years of work that Mrs. Douglas and her husband have achieved at their home. Eventually she gives birth to twins, rejects both of them as too demanding, and gives the weaker twin, Mary, to Mrs. Douglas.

When Juliana and Harry return to England, she gives birth to a son, Edward, and moves in with her brother, Frederick Lindore, Lord Courtland, who has inherited their father's estate, and he basically raises her daughter, Adelaide, with his own son and daughter, Emily Lindore. At this point in the story, Harry, who has regained his patron's good favor, washes his hands of his difficult and haughty wife and leaves the country in service, terminating his relationship with his wife "in an eternal farewell." Within a few pages, about eighteen years have passed, during which time a number of events have occurred. Lady Emily has, at age six, declared plans to marry her cousin, Edward Douglas, and later matured into a young woman "as insupportably natural and sincere as she was beautiful and *piquante*"; Adelaide has become "as heartless and ambitious as she was beautiful and accomplished"; and the lovely and wise Mary has become depressed and ill. When her doctor prescribes time in the English air, Mary joins her twin and her cousins in England, received coldly by her own mother.

During the remainder of the novel, all three young women pursue husbands, their experiences differing as widely as their personalities. Adelaide marries at first the Duke of Altamont for his wealth, despite his stodginess and old age. Juliana encourages that union and simultaneously discourages Mary in her pursuit of the not-so-wealthy, but far more congenial and loving, Colonel Charles Lennox. Emily follows through on her plans to marry Edward Douglas, cousin to Mary and Adelaide and judged "a perfect model of youthful beauty . . . handsome, brave, good-hearted, and good-humoured," but not clever. Emily enjoys the only marriage not edged with melodrama and protest, a fact that disappoints her romantic nature in some ways, as she explains to Mary: "Here am I, languishing for a little opposition to my love. My marriage will be quite an

insipid, every-day affair; I yawn already to think of it." Adelaide survives only a year with the duke, and ends up running away with Lord Lindore, Emily's brother, "vainly hoping to find peace and joy amid guilt and infamy." Juliana concludes the novel by moving to the South of France, having never shown Mary any affection, where she is joined by the likewise vain Adelaide, an outcast of society, and an "object of indifference even to him for whom she had abandoned all." Mary will never see her mother again but enjoys the love of her Scottish family and her husband.

As George Douglas notes, Ferrier's tone may be the novel's greatest weakness. It lacks compassion or sympathy for her own characters, which suffer through an unrealistically uncompromising world. While everyone meets their challenges in life, most humans may take comfort from fellow sufferers, or find redemption in some small aspect of the human condition. This is not true in the case of Lady Juliana, who, while a victim herself, never garners ready sympathy. She is received by the reader in exactly the manner Ferrier draws her, as a nasty, contemptible, vacuous, and spoiled Englishwoman, whom no reader would want to encounter in the flesh.

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MARRYAT, CAPTAIN FREDERICK (1792–1848)

Frederick Marryat was born in London. His father, a Member of Parliament, was a Huguenot, or Norman, who had escaped the 1572 St. Bartholomew's Massacre, while his mother was part of a family of American loyalists. He was educated at a boarding school run by a schoolmaster who flogged unruly students like Frederick, who proved rebellious. He ran away three times, hoping to go to sea, a fantasy he had nurtured since a very young child.

Marryat's famous navy career began shortly after his 14th birthday, when he joined the crew of the frigate *Imperieuse* as a midshipman. He received commendation at age 16 for his part in a military skirmish and later risked his life to go overboard and save a fellow seaman; by age 23 he assumed duties as a commander.

He eventually accepted the Royal Humane Society's Gold Medal for bravery and the French Legion of Honor. He married Catherine Shairp, daughter to England's consul general of Russia, with whom he would father seven daughters and four sons. In 1822, a pamphlet written by Marryat titled *Suggestions for the Abolition of the Present System of Impressment for the Naval Service* was published. Although some naval officials viewed its suggestions to reform the navy's method of boarding ships in disguise, then pressing the crew into service, as worthy, the Lord High Admiral, the duke of Clarence, asked that the pamphlet be recalled. He had no desire to inflict a reform program on the navy at that time.

Resigning his commission in 1830, Marryat began a prolific writing life. He first published *The Naval Officer, or Scenes and Adventures in the Life of Frank Mildmay* in 1829, following this with *Jacob Faithful* and *Peter Simple* (1834) and *MR. MIDSHIPMAN EASY* (1836). Each novel drew on his considerable naval experience and reflected his conservative views. While others had attempted to write fiction based on military experience, Marryat was the first to do so with talent characterized by a lively writing style and a broad comic approach that made his books successful. In 1836, he relocated to Brussels, where he enjoyed himself immensely and proved quite popular, his fluent French helping him feel at home. He continued publishing for adults with *Japhet in Search of a Father* (1836) and *Snarleyyow, or The Dog Fiend* (1837), considered by some critics his best novel with its mix of GOTHIC grotesque and farce. Marryat then turned to children's literature after traveling through Canada and the United States for a two-year period. There he urged the abolition of publishing piracy, from which his own works had suffered, researching American politics and economics, and visiting with Martin Van Buren, eighth president of the United States. He also pursued his interest in the state of black Americans, commenting on their lack of equality to whites.

Marryat next wrote and published for a younger audience. He sought to counter Johann Wyss's romantic view of a marooned family in *The Swiss Family Robinson* with his juvenile novel *MASTERMAN READY* (1841), in which he made clear the desperation and

hardships that would accompany such a situation. Although qualifying as DIDACTIC literature, the novel's sense of adventure and realistic detail continues to delight young readers.

Marryat relocated to a small Norfolk farm where, although in poor health, he continued writing. Another popular book for young readers, *The Children of the New Forest* (1847), focuses on the Civil War, featuring Royalist main characters that must evade their Roundhead foes, resourcefully living in the wild until they receive their proper inheritance with the Restoration. Marryat's work for children affected later juvenile novels, as many contained his conservative political prejudices. The loss of Frederick, his eldest son, who died in a frigate off the north coast of Africa in December of 1847, compounded his condition, already weakened by the death of two other sons. He died soon after, leaving a legacy of adventure writing imitated by others who sought to profit from seafaring experience, including Michael Scott, Frederick Chamier, and William J. Neale. Many of his works may be found in print and electronic form.

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MARTIN CHUZZLEWIT CHARLES DICKENS (1844) Charles DICKENS first published his sixth novel, *Martin Chuzzlewit*, as a 10-part serial between January 1843 and July 1844. He later stated that he thought the lengthy tale of a young man's emotional and ethical maturation the "best" of his stories. In young Martin Chuzzlewit, Dickens creates a prototype of the overly ambitious gentleman who bases his actions in self-interest. Such egoism will be tempered by experience leading to a better understanding of the human condition. However, when Martin goes to work for his grandfather, the elder Chuzzlewit despairs that his namesake will ever be worthy of that family name. He does not care for Martin's interest in his companion and ward, Mary Graham. He puts Martin to work with a hypocritical architect, one of Dickens's most popular villains, Pecksniff, but becomes so annoyed with the young

man that he instructs Pecksniff to fire him. Martin decides to depart England with his loyal servant, Mark Tapley, and they travel to America. Basing many events in this section on his own experience in America, Dickens could not see what critics later found as a serious weakness. The America diversion becomes an annoyance, introducing too many superfluous characters who will later be dropped, and fracturing the novel's continuity. However, it works well to emphasize Dickens's theme of greed, personified in the grasping materialistic characters necessary to Martin's eventual redemption.

Meanwhile, Chuzzlewit's wicked nephew Jonas Chuzzlewit murders his father and carries out a plan to marry Mercy Pecksniff, even though the elderly Chuzzlewit had warned her against Jonas. Mercy ignores Chuzzlewit's advice, inviting grief and abuse at the hands of Jonas. Jonas also joins the schemer Montague Tigg and draws his father-in-law into their nefarious activities. The dedicated and naive Tom Pinch, a loyal assistant to Pecksniff and a devotee of Mary Graham, loses his position, and circumstances grow grim in the Chuzzlewit household. Again, the somber tone remains necessary to Dickens's study of selfishness, as circumstances must darken before Martin's epiphany helps return the Chuzzlewit world to order.

In America, Martin invests in the Eden Land Corporation, which defrauds him. He becomes ill and nearly dies, but recovers in time to care for the dedicated but also ill Mark Tapley, a character sometimes criticized as too cheerful to prove realistic. That first act of mercy on Martin's part teaches him the value of selflessness, and his character begins to change for the better. He decides to return to England, hoping to become close to his estranged grandfather, but he finds Chuzzlewit in Pecksniff's house, seemingly under his complete control. Alarmed, Martin proves his new devotion to his family by remaining staunchly loyal to his grandfather and defending him against Pecksniff. Eventually he learns that the elder Chuzzlewit had been testing both him and Pecksniff, having actually retained control of his life and his fortune. While Martin passes the test famously, Pecksniff's true nature is revealed.

Chuzzlewit celebrates Martin's devotion to Mary and agrees the two shall marry. Not only is Pecksniff

exposed as a scoundrel, Jonas Chuzzlewit is arrested for murdering Montague Tigg; the crook had threatened to blackmail Jonas over his killing of his father. Tom Pinch, almost destroyed by his faith in Pecksniff, is hired to work for Chuzzlewit and celebrates the marriage of his beloved sister Ruth to Martin's friend and confidant, John Westlock. Having resigned his love for Mary Graham, Tom finds happiness living with the newly married couple.

Dickens's clear message is that virtue will be rewarded, and although he shapes a novel containing some of his best villains, its comic highlights prevent the tragedy that often haunted his later youthful protagonists. The critical view of America is now understood through Dickens's problems in retaining rights to his own works. Unscrupulous American publishers often stole his works, publishing and selling them and paying Dickens and his publisher nothing. The novel remains available in print version, as well as in electronic text.

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MARXIST CRITICISM Marxist criticism grew directly from a sociopolitical movement, as did the later related FEMINIST CRITICISM approach. Growing from ideas perpetuated by Karl Marx and Friedrich Engels in *The Communist Manifesto* (1848), Marxist criticism examines the power structures within fiction, particularly those powers that control wealth under direction of the bourgeoisie, thus oppressing the working class, or proletariat. It also takes an interest in aspects of revolution against such control, whether on the part of individual characters or groups of characters. Marxist critics believe that no text exists apart from the cultural situation of its author, whose ideology remains crucial to textual development. Text reveals the class struggles inherent to the author's culture, and criticism allows denunciation of anti-proletariat sentiment. THESIS NOVELS from the 1840s by authors including

Charles DICKENS, Elizabeth GASKELL, and Benjamin DISRAELI offer Marxist critics an abundance of material to understand the class values of that era. A pragmatic approach to literary criticism, Marxism assumes that a culture's understanding of its citizens is determined by the pragmatics of economics, that the dominant class employs materialism to define the subservient class, and that spiritual health cannot exist in such an environment. Thus, an era's literature reflects its class-consciousness and its culture's superstructure composed of social and legal edicts, religious views, and educational systems. In one Marxist approach, critics examine literature to determine how art produced by the dominant powers contributes to the intellectual enslavement of the working class. Authors may contribute to that control without being aware they are doing so.

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MARY: A FICTION MARY WOLLSTONECRAFT (1788) Mary WOLLSTONECRAFT wrote her first novel, *Mary: A Fiction*, to express her most personal beliefs. An autobiographical work, *Mary* has been evaluated by later critics as too sentimental an expression to represent high-quality writing, and that inferiority in expression results in a work that contributes little toward an understanding of its author. Twenty-first-century critics, however, differ in their approach to the novel, evaluating it based on its value, to borrow a phrase from critic Dale Spender, as a "consciousness raising activity." In writing a fictional character based on herself, Wollstonecraft could investigate the events in her own life and attempt to answer a question that constantly plagued her: Why did her society consider women to possess weak characters? The traditional answer to that question attributed their weakness and, therefore, lesser value than that of men, to their innate natures. Wollstonecraft sought a different answer, one supported by her belief in the tenets of romanticism. Those tenets grew from Rousseau's philosophy and stressed the possibility that one could change through experience in a continual re-creation

of self. Such an idea proved especially attractive to writers who, in fiction, refashioned their experiences to achieve a new self-realization.

In *Mary*, Wollstonecraft focused on her own sensibilities through her protagonist. She remained fully aware of the prevailing attitude, which suggested that the female manner of interacting with the world using instincts or intuition marked them as incapable of intellectual activity. Even so, she chose to allow her protagonist's emotions to play a prominent role in order to highlight important social issues in the novel in a non-polemical way. When Mary is forced into an arranged marriage that will result in improved economic conditions for her father, she "stood like a statue of Despair, and pronounced the awful vow without thinking of it; and then ran to support her mother, who expired the same night in her arms." Without becoming essayistic, Wollstonecraft reflects on the terrors of such unions for women; her emotional description allows her emphasis.

To balance Mary's emotional bent, Wollstonecraft stressed throughout her novel the critical importance of education for women and their intellectual capacity to learn. Mary realizes that she lacks the learning she saw in others and seeks to correct that problem, hoping to escape her oppressive life. Thus, it is Mary's emotion, her "anxiety," that leads her to study physic, "this knowledge, literally speaking," ending "in vanity and vexation of spirit, as it enabled her to foresee what she could not prevent." Wollstonecraft continues to tie intellect to emotion in a cause-and-effect relationship, continuing, "As her mind expanded, her marriage appeared a dreadful misfortune; she was sometimes reminded of the heavy yoke, and bitter was the recollection." Mary does not find the escape she sought but will be disappointed not only by her loveless marriage but also by the deaths of her best friend and her lover. Even so, Mary's experiences and studies allow her to metamorphose into a complex being well aware of her environment and its dangers, instead of remaining a simple organism that merely reacts to stimulus. That awareness allowed her ultimately to choose life over the suicide that might have concluded a more melodramatic and clichéd presentation.

Many critics feel Wollstonecraft's attempts to write fiction failed. They accuse Wollstonecraft of filling

Mary with too much emotion, while her second novel, *The Wrongs of Women* (1798) (left incomplete by Wollstonecraft's death following the birth of her daughter, the future Mary Shelley), would be declared too polemic. A later readership would find her style in both novels unacceptable. The fault may have been due to her extreme autobiographical approach. While conventional wisdom holds that a reader should not confuse an author with the author's protagonist, in the case of Wollstonecraft, the author actually invited the reader to do so. She remained so true to the details of her own life, with, for instance, the death of Mary's best friend imitating that of Fanny Blood, the author's own soul mate, that she did not create the imaginative supportive framework of narrative and transition that readers centuries later desired. Still, *Mary* allowed Wollstonecraft to depict the personal sphere as political realm, permitting the reader to understand the distressing effects of the oppression inflicted on women by a patriarchal society.

As critic Janet Todd suggests, the value of Mary Wollstonecraft's novel may lay in its interest as a work illustrating the "literary beauties" of writing marked by sensibility. More likely, she adds, it should be appreciated for its depiction of the "alienated intellectual woman" in early form, a characterization that would reappear in the more refined "substantial heroines" created by Charlotte Brontë in *Jane Eyre* (1847) and *Villette* (1853).

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MARY BARTON: A TALE OF MANCHESTER LIFE ELIZABETH GASKELL (1848)

Elizabeth Gaskell's novel of social injustice, *Mary Barton*, would be banned in 1907 by the London County Council, which deemed the novel unfit for children 14 and under. That action supports the power of Gaskell's prose to influence readers in judging their own society corrupt and tainted by inequality and abuses of members of the working class. Of one character, Gaskell writes, "In his days of childhood and youth, Mr. Carson had been accustomed to poverty; but it was honest decent poverty; not the grinding squalid misery he had remarked in every part of John Barton's house, and which had contrasted strangely with the pompous sumptuousness of the room in which he now sat." Through the Barton family, readers become acquainted with a privation stunning in its ability to reduce even a highly moral individual to despicable acts for the sake of his family. Gaskell titled the novel after her female protagonist at her editors' insistence. They may have thought sales would be stronger with a woman's name in the title, ironic in light of the fact that the book was published anonymously, due to fears that Gaskell's identity as a woman might discourage sales.

Most critics agree that what separates *Mary Barton* from other so-called *thesis novels* is its male protagonist, John Barton. While the novel's quality may not meet that of Gaskell's contemporaries, such as Charles Dickens and Charles Kingsley, her first book shows the promise of her later signature treatment of subjects. She remains a humane writer, not so steeped in theory that she sacrifices her characters to the symbolic needs of moralistic fiction. John Barton, despite his poverty and suffering, despite his membership in the *Chartist* movement, despite his eventual crime, is no stereotype. Rather, Gaskell shapes him with such compassion that his humanity remains obvious. Gaskell wants to shine the light of public awareness on the disgraceful treatment of England's working classes in the mid-19th century, but she also wants to illuminate details that result from minute examination of her subject. While she may not have been steeped in the knowledge of politics and economics of Benjamin Disraeli, she did have something that Disraeli, Dickens, and Kingsley all lacked—an intimate knowledge of her

characters and setting. As the wife of a Unitarian minister, she had firsthand experience with the suffering of the working class and wrote of that suffering without the condescension or distance of those who knew only the group, and not the individual. She had also lost a child of her own to illness, allowing further identification with destitute parents whose children died in droves, often due to the effects of crippling poverty. Gaskell had lived within the Manchester setting for 12 years, and she reproduced scenes designed to haunt her readers, inhabited by figures like John Barton. He so represents the novel's emotional center that many agree it should have borne his name as a title, rather than that of his daughter, Mary.

When readers first meet John, he is a loving father and husband attending a picnic. The narrator describes him as a man whose face told others that as a child, "he had suffered from the scanty living consequent upon bad times," wearing an expression of "extreme earnestness" with a "sort of latent, stern, enthusiasm," in which "the good predominated over the bad." Barton is dynamic and opinionated, dedicated to his family's support. Almost immediately he loses his wife, Mary, in childbirth with her daughter, Mary, and readers learn that his wife had influenced John as "one of the ties which bound him down to the gentle humanities of earth." The loss affects his spiritual equilibrium, allowing difficult circumstances eventually to drive him to murder. He engages in violence but only after having been its victim. Barton and others like him are at the mercy of the ignorance of employers who neglect workers' needs, the ambivalence of a public intent on owning goods produced at the cost of human lives, and the waste of precious resources by the wealthy class. In one scene John feels defeated by the isolation caused by a class structure separating human from human. He understands that separation is an unnatural situation inflicted by man upon man, not by God upon man. One character says of John, "He were sadly put about to make great riches and great poverty square with Christ's Gospel."

Wracked by remorse following his murder of his employer's son, John remains at all times human; his faults recommend, rather than condemn, him. By the novel's conclusion, Barton is "a wan, feeble figure" who

carries a water cask "with evident and painful labour," his head bowed into a "sinking and shrunk body."

Gaskell produces a somewhat contradictory character in Mary Barton, who, while a member of the decidedly oppressed working class, speaks without a hint of the dialect of her peers and, as one point in a love triangle, seems at first to have more in common with traditional romance heroines rather than the female characters populating 1840s novels. Mary enjoys the devotion of both Jem Wilson, a worker of her own class, and Harry Carson, from a propertied family whose father owns the mill where many in Mary's community are employed, including her father. Gaskell uses Mary to personalize class conflict, borrowing from a modified Romeo-and-Juliet plot. Mary is "ambitious," one who "did not favour Mr. Carson the less because he was rich and a gentleman." However, her ambitions will be thwarted when her own father murders Harry Carson and Jem Wilson stands accused of the murder. For characters like Mary Barton, the world of romance remains illusion, blurred by subsistence conditions.

However, as something more than a traditional ROMANCE character, Mary may be more active, and she assumes a crucial role in helping to acquit Jem of murder charges. She also acts a focus for several scenes in which Gaskell reveals important details regarding abuses against the working class and gender issues within the tightly knit community. As Mary sews mourning garments with a seamstress friend, their discussion hints at the abuses of the funereal business and its inflicted guilt on the poor, causing them to spend precious funds on burial rites. In the same scene, Mary's friend reveals her terror of losing her vision, crucial to her craft and the only means of income for her poverty-laden family. The women view the burning of Carsons's mill with two men trapped inside and witness a dramatic rescue of the men, not by any emergency personnel, but by Jem, the son of one of the men. The fire will result in a loss of their only income for many workers, while the Carsons delay its rebuilding, enjoying their insurance income, all of which serves to interest MARXIST CRITICS.

FEMINIST CRITICS will be interested in the conversation that follows Jem's show of heroism between Mary

and her father, in which her father declares that Jem "should have her tomorrow, if he had not a penny to keep her." While John Barton departs from the convention of trading his daughter for titles or money, he believes himself in full control of her fate. When he prepares to travel to London to represent his group in the presentation of the Chartist petition to Parliament, Mary cleans his shirts, a role Gaskell compares to that of Beau Tibbs's wife, referring to Oliver GOLDSMITH'S SATIRE of English life, *Citizen of the World* (1762), in which Tibbs adopts "the role of the man of society without having the means." In the novel's conclusion, following Mary's display of intelligence and courage in Jem's defense, she assumes the prone position through illness so common to romance females and reverts to a childlike state as others prepare her father for his funeral.

Mary's character remains interesting, if not fully developed. She symbolizes the restricted choices available to women of her class who had slim chances to marry into a higher class; could marry into their own class, lose children to poverty and disease and likely die as young women; could become street walkers, as did her Aunt Esther; or could escape England altogether. She selects the final option to escape her surroundings, although only with Jem's help, as they decide to marry and relocate to Toronto.

Gaskell's overwhelming message appears clearly in the scene in which John not only receives forgiveness from his victim's father but dies in his arms. Legislation will not accomplish reconciliation, nor will theoretical church sermons. Only recognition of each individual's humanity and the willingness to practice compassion on an individual basis will solve England's social ills. John Barton, more than any fictional character from the troubled period of the 1840s, best personalizes that message.

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MASTER HUMPHREY'S CLOCK See *OLD CURIOSITY SHOP*, *THE*.

MASTERMAN READY, OR THE WRECK OF THE PACIFIC CAPTAIN FREDERICK MARRYAT (1841) Already a proven author for adults with several naval adventure novels to his credit, Captain Frederick MARRYAT published *Masterman Ready* as CHILDREN'S LITERATURE. He hoped to add a voice of reason that he found missing in Johann Wyss's *The Swiss Family Robinson*, a book that made being shipwrecked on an island sound more like a romantic adventure than the hazard Marryat knew it to be. Maryatt maroons his Seagrave family, fashioning much conflict for them to overcome, beginning with a horrific storm and then wreck of the ship *Pacific* at sea, with injuries suffered by the crew. The family's son William references Daniel DEFOE'S *ROBINSON CRUSOE*, a tale of survival following a ship's destruction, to *Masterman Ready*, a 50-year-old sailor on the sea since age 10. He will join the family, composed of Mr. Seagrave, a bright man who had held government office in Australia; an ill Mrs. Seagrave; their sons, William, Thomas and baby Albert, cared for by a "black girl who had come from the Cape of Good Hope" named Juno; and their daughter, Caroline. The group at first faces the elements with little more than a magnifying glass, tea, coffee, and a few potatoes. The worst threat comes from marauders on the island, whose attacks against the Seagraves have fatal and sobering consequences when Ready dies in a melodramatic scene, giving his life for the family. William, with "tears rolling down his cheeks," calls the family to attend to Ready who "called them all by name, one after another," as they kneel to kiss him. He told each "farewell in a faint voice, which at last was changed to a mere whisper. They still remained, in silence and in tears, standing round him, William only kneeling and holding his hand, when the old man's head fell back, and he was no more!" He dies just as rescue arrives in the form of Captain Osborn, the *Pacific's* leader, believed to have died in the storm.

An example of DIDACTIC literature, *Masterman Ready* yet provided tremendous pleasure for a young generation of readers captivated by Marryat's accurate and stirring details. Having served as a midshipman at age 14, Marryat also brought an acute ability to see the tribulations faced on the sea through the eyes of his young readers. They did not care that critics

found Marryat short of technical abilities; he could tell a great story. It remains available in both book and electronic form.

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MASTER OF BALLANTRAE, *THE: A WINTER'S TALE* ROBERT LOUIS STEVENSON (1889)

Robert Louis STEVENSON found himself attracted to the subject matter of his novel, *The Master of Ballantrae: a Winter's Tale*, due to his interest in the years following Jacobite Scotland's 1745 rebellion. He also drew inspiration from Captain MARRYAT commenting, according to critic J. R. Hammond in a letter to a friend, "Let us make a tale, a story of many years and countries, of the sea and the land, savagery and civilization." He based the tale on the factual life of the Marquis of Tullibardine, choosing as his first-person point-of-view narrator one Ephraim Mackellar. Mackellar proved a favorite of readers and critics, who found him one of the author's best-realized narrator characters.

Although a gloomy man, Mackellar appreciates the value of human life, and imbues his dour comments with a touch of humor readers found engaging and realistic. His working-class credibility tempers the mystic aspects surrounding the novel's aristocratic characters. Stevenson tells of shaping his narrator while abroad, signing his dedication to Sir Percy Florence and Lady Shelley from Waikiki in May 1880. He writes that "the problem of Mackellar's homespun and how to shape it" gave him "superior flights" of fancy and were his "company on deck in many star-reflecting harbors."

Mackellar traces the feud between James Durie, Master of Ballantrae, and Henry, his younger brother. The two prove excellent foils, with James a hotheaded but charming individual, and Henry a dull but dependable fellow. Mackellar writes of James resembling his father in his love of serious reading and perhaps "some of his tact . . . but that which was only policy in the father became black dissimulation in the son." Mackellar's master, Henry, later Lord Durrdeer,

"was neither very bad, nor yet very able, but an honest, solid sort . . . little heard." In the face of the revolution, James urges Henry, a cadet, to enter the fray, but he refuses and urges James to take part. The two flip a coin, and James loses. James foreshadows the brothers' future when he asks whether Henry intends to "trip up my heels—Jacob?" His allusion to the enmity between the biblical brothers of Jacob and Isaac portend future conflict over birthright. His love, Alison Grame, expresses her anger, telling him, "If you loved me as well as I love you, you would have stayed." James replies that he could not love her if he did not "love honor more," prompting Alison to cry, "you have no heart—I hope you may be killed!" She will become a part of the conflict that will destroy the family. The story turns profoundly pessimistic, dealing with the evil aspects of human nature in a way that Stevenson would never replicate.

James leaves to fight for the Young Pretender and is later reported killed in battle, allowing Henry to claim title and property, including Alison. However, James survived the fight and returns a vindictive man, determined to ruin his brother. MacKellar's devotion to Henry causes him to distort James's character into that of a duplicitous devil. Although Henry could prove just as vindictive as James, MacKellar's prejudice in favor of his master blinds him to that fact. The resultant "good" and "evil" brothers mirror Stevenson's most famous creation of duality, Dr. Jekyll and Mr. Hyde, of his 1886 work.

James launches a plan to bankrupt Henry by expending all of Ballantrae's assets. The two brothers eventually duel, and Henry appears to defeat James, leaving him for dead. The irrepressible James survives, this time frightening Henry and his family into moving to America. James pursues his brother, who eventually loses his grip on reality due to his brother's persistent heckling. When James himself starts the rumor that he is to regain the title and estate, Henry's sanity completely gives way. He orders James's murder during a hunting trip, but James is privy to the plan, and he arranges for his faithful East Indian servant Secundra to bury him, claiming his death. The servant teaches James a technique to appear to be dead. The plan goes awry, and Secundra begs Henry and his search party to

dig up the body. They can't understand the servant's repeated rant, "Buried and not dead," until Secundra explains, "The Sahib and I alone with murderers; try all way to escape, . . . Then try this way: good way in warm climate, good way in India; here in this damn cold place, who can tell? . . . light a fire, help run . . . I bury him alive . . . I teach him to swallow his tongue." The men dig up the body and prove James at last dead. But as Secundra continues to dig and James's face becomes more distinct, his eyes appear to open and his mouth to grin, causing Henry to die from the shock of fright. The seeming rising from the dead of James is blamed on his "black spirit." The two brothers share a grave at the novel's conclusion, as they share reader empathy.

Stevenson does not set out to convince readers that either brother is in the right. Rather, he wants to prove the dramatic potential of true-life conflict and the importance of sharing such stories. The tale continues to fascinate readers and has appeared in various media forms. It is also available in electronic text.

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MAYOR OF CASTERBRIDGE, THE: A MAN OF CHARACTER THOMAS HARDY (1886) Thomas HARDY first published *The Life and Death of the Mayor of Casterbridge: A Man of Character* in serial parts; it appeared in *The Graphic* between January and May 1886, to be published in book form later that year. It tells the story of a man who first loses his luck, then gains a new identity, but eventually suffers for his past actions.

Michael Henchard is a field hand out of work who gets drunk at a fair and, for the measly sum of five guineas, sells his wife, Susan, and their daughter, Elizabeth-Jane, to a sailor named Newson who takes Susan as his own wife. When morning and sobriety arrive, Henchard realizes the magnitude of his act and swears

not to touch liquor again for 21 years. Years later, Susan Newson believes her sailor husband dead and sets out to search for Henchard, who has reformed and become a model citizen. In the town of Casterbridge, he has made a life as a successful grain merchant and has become the mayor. When Susan and Elizabeth-Jane arrive, Henchard generously promises them aid, although he wants to keep their identities secret in order not to threaten his status. He meets with Susan and promises to marry her, although he is engaged to marry Lucetta Le Sueur. Lucetta is told of the circumstances and breaks with Henchard, although she still moves to Casterbridge. She keeps quiet her past relationship with Henchard, not wanting everyone to understand that she has been jilted.

Henchard hires a bright and enterprising Scots manager new to Casterbridge named Donald Farfrae. He also carries out his promise to marry Susan, but she dies a short time later, shocking Henchard with the revelation that Elizabeth-Jane is actually Newson's daughter. Henchard alienates himself from the young woman, unable to bear her any longer, and he becomes daily more bitter. The same energy and defiance that in the past had brought him success now afford only loneliness and disappointment. Eventually Elizabeth-Jane feels she must leave, and she moves in with Lucetta, becoming her housekeeper. Farfrae had appeared interested in courting Elizabeth-Jane, but marries Lucetta instead. He also becomes estranged from Henchard over a misunderstanding.

As Henchard indulges in hardheaded isolation from his daughter and friend, Farfrae opens his own business. He gains success as Henchard nears bankruptcy. The old relationship between Henchard and Lucetta, including his having already been married when he became engaged to her, comes to light and she literally dies from the shame. Newson suddenly appears, not lost at sea after all, and joins the happy couple Farfrae and Elizabeth-Jane, who marry. Henchard cannot reconcile himself to his fate. He becomes even more bitter and less employable and eventually must be cared for by a longtime friend, Able Whittle. The two live on Egdon Heath for a time until Henchard dies a broken and lonely man.

As Hardy himself remarked in the preface to his second edition, the novel "is more particularly a study of

one man's deeds and characters," than any of the other stories in his "Exhibition of Wessex Life." Therefore, only Henchard is completely drawn, and his frailties made glaringly apparent. Early critics took issue with Farfrae's speech as not being appropriately Scottish, to which Hardy replied that Farfrae "is represented not as he would appear to other Scotsmen, but as he would appear to people of outer regions." As for Susan, Elizabeth-Jane, and Lucetta, they are sketched as other of Hardy's female characters, with respectful attention to both strengths and weaknesses, but necessarily secondary to the male characters.

The setting of Casterbridge represents Dorchester, to which Hardy had returned in 1883 and where he lived until his death. The setting grants unity to the novel, representing the process of life and its tragedy, as well as its delights. Surrounded by farmland, the town owes its character to the country and is indelibly marked by rural life. It has lovely gardens in which one cannot dig very deeply before unearthing skeletons of the ancient Romans, symbolic of the intimate juxtaposition of life and death of the spirit, a major theme of the book. Past and present exist together, affecting one another forever, as Henchard's past will strongly affect his present. In a curious embracing of his destiny, Henchard compares himself to the ultimate outcast, Cain, who committed murder as his sin. While Henchard's sins may be something less, he notes his isolation is "as I deserve" and comments his "punishment is *not* greater than I can bear!" His strength tested and found sound, he lives alone in the misery and sorrow that he concocted. The dizzying height of his expectations remains responsible for the nauseating depths of his later despair. Still regularly read and studied, the novel remains readily available and has been converted to various media forms.

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MELINCOURT, OR SIR ORAN HAUT-TON THOMAS LOVE PEACOCK (1817)

Thomas Love PEACOCK wrote his second novel, *Melincourt, or Sir Oran Haut-ton*, with the goal of lambasting various political and literary figures. The book proved more ambitious, particularly in its length, than its predecessor, *HEADLONG HALL* (1816). Some critics found its satirical excesses equal to that of its length, and its lack of a clear narrative voice an additional weakness. Its SATIRE proved sharper in reaction to the period following the Battle of Waterloo, with Peacock targeting varied ideas regarding progress. However, he focused his attacks on specific individuals, rather than just ideologies, resulting in undeserved and unfair caricatures of some of the most important figures of the day.

It opens following the fortunes of Anthelia Melincourt, a 21-year-old heiress, and efforts on the part of her various suitors to woo her into marriage. Early on, the narrator explains that Anthelia's father was of the group who "maintained the heretical notion that women are . . . rational beings; though, from the great pains usually taken in what is called education to make them otherwise, there are unfortunately very few examples to warrant the truth of the theory." Peacock later lampoons such lack of education for females and the poor when the wealthy character Mr. Sylvan Forester takes great pains to educate the charming, flute-playing orangutan, of the book's title, which will also court Anthelia. That the ape is able to gain a seat in Parliament reflects obvious disdain for the political system. Peacock satirizes the rotten borough phenomenon, in which boroughs with zero or very low population gained government seats, controlled basically by political machines or aristocracy, proving blatantly problematic during the "One vote" election.

Peacock's additional characters include Mr. Anyside Antijack, representing George Canning, a Tory supporter of government reform and relief for the poor, and Mr. Killthedeat, assumed to represent Sir John Barrow, secretary to the Admiralty. As public figures, they invited such lampooning. However, his characterizations of poets Samuel Taylor Coleridge as Mr. Mystic; William Wordsworth as Mr. Paperstamp; and Robert Southey, also a historian, critic, and England's poet laureate, as Mr. Feathernest are deemed unfair by

critic George Saintsbury. Saintsbury agrees that Coleridge and Southey opened themselves to satire due to certain erratic changes in their opinions, but that the attacks on the always modest and unassuming Wordsworth as the self-indulgent, materialistic Paper-stamp are absurd. He also contends that Southey in no way “sold his soul” for the poet laureateship, nor did he “feather his nest” with nothing but books, and that the lack of humor in that characterization remains unpardonable. Notable features are the novel’s poems and songs, with Anthelia’s ballad, “The Tomb of Love,” labeled as “first class.” It also describes a dance based on the game of chess, which grew from Peacock’s devotion to pageantry, materialized in the “revels” he held for his grandchildren.

Peacock wrote a new preface to the 1856 edition, in which he recognized that certain reforms of political and social inequities had occurred since the novel’s original printing, one of the most notable being the forced freeing of slaves by British colonists. He also notes that, because the “Court is more moral,” the “public is more moral; more decorous, at least in external semblance.” However, he adds that “the progress of intellect” has not kept stride with the “progress of mechanics,” and “the ‘reading public’ has increased its capacity of swallow, in a proportion far exceeding that of its digestion.” Peacock obviously felt that England’s civic structure still merited lampooning, with the hopes that satire would, as expected in its classical origins, lead to change. The book remains readily available.

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MELMOTH THE WANDERER CHARLES ROBERT MATURIN (1820) In Charles Robert Maturin’s GOTHIC FICTION, *Melmoth the Wanderer*, the protagonist strikes a deal with Satan that lengthens his life, but he will eventually owe his soul to Satan. The traditional theme of dealing with the devil supported Maturin’s eccentric interests in terror. As a clergyman,

he surprised others by expressing his belief that terror transcended even love as the most universal emotion. In *Melmoth*, he produced what some critics believe to be the best English HORROR novel. While his Faustian plot is hardly original, Maturin framed it in a contemporary setting and shaped a character who did not realize the full disaster caused by his greed until well into the story, strengthening suspense.

Satan promises to release Melmoth, doomed to wander the earth, from his debt only if he can find another human to assume it. Melmoth sets out to accomplish that mission, assuming if he finds humans desperate enough, they will agree. However, a descendant and Dublin college student discovers the ghastly truth, leaving readers to observe Melmoth travel across not only continents but also time, in a living death state. He works to persuade a lunatic, a tortured victim of the Inquisition, and a parent forced to watch his own children die from starvation, but none agrees to substitute for Melmoth. He remains doomed to meet the debt himself. A famous descendant of Maturin, Oscar WILDE, adopted the name of Sebastian Melmoth when he moved to Paris following his imprisonment.

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MEMOIRS OF MISS SIDNEY BIDULPH: EXTRACTED FROM HER OWN JOURNAL FRANCES SHERIDAN (1761) When Frances SHERIDAN wrote *The Memoirs of Miss Sidney Bidulph*, she dedicated it to Samuel RICHARDSON, whose *PAMELA* (1740) she greatly admired. Both share a focus on morality, and both use a heavy hand in stressing that theme for their readers in their faithful imitation of French SENTIMENTAL FICTION. While *Pamela* appeared in epistolary format, *Memoirs* uses that of a journal; both employ the first-person narrative for immediacy’s sake. However, Richardson explores the challenges of men to women’s purity, while Sheridan explores the manner by which women challenge other

women, revealing their helplessness in the face of the double standard that favored men where the act of sex was concerned. Even with such a serious topic, Sheridan imbues Sidney with a sense of humor in meeting the many challenges to her well-being. The traditional story behind the novel holds that Mrs. Sheridan had to steal moments to work on the project from her many household duties, including caring for a busy house that hosted visitors such as James Boswell and Samuel JOHNSON. They visited her actor husband, Thomas Sheridan, a moody spouse whose various speculations reduced the family to poverty. As an adult, she had to care for her father, who had originally forbidden her to learn to read and write. She did so with the help of her brothers and worked for years on her novel, which was published anonymously.

Young Sidney gives into her mother's wishes not to marry her love, Faulkland, when they discover he has impregnated another woman. She marries Arnold instead, a man for whom she has little feeling or trust, although, with the birth of their two daughters, she develops an affection for her husband. Her trust is shattered when she discovers in a most melodramatic but entertaining manner he has committed adultery. Having recently seen Faulkland again, Sidney attends a musical performance with friends where the playhouse catches on fire; the flames foreshadow the destruction of her marriage. Faulkland is present and rescues Sidney, who, while recovering nearby, overhears her husband romancing his companion, Mrs. Gerrarde. Adding to her grief over losing what she believed was her husband's loyalty, she learns that Faulkland was trapped into marrying a woman who is also an adulterer.

Following heightened suffering and indignity on Sidney's part, Arnold at last dies, and Sidney marries Faulkland, who believes his wife to be dead. She reappears, however, wrecking Sidney's chance for happiness. Following Faulkland's death, Sidney seems to her childhood friend Cecilia at peace with her children, but an addendum by Cecilia hints that the comfortable circumstances which Sidney had wished for her children later caused them great grief. Cecilia writes that Sidney so often warned her children of the dangers brought by wealth that "she seemed to have a presentiment of those

evils, which were now ready to pour in like a torrent upon her." Her noble suffering predicted, but not detailed, it remains pointless, as she gains nothing from it, allowing Sheridan to construct a social SATIRE on the consequences of women's actions.

Some critics pronounced the novel better than others like it of the era, with Sidney at least expressing her emotion instead of suffering dumbly at the hands of unscrupulous males. They praise especially the engaging tone of Sidney's correspondence with Cecilia, who, although living away from England, remains faithfully supportive of Sidney, balancing the female-versus-female theme of the story. While little read later due to a change of taste that found sentimental hyperbole unpalatable, the novel proved so popular in its own day that Sheridan published a sequel titled *Conclusion of the Memoirs* (1767). Sheridan's famous playwright son, Richard, later appropriated scenes from his mother's book into his play, *School for Scandal*, although without apparent recognition of their source.

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MEREDITH, GEORGE (1828–1909) Although George Meredith hesitated in supplying details of his youth, many of them apparently appeared in his novel *Evan Harrington* (1861), in which the protagonist, like Meredith himself, is the son of a tailor who lives and works in Portsmouth. The novel also supplies information regarding Meredith's family, particularly the patriarchal grandfather, Melchizedec, spelled Melchisedec in the novel. Although Meredith never knew him, "the Great Mel" was often mentioned in family mythology as an adventurer and affected Meredith's vision of himself. In the autobiographical novel, Evan fantasizes he is actually the son of aristocracy, something that Meredith apparently also did, believing his origins to be Welsh. He later viewed his childhood with a pain that prevented his discussing it. His mother, whom he described as "handsome" and

"witty," died when he was five years old, and he was left with a father he later labeled a "fool." A frightened and only child, Meredith detested being alone. Due to funds from his maternal relatives, he was able to attend a school in Southsea believed to be superior to the local institution, a fact that Meredith's heightened sensitivity appreciated. At age 10, Meredith's father, Augustus, lost his position to a competitor. Burdened not only with supporting his son but also the care of a "housekeeper," Matilda Buckett, he moved the family and married Matilda six months later. That permanently alienated Meredith, and he separated from his father a year later, using the income left by his mother to attend a boarding school.

Meredith became a ward of the Chancery, and his father renounced his parenthood, freeing Meredith from the confinement he had always felt. One year later, Meredith moved to Germany with the approval of his official lawyer guardian and, at the age of 14, felt himself mature. He attended the Moravian School at Neuwied, a school based on a community theory that emphasized tolerance, where Meredith became fluent in both French and German over the next two years. He left the school to work with a London solicitor at age 17 but never pursued the career in law he had anticipated. Instead, he turned to writing.

Meredith first wrote and published poetry when he returned to England, becoming a friend of novelist Thomas Love PEACOCK, with whom he shared the theory that ideas and philosophy had a place in fiction. He married Mary Ellen Nicholls, Peacock's widowed daughter in 1849, and the two wrote together, often borrowing themes from one another. The handsome couple were popular in London society, but their family life suffered from the death of two infants. At last, in 1853, one infant son, Arthur, survived, joining Mary's daughter from her first marriage, Edith Nicolls, to complete the Meredith family. Meredith soon made the acquaintance of literary luminaries Charles DICKENS, editor of *HOUSEHOLD WORDS*, and G. H. Lewes. Lewes edited *The Leader* and engaged in a discreet relationship with Mary Ann Evans, later to publish under the pen name George ELIOT. Both publications published some of Meredith's poetry.

Just as Meredith's writing career began to blossom, Mary left him in 1852 for a liaison with the painter Henry Wallis. His first published book, *Poems*, appeared in 1851, followed by the fantasies *The Shaving of Shagpat* (1856), based on a tale told by the mysterious Herr von Haxthausen at a friend's house, and *Farina* (1857). Working as a journalist on the *Ipswich Journal*, he published his first of several novels in 1859, *The Ordeal of Richard Ferval*, followed in 1861 by *Evan Harrington*. Both introduced a variety of complex themes, including conflict between fathers and sons, social class relationships and conflicts, English education, misogyny, morality, and sexuality. Meredith felt the age was ready to confront serious themes in fiction, as it was the era of Charles DARWIN, Karl Marx, and Frederick Engels. However, it was not until the 20th century that his approach would receive the credit it deserved by critics, among them Virginia Woolf.

The critical failure of *Richard Ferval* proved painful, and sympathy for Meredith may partly explain Edward Chapman's offering him a position reviewing manuscripts for the publisher Chapman and Hall. As a reader, he played an important role in encouraging novelist and poet Thomas HARDY and novelist George GISSING. He gained a reputation for exhorting both male and female authors to produce better work. One of his greatest errors was in the rejection of Mrs. Henry WOOD's *EAST LYNNE* (1861). Even when novelist Harrison AINSWORTH later championed the novel, Meredith would not accept it for Chapman and Hall; it would later sell a million copies, become a famous drama and movie, and remain in print in perpetuity. He did recommend publication of Olive SCHREINER's *The STORY OF AN AFRICAN FARM* (1883), although he asked for revision. His rejection of Samuel BUTLER's *EREWON* (1872) was later considered his most egregious mistake.

Meredith's publication in 1862 of a volume of poetry titled *Modern Love* (1862) secured his fame as a poet. His personal fortunes also turned when, in 1863, he met Marie Vulliamy, 24-year-old daughter of a Frenchman, and fell in love. When he petitioned her father for her hand, he was required, based on the failure of his first marriage, to supply personal references. Her father also required Meredith to produce written replies to eight questions that varied in topic from the

mode of his separation from Mary to his income. They were satisfactory, and the couple married in September. Their family grew with the addition of Will (1865) and Marie Eveleen, also called Mariette and Riette (1871). Meredith and Marie never became intimate with his son Arthur, although the group remained cordial, and Meredith supported Arthur's education.

Encouraged by renewed critical praise, Meredith again turned to fiction and published multiple novels over the next two decades, including *SANDRA BELLONI* (originally titled *Emilia in England*, 1864), *RHODA FLEMING* (1865), *Vittoria* (1867), *The Adventures of Harry Richmond* (1871), *BEAUCHAMP'S CAREER* (1876), *The EGOIST* (1879), and *The TRAGIC COMEDIANS* (1880), with several affected by John Stuart Mill's *The Subjection of Women*. He next published another volume of poetry, *Poems and Lyrics of the Joy of Earth* (1883), then an additional novel during that decade, *DIANA OF THE CROSSWAYS* (1885). His later novels are considered some of his best, including *ONE OF OUR CONQUERORS* (1891), *LORD ORMONT AND HIS AMINTA* (1894), and *The AMAZING MARRIAGE* (1895), all focusing on the relationships between men and women, some offering criticism of the marriage contract often forced upon young couples. Marie died of throat cancer in 1885, and Meredith became more ill and frail over the remaining years. After he died, the Society of Authors, for which he had served as president, wanted him buried in Poet's Corner in Westminster Abbey, but the dean of Westminster objected on the grounds that Meredith was not a practicing Christian. He was cremated and buried with Marie in the cemetery at Dorking.

Meredith's understanding of women is often cited as his most remarkable quality, particularly in his projection of the gender inequalities involved in relationships. He especially attacked the Victorian prototype of the tyrannical, self-indulgent husband, although he offered balance in accompanying characterizations of more liberated understanding males. He was also known for designating narrow-minded English middle class characters as anti-Semites and xenophobes, while his aristocrats were not burdened by such narrow views. In the realm of prose, his essay "On Comedy and the Uses of the Comic Spirit" (1897) continues to be studied, in addition to short stories

and further volumes of poetry, noted for their emphasis not only on the beauty of nature but on its destructive aspects as well.

Meredith's innovations in using his novels as vehicles for personal philosophy greatly affected the development of the novel, as seen in works by Robert Louis STEVENSON and others.

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MIDDLEMARCH: A STUDY OF PROVINCIAL LIFE GEORGE ELIOT (1871–1872)

Often identified as the greatest English novel ever written, *Middlemarch* by George ELIOT examines the lives of several members of the rising middle class in the early to middle 19th century in a midsized town in the Midlands of England. The title refers to the name of the town that serves as the novel's setting, but it also suggests the story's focus.

The plot follows the life changes of a large cast of characters divided into four interconnecting story lines centered on Miss Dorothea Brooke, Dr. Tertius Lydgate, the banker Mr. Bulstrode, and Fred Vincy. Each stands at the center of a group of family members, friends, and acquaintances, some of whom interact with more than one of the main characters, giving the story its complex texture and increasing its social and PSYCHOLOGICAL REALISM. Each protagonist seeks fulfillment in both ambition and love. Repeatedly, the fulfillment of one goal affects the fulfilling of the other, but the wide range of characters allows the author to explore numerous variations on these double themes.

A young woman of marriageable age, Dorothea Brooke belongs to the gentry. Her behavior and choices, however, derive from her desire to improve conditions of the world rather than to charm the town's young men. She makes elaborate plans and creates designs for better workers' cottages on her uncle's estate; however, since raising the living standards of the workers costs money resulting in no increase of

income from labor, her uncle resists her efforts. Dorothea looks for a way to contribute something to the larger world when she meets Mr. Casaubon, a wealthy older scholar who is working on a key to all mythologies—an ambitious undertaking that has occupied him for years. She sees assisting Casaubon as a way to fulfill her ambition within the narrow range of options open to women, a theme of interest to FEMINIST CRITICS. By marrying and helping Casaubon, she will find satisfaction. Dorothea sacrifices romantic love to her ambition, but soon after her marriage meets Casaubon's impoverished but talented young cousin Will Ladislaw. Although Dorothea does not at first realize the strength of his effect on her, Casaubon does and amends his will to disinherit her if she marries Ladislaw; soon after, he dies. Dorothea must choose between the wealth and status she possesses as Mr. Casaubon's widow and the fulfillment of both love and ambition in a union with Will Ladislaw.

In contrast to Dorothea's devotion to ambition at the cost of love, Dr. Lydgate begins as an ambitious young physician hoping to discover the cause of fever, then thought to be a disease rather than a symptom. When he begins to court beautiful Rosamund Vincy, the daughter of a newly wealthy manufacturer, he thinks that he will find love and continue to pursue his scientific ambitions, even though they do not bring him a lucrative practice. What he finds, however, is that a beautiful wife from a wealthy family cannot be denied the comforts and the status to which she has been accustomed. Dr. Lydgate must relinquish his ambitions to satisfy his wife's financial needs, and he finds himself increasingly devoted to the gouty feet of clients in fashionable London and Paris who can afford to pay well for his ministrations.

Mr. Bulstrode serves as the novel's antagonist, both in his business connection to Fred Vincy and in his hidden crime. When his misdeeds stand to be revealed, he makes choices that lead to his life being completely disrupted. Having already fulfilled his ambitions and established a stable emotional bond with his wife, he loses his wealth and status but discovers something valuable in her devotion. While Dorothea and Lydgate place ambition above love but keep it within the bounds of law and morality, Mr. Bul-

strode is revealed as a man who would violate laws to pursue ambition. He becomes a social outcast, departing Middlemarch in disgrace.

Only Fred Vincy fulfills his goals in Middlemarch. His expectation of a large inheritance from a wealthy old uncle nearly leads to his destruction. Confident of a financially secure future, he lacks ambition to exert himself and shape a future. His false sense of security sets him on a self-destructive path, and when his hopes of the inheritance are dashed, only the love of his sweetheart Mary Garth draws him back to a realistic understanding of what he can hope for in life. He must curtail the ambitions of a wealthy future and learn to be happy as a man who pursues a profession to earn his way. Mary's love compensates for his acceptance of reduced ambitions.

Running throughout the story is the historical impact of the political reforms of 1832, which extended the voting franchise to a much wider spectrum of the male population. Dorothea's uncle finds himself unable to navigate the complex waters of democratic elections and unwilling to make the compromises required of a successful politician. Other characters also are drawn into the redefined political realm, including Will Ladislaw. The class-based elitism that had dominated English social arrangements for centuries begins to erode once the middle class is enfranchised to vote. The march to power of the middle class has begun by the novel's end, heralding the impending arrival of a more egalitarian order. Eliot's third-person omniscient narrator allows readers to relive the mid-Victorian era through an understanding of the underlying attitudes that drive the realistic behaviors of the diverse characters. Demonstrating a keen insight into human nature and using a sensitive awareness of narrative pacing, Eliot draws the four story lines to a satisfying resolution.

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MILL ON THE FLOSS, THE GEORGE ELIOT (1860) The most tragic novel by George ELIOT, this story is also her most autobiographical. It was published after her highly successful first novel, *ADAM BEDE* (1859), and it proved to be another great success, helping to establish Eliot's reputation as an important novelist.

The protagonist of the novel, Maggie Tulliver, combines paradoxical aspects of the two main female characters from *Adam Bede*, Hetty Sorrel and Dinah Morris: like Hetty, Maggie can be self-indulgent and impetuous, but like Dinah, she does not shrink from self-sacrifice and is a deeply compassionate individual quickly touched by the suffering of others. Maggie's brother Tom is also her closest friend, but Tom has a mean streak that comes out when he teases her or takes it upon himself to command her obedience. Although Maggie is a bright and talented girl, she has been born into a world that offers only marriage and childrearing as a profession for her in adulthood; even as a child, she demonstrates her need for a larger sphere of activity and achievement. In contrast, Tom proves to be a reluctant learner when he is sent to study under the clergyman, Mr. Stelling.

Tom's education indicates the ambition of the Tullivers to move up in the world, but Mr. Tulliver's temper soon lands him in a dispute over water rights: His mill must have water if it is to function, but landowners upstream want to irrigate their property by diverting some of water from the Floss. Ironically, Tom's fellow-pupil is Philip Wakem, the son of the lawyer representing Mr. Tulliver's opponents. Philip is crippled, and when Maggie meets him while on a visit to her brother, she befriends him. By the time Maggie's father is ruined in the lawsuit, Philip is in love with her. After Mr. Tulliver swears an oath never to forgive or forget Mr. Wakem and his clients, Maggie and Philip must meet secretly. Tom had been coerced into joining in his father's oath, and so in addition to bringing about the family's financial ruin, Mr. Tulliver's pride also contributes to the contortion of Tom's emotions and to the duplicity of Maggie's meetings with Philip. Tom in turn takes out his anger on Maggie, forbidding her to meet Philip any longer after he discovers their connection. Tom comes home to work and earns enough money to

pay off his father's legal debts, but Mr. Tulliver dies after an enraged but ineffectual assault on Mr. Wakem.

By the time the mortgage on Dorlcote Mill is lifted, Maggie has become a marriageable young woman. On a visit to her friend and cousin Lucy, she meets Stephen Guest, the young man expected to become Lucy's fiancée; Stephen and Maggie are attracted to each other in spite of his courtship of Lucy. Philip is also still in love with Maggie against his father's outraged prohibitions. Maggie is in a quandary: encouraging Philip will alienate her from Tom, who is carrying his father's hostile oath to the next generation, but encouraging Stephen, a man who would be acceptable to Tom, will hurt Lucy. A careless afternoon boating on the Floss with Stephen leads to Maggie's unmerited disgrace in the local village. She refuses Stephen's offer of marriage, and Tom shuts the door of the family home on her, forcing her and Mrs. Tulliver to lodge in the village. When the Floss breaks its banks and rises in a flood, Maggie takes a rowboat to the Mill to rescue Tom, hoping that he will accept reconciliation. She misjudges the power of the flood and disaster brings them together in a watery death.

The autobiographical elements in this novel relate to George Eliot's estrangement from her family upon becoming the common-law wife of writer Henry Lewes, a married man separated from his wife but unable to attain a divorce. Eliot's father, Robert Evans, and her brother, Isaac Evans, repudiated her as an adulteress and cut off all contact with her. Just as the character of Adam Bede is a portrait inspired by Eliot's father, so too is the character of Tom Tulliver a portrait inspired by her brother Isaac. The impossibility of Maggie making a love-match that is acceptable to her brother reflects Eliot's own personal life. The tragedy that befalls Maggie and Tom suggests that perhaps only death can resolve the differences between George Eliot and her brother.

Critics have questioned whether the tragic ending suits the warm portrayal of family life and especially of childhood that Eliot develops in detail in the novel's early chapters. The tragic end comes on suddenly and does not grow out of the novel's structure: Instead of resolving the conflicts that have developed in the plot, the ending terminates any possibility of resolution.

Nonetheless, the richness of Eliot's portrayal of a large and diverse cast of characters and the PSYCHOLOGICAL REALISM with which she develops the personalities of her characters as they encounter the conflicts of the plot make the novel a satisfying and rewarding reading experience.

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MISFORTUNES OF ELPHIN, THE THOMAS LOVE PEACOCK (1829) Thomas Love PEACOCK published his *The Misfortunes of Elphin* in an attempt to satirize what he viewed as affectations employed by his contemporary fiction writers, also taking aim at his traditional targets, including theories regarding universal education, the removal from public usage of land by the gentry, and irresponsible politics. He chose a legend dear to the Englishman's heart, that of King Arthur and his fabled knights. Welsh mythology was especially interesting to Peacock, who had married a Welsh wife. He departed from his usual approach of gathering a group of characters together to engage in Socratic dialogue with little semblance of plot, instead presenting a traditional adventure narrative. While he drew his ideas for plotlines from historical works such as Bishop Percy's *Reliques of Ancient English Poetry* (1765), the embellishments were his own.

Containing familiar aspects of various legends, the novel follows the fortune of one Elphin, a king who comes to the throne of Ceredigion, inheriting many problems, including a loss of territory, the loyalty of his people, and material support. The losses were incurred by Seithenyn, a drunken member of foreign royalty, described early on as "Prince Seithenyn ap Seithyn Saidi, who held the office of Arglwyd Gorcharcheidwad yr Argae Breninawl, which signifies, in English, Lord High Commissioner of Royal Embankment; and he executed it as a personage so denominated might be expected to do: he drank the profits,

and left the embankment to his deputies, who left it to their assistants, who left it to itself." Peacock characterizes the typical politico as one who, once elected, did as he pleased with little regard for the needs of those who elected him, but in Seithenyn he also supplied one of literature's distinctive comic figures. A drunk who spouts nonsense logic in the vein of Shakespeare's Falstaff, he also proves important to Peacock's SATIRE. In justifying neglecting his duties and allowing the floods to overflow the embankment, he represents the Tory opposition to constitutional reform that Peacock's readers would have easily recognized. Foreshadowing his later injection of various drinking songs, and ballads, some traditionally Welsh, others written by Peacock, the narrator reveals that Elphin's father, King Gwythno, had been warned of the perils of Gwynhidwy, a white mermaid, symbolic of the power of the sea. A happy but foolish ruler, he appointed the incompetent Seithenyn to a crucial task, likely a statement by Peacock against failed foreign policies.

Elphin receives the same warning against the dangers of the sea, but he pays more attention to it than did his father. When he attempts to urge Seithenyn to repair the embankment, the inebriated prince replies, "Our ancestors were wiser than we: they built it in their wisdom; and, if we should be so rash as to try to mend it, we should only mar it." Again Peacock parodies politicians who lack innovation, imagination, and initiative. Readers understand the sarcasm in the narrator's remark that he and his audience are "happy that our own public guardians are too virtuous to act or talk like Seithenyn, and that we ourselves are too wise not to perceive, and too free not to prevent it, if they should be so disposed." Many such remarks utilize the 16th century to reflect on shortcomings of the 19th century.

Romance blooms as Elphin falls in love with and marries Seithenyn's daughter, Angharad, just before the embankment gives way. They later come upon the foundling, Taliesin, a child abandoned in the flooded ruin of the country, and Angharad delightfully adopts him. Two years later the couple produces a daughter, Melanghel, and Elphin being an expert fisherman, they found a fishery that becomes successful and pleases the

old king, who spends time playing with his granddaughter. Taliesin becomes a member of the bards, the “general motto of their order” being “Y GWIR YN ERBYN Y BYD: the Truth against the World.” Peacock quickly adds that, while this was the ideal, “many of them, instead of acting up to this splendid profession, chose to advance their personal fortunes by appealing to the selfishness, the passions, and the prejudices of kings, factions, and the rabble.” His attitude regarding artists who misuse their talents is clear. In short order, he also lambastes the press and the outrageous claims of political and physical science, medicine in particular.

Dramatic speeches enrich the narrative fabric of Elphin’s struggles, including his imprisonment many years later by his evil neighbor and competitor, Maelgon, in the Stone Tower of Dignawy. The songs and poetry retain focus firmly on the society’s bards, Taliesin in particular, who heroically rescues Elphin through the aid of Arthur. The tale concludes on a strong romantic note, as Taliesin is given the hand of Elphin’s daughter.

Throughout, Peacock emphasizes the importance of the arts, through music, poetry, and storytelling, to enrich man’s humanity and to spur him to great acts. However, he makes clear that art should be produced for art’s sake, not in order to win critical or political favor. He begins one chapter lampooning pride among poets by writing, “amongst the Christmas amusements of Caer Lleon, a grand Bardic Congress was held in the Roman theatre, when the principal bards of Britain contended for the pre-eminence in the art of poetry, and in its appropriate moral and mystical knowledge.”

The Misfortunes of Elphin represents classic Peacock, displaying a sharp irony in the dissection and study of his culture. He ridicules all dogma by not propagating any particular personal theory. The novel did not prove popular in its day, likely due to its mix of ROMANCE and satire, which made readers uncomfortable. However, later readers found its celebration of the ridiculous in human nature most entertaining; it is available in print and electronic texts.

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MITFORD, MARY RUSSELL (1787–1866)

A writer of short stories, novels, and plays, Mary Russell Mitford was born in Alresford, Hampshire. Her father, a physician, did not practice, choosing rather to gamble, depending on the fortune from his heiress wife. An only child, Mitford attended a London school of reputation, later finishing her education on her own; the circulating library records at Reading indicate Mitford checked out 55 books during one month’s time. By the age of 26, she had published two poetry collections. Her physician father’s extravagant lifestyle bankrupted the family in 1820, and they relocated to a village cottage at Three Miles Cross, between Reading and Basingstoke. Forced to support her family, she focused on writing verse tragedies. Her remarkable success in a patriarchal field included the acceptance of her play *Julian* by the dramatist Talfourd. Its performance in Covent Garden in 1823 proved so successful that she immediately followed up with *Foscari*, produced in 1826, and *Rienzi*, in 1828. *Rienzi* exceeded a 20-night run, earning the most that any play was allowed, £400.

For further income, Mitford turned her energies to short tales, which reflected a mixture of essay and fiction writing elements. Her “Our Village” was published in *The Lady’s Magazine* in 1819 as a series of extremely popular sketches, based on her own life at Three Mile Cross. Elizabeth Barrett BROWNING praised Mitford’s work, which was later compared, although not positively, to that of Elizabeth GASKELL. While Mitford’s detail in describing setting and scene received praise, her characterizations were described as shallow and insipid. However, her series remained important for ushering in a new pastoral approach based upon a keen observation of detail of a real place and loyalty in presenting that detail. The series appeared in five published volumes between 1824 and 1832. Mitford also published the novels *Belford Regis, or Sketches of a Country Town* (1837) and *Atherton and Other Tales* (1854), neither of which found the success of her earlier works, although the famous critic John Ruskin

praised *Atherton*. Following her father's death in 1852, Mitford resided in Swallowfield, a village close to Reading, where she published *Recollections of a Literary Life: Or Books, Places, and People*, an autobiographical work (1852). Mitford remains crucial as the earliest female fiction writer to make distinctive use of locale. Virginia Woolf included Mitford's picture in her 1933 biography of Elizabeth Barrett Browning, *Flush: A Biography* (1933). Her writing is important as some of the last to feature a pre-Industrial Age Britain.

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MOIR, DAVID MACBETH (1798–1851)

Born at Musselburgh in Scotland, David Macbeth Moir was the second of four children. He studied Latin, Greek, French, and mathematics after a basic grammar school education, and then began an apprenticeship with Dr. Stewart, a medical practitioner, at the age of 13. Even at such a young age, Moir developed a devotion to the healing profession that remained with him until his death in 1851.

The 15-year-old Moir published his first poetry in a periodical called the *Cheap Magazine*. By all reports his mother, herself a talented writer, helped him develop taste and style by encouraging and listening to his writings. Three years later, his mother's widow status prompted Moir to become a partner of Dr. Brown of Musselburgh in 1817. Although he had just received his surgeon's diploma, he dove headlong into grueling hours of medical practice in order to provide for his mother. His immediate dedication to his profession, along with a growing love for literature that kept him writing and studying by candlelight in the evenings after work, held him in Musselburgh from 1817 to

1828; he never slept a night elsewhere. Known by his pen name, "Delta," to the readers of *BLACKWOOD'S EDINBURGH MAGAZINE*, Moir also published both prose and verse in *Constable's Edinburgh Magazine* and became the chief contributor to the *Edinburgh Literary Gazette*, publishing anonymously.

In 1828, Moir married Catherine Lee Bell; the couple had a total of 11 children. Following the abatement of the cholera epidemic in Europe, the couple lost three of their children in the space of two years, two dying in 1838. The death of Charles Bell at age two years prompted Moir's most movingly written elegy for "Casa Wappy," young Charles's name for himself. Moir's contemporaries, including Wordsworth, Tennyson, Charles DICKENS, and Ferrier, urged Moir to publish his privately circulated expressions of grief, which he did in the collection *Domestic Verses* in 1843.

Though the opportunity arose time and again for Moir to move to Edinburgh and practice medicine, he never left his hometown of Musselburgh. This prolific author and dedicated physician averaged 220 miles per week in attending the sick, even after being sickened at a patient's bedside in 1844, an illness from which he never fully recovered. He was lame for life after a carriage wreck in 1846 that injured his hip joint, yet continued his duties on horseback and on foot. In 1851 he managed to give several lectures at the Philosophical Institution of Edinburgh in addition to his busy patient schedule. Later that year, Moir badly wrenched himself dismounting a horse, an injury that ceased his labors and prompted him finally to leave home to travel to Dumfries in hopes of restoring his vigor. This was not to be, and his health continued to worsen until his death July 6, 1851. At his death, Catherine was still living, as well as eight of his children.

Moir's literary work became a fixture in northern Scottish literature. Today his reputation rests mainly on his FANTASY FICTION: the *Autobiography of Mansie Wauch: Tailor in Dalkeith* (1828) first appeared in serial form in *Blackwood's* and was dedicated to his good friend John GALT. It featured a flying tailor popular for his personality—merry and wise, yet sly and with a dry humor—that seemed to mirror the national character of Scotland. Moir was a frequent contributor and co-editor of *The*

Edinburgh Gazette, in which he pushed romanticism in publishing frequent reviews and other notices of such writers as Samuel Coleridge; George Gordon, Lord Byron; and Mary SHELLEY. In his time Moir was probably most famous as Delta (Δ), his signature to thoughtful ballads in *Blackwood's* that numbered almost 400. Moir published several highly comic caricatures of figures including Sir Walter SCOTT (*Eve of St. Jerry*) and, despite his promotion of romanticism in official circles, William Wordsworth (*Billy Routing*) and Samuel Coleridge (*Auncient Waggonere*), they were never connected to an unknown small-town doctor because they carried no signature.

David Moir published more than enough prose and verse to be a well-respected writer, but he enhanced his reputation with additional professional publications. Although his *Outlines of Ancient History of Medicine, Being a View of the Progress of the Healing Arte Among the Egyptians, Greeks, Romans and Arabians* never saw the publishing of the planned second and third volumes, his *Practical Observations of Malignant Cholera* and *Proofs of the Contagion of Malignant Cholera* sold well in several editions.

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MOLESWORTH, MARY LOUISA (1839–1921) A writer of CHILDREN'S LITERATURE, Mary Louisa Molesworth was born Mary Louisa Stewart in Rotterdam. Educated in Switzerland, she published her first novel, *Lover and Husband*, in 1869. Adopting the male alias of Ennis Graham in hopes of being taken more seriously by the public, she wrote additional novels that did not sell well. When she turned to children's works, she found the success that previously eluded her.

Through the publisher Macmillan, a new Molesworth book appeared every Christmas, with the well-known Walter Crane illustrating some of them. Her staunchly Victorian outlook on the proper behavior of children accounted for her popularity. Her moral tales were approved by parents who appreciated DIDACTIC LITERATURE aimed at teaching their daughters proper behavior. While boys enjoyed adventure tales, girls still read instructional manuals disguised as fiction, later a subject of FEMINIST CRITICISM. Although often entertaining, the stories aimed at producing future wives and mothers well immersed in lessons of self-sacrifice and self-exclusion. The formulaic ROMANCE plots of her books invariably featured middle-class girls learning the importance of helping those of lower social classes. Some of her characters lisped, a characteristic reproduced in many stories for girls, designed to signal innocence and an appropriate lack of education. Highly prolific, Molesworth published more than 100 novels, including the most popular *The Cuckoo Clock* (1877), *The TAPESTRY ROOM* (1879), *The Adventures of Herr Baby* (1881), *The Carved Lions* (1895), and *The Story of a Year* (1910). Some of her works are available as electronic texts and have been studied by feminist critics as promoting proper female behavior within a patriarchal society. However, works such as *The Tapestry Room* have also been viewed as producing a subtext that encouraged escape by women to an inner sanctum where they might be themselves, away from the public gaze. Such spaces are seen by some to represent the cells in which many suffragettes were imprisoned for demanding rights for women, including protection under law for physical abuse by men. Molesworth was one of several women writers, including Frances Hodgson BURNETT and Elizabeth Lynn LINTON, who would divorce.

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MOLL FLANDERS, THE FORTUNES AND MISFORTUNES OF THE FAMOUS

DANIEL DEFOE (1722) While Daniel DEFOE's most loved book is still *ROBINSON CRUSOE* (1719) due to its appeal to young readers, *Moll Flanders* is considered by critics his most artful. Although it features the same hyperbole used in *Robinson Crusoe*, with Moll taking almost two dozen lovers and five husbands and birthing multiple children, it boasts an admirable narrative unity produced by the strong characterization of its protagonist. Defoe relates Moll's adventures in a series of episodes lacking smooth transition, and at times covers years in a single sentence, but readers overlook such distractions, enjoying the realism Defoe's knowledge of the criminal class gives his novel. They also find his familiar theme of survival by a poverty-stricken heroic figure inspiring, despite the facts of Moll's crude existence. That existence is made clear in the complete title, which continues, *Who was born in Newgate, and during a Life of continu'd Variety for Three-score Years, besides her Childhood, was Twelve Year a Whore, five times a Wife (whereof once to her own Brother), Twelve Year a Thief, Eight Year a Transported Felon in Virginia, at last grew Rich, liv'd Honest, and died a Penitent. Written from her own Memorandums.*

Moll's entrance into the world proves a blessing for her mother, who had been convicted of theft and sentenced to execution. However, her pregnancy gains her a delay of execution, and following Moll's birth in Newgate, she is ordered to Virginia in the United States. Her deportation leaves Moll to be raised by various caretakers, including the mayoress of Colchester. While with one gentlewoman she gains an education, she is also educated in sex when the son of the house seduces her. This begins a long series of sexual adventures for Moll, who eventually marries and has children. When she sails with her family to Virginia to find her mother, she makes the horrifying discovery that she has married her brother, who she leaves in the states with his offspring. He protests her plans, and Moll does not dispute his reasoning. She wrote of his reaction as "horror" when he understands that she plans to leave her children. She tells her audience, "as to the charge of unnatural, I could easily answer it to

myself, while I knew that the whole relationship was unnatural in the highest degree."

Upon her return to England, she continues her adventures, marrying multiple men, and eventually ending up homeless and penniless. She turns to crime to survive, honing her skills as a thief. Even operating outside the law, she is a sympathetic character, explaining why she does not want to give up her illegitimate child in order to marry: "I wish all those women who consent to the disposing their children out of the way, as it is called for decency sake, would consider that 'tis only a contrived method for murder, that is, killing their children with safety."

Moll is eventually caught and exported to Virginia, following her mother's example. All is not lost, however, as on the ship she encounters an ex-husband, deported as a highwayman, and the two reunite. Moll finds a new life in the States as a landowner when she inherits her mother's estate. At last materially blessed, she becomes successful and eventually returns to England with her husband, enjoying a happy middle life into old age. At age 70, she reflects on her past, one that would be judged wicked by any reader. Defoe avoided accusations of immorality in his subject matter by claiming, "The best use is made of even the worst story" and by stating that Moll repented of her earlier life. He explained that "to give the history of a wicked life repented of, necessarily requires that the wicked part should be made as wicked as the real history of it will bear."

Defoe focuses reader attention firmly on his protagonist, not depending on an adventure plot to carry the novel, although many of Moll's adventures are reported. He cleverly circumvented criticism regarding the unrealistic nature of Moll's refined manner and speech, considering her low social status, by claiming in a preface that the "editor" worked with an earlier version, written in a "language more like one still in Newgate." Supposedly the editor chose "modester words than she told it at first" in a tone "grown penitent and humble."

A wildly popular work, *Moll Flanders* remains readily available in print and has been transformed to multiple media versions.

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MONASTERY, THE SIR WALTER SCOTT (1820) Sir Walter SCOTT introduced the modern novel to the Western world with his publication of *Waverley* (1814) and invented the subgenre of HISTORICAL FICTION known as the historical novel, which, in the words of David Daiches, would "show history and society in motion: old ways of life being challenged by new; traditions being assailed by counter-statements." Scott did so by focusing on place to bring unity to action, and often that place was his beloved Scotland. Eventually concluding that certain historical truths belonged in fiction, Scott adopted true events and people to frame fiction that delivered a message contemporary to his own times. He would use characters from *The Monastery* in a later sequel of sorts, *The Abbots*, both published in 1820, to make clear his message regarding the importance, not only of power, but also of how one goes about gaining that power.

Scott chose a monastery of Kennaquhair for the setting of *The Monastery*, basing that edifice on the real-life Montrose Abbey, supposedly existent during the reign of Queen Elizabeth I. The locale offered a GOTHIC backdrop to his tale, allowing him to incorporate mysterious elements without offering a purely Gothic novel. The story begins with the egoistic English aristocrat Sir Percie Shafton's escape to Scotland due to his Catholic sympathies. There he stays with the abbot of Kennaquhair's tenant, Simon Glendinning. Simon also hosts an orphan named Mary Avenel, and a love triangle develops as both of his sons fall in love with her. The young men represent foils, with Edward being quiet and bookish, while Halbert remains the more active gallant, attracting Mary with his high spirits. Halbert duels with Sir Percie following what he feels to have been an insult and believes he has killed Percie. At that point, Scott introduces the White Lady of Avenel, a ghost character later readers felt weakened his plot. She magically "heals" Percie, restoring him to

life. The novel ends on a divisive note, with Edward choosing life at the monastery, a fate predicted by the White Lady. Halbert serves the Earl of Murray and becomes successful and wealthy, enabling him to marry Mary.

Scott bases the pretentious Sir Percie on John Lyly's *Euphues: The Anatomy of Wit* (1578) and *Euphues and His England* (1580), as well as on works by Shakespeare and Ben Jonson. For the White Lady, he turned to a German tale featuring a water nymph named Undine, written by Freidrich de La Motte Fonqué, adding details from various Celtic myths. Neither of those two characters proved popular with readers, perhaps because the audience sought a more promising conclusion than either characters allowed to the novel. As it closes, Edward has reluctantly accepted his fate in the monastery, thanks to the help of the able and kindly Abbot, and he seeks the spirit for a final meeting. He finds her singing a sorrowful song of farewell. She "seemed to weep while she sung; and the words impressed on Edward a melancholy belief, that the alliance of Mary with his brother might be fatal to them both." His words predict the weakening relationship between Halbert Glendinning, who must defend his title against those who believe he received it unjustly, and Mary Avenel, featured in Scott's next novel.

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MONK, THE M. G. LEWIS (1796) Following Anne RADCLIFFE in creating fiction of the GOTHIC genre, M. G. LEWIS published his SENSATION FICTION, *The Monk*, for a public eager to indulge in entertainment highly dependent on horror elements. Unlike Radcliffe's more sophisticated *The Mysteries of Udolpho* (1794), Lewis attempted no rational explanation of the crude supernatural elements present in his novel. Only 20 years old when he published *Ambrosio, or The Monk*, Lewis had nevertheless invested great effort in study of the literature produced by the decidedly more melancholy Germans. Upon reading *Udolpho*, he so admired

it that he immediately wrote an imitation piece. When *The Monk* appeared, the immorality inherent in Lewis's theme of sexual repression on the part of religious devotees proved so great that it was banned. Reissued following Lewis's revision, in which he eliminated some of Ambrosio's physical abnormalities, the book proved popular. Although Mrs. Radcliffe may have found Lewis's blood-curdling imitation less than complimentary, its effect proved clear in her next novel, *The Italian, or the Confessional of the Black Penitents* (1797), which contained a cast of familiar characters, including a monk and a young woman held prisoner in a convent.

In the early chapters of the novel, readers meet the chaste Antonia, who becomes the love of the dashing Lorenzo, and they plan to marry. They meet in a Spanish cathedral where the crowds wait to hear from the popular young monk, Ambrosio. Ambrosio soon finds himself tempted by the beauty of the model for his favorite portrait of the Virgin Mary, Matilda. PSYCHOANALYTIC and FEMINIST CRITICS take note of Matilda's appearance when she dresses as a boy. Her garb empowered her to enter the monastery, territory strictly forbidden to women. Her masquerade does not last long as she transforms into the stereotypical temptress, luring the aptly named Ambrosio into depravity and the discovery of his own enormous sexual capacity. Eventually he tires of her, and she "redoubled her efforts to revive those sentiments which he once had felt." Although "disgusted" with Matilda, Ambrosio continues their "illicit commerce," led not by love but by "the cravings of brutal appetite."

Matilda then decides to help Ambrosio seduce Antonia. He drives Antonia's mother to her death and kidnaps Antonia, whom he imprisons in the monastery's lower levels. Lewis constructs a shocking rape scene, which culminates in Ambrosio making "himself master of her person," attacking "his prey, till he had accomplished his crime and the dishonour of Antonia." Ambrosio eventually stabs Antonia to death, and then discovers that the women he destroyed were his own mother and sister, and thus, his acts prove also self-destructive. Lewis reflects his influence by Goethe's work when Ambrosio believes he will be rescued by the devil in return for his mortal soul. He

appears before the Grand Inquisitor, who condemns the monk to die in an auto da fé. As he approaches death, he discovers that Matilda is a lesser devil herself, and he plunges into eternal damnation in a grisly scene. The demon carries Ambrosio aloft, then dashes him onto rocks where his broken body is attacked by "myriads of insects" who drink his blood, followed by eagles that tear his flesh, digging his eyeballs from their sockets.

The Monk is still enjoyed as a prototype, although most modern readers judge it a silly one, of various genres, including HORROR and SCIENCE FICTION.

MONTHLY REVIEW Published from the 1740s through 1845, the *Monthly Review* gained a reputation as the earliest important reviewer of English literature. It began publishing abstracts of new publications, as had its competitors, but its editor Ralph Griffith was advised by Samuel Babcock in 1783 to publish more than mere abstracts. Griffith followed Babcock's advice, improving the *Review's* articles so that for 100 years, it would be considered the standard in periodical criticism. Letters exchanged between Griffiths and Babcock were later preserved in the Bodleian Library. Griffiths and his son conducted the enterprise for more than 50 years, originally publishing in St. Paul's Churchyard, moving later to Paternoster Row and finally to the Strand. The master of an academy in Chiswick, Dr. William Rose, wrote its first article. Griffiths understood that a periodical was judged by its contributors, and he worked to attract the best. They included William Taylor of Norwich; Alexander Hamilton from Edinburgh; Richard Porson, classical editor; and Thomas Holcrosft, who wrote reviews that helped build the *Monthly's* reputation as hostile toward the state and church. Additional contributors included A. L. Geddes, John Wolcot, Richard Brindsley Sheridan, William Gilpin, Charles Burney, and writer Oliver GOLDSMITH, who contributed 20 reviews. By 1790, it ran to 120 pages, filled by a dozen lengthy articles and a section titled "Monthly Catalogue" composed of shorter pieces. Critic William Hazlitt commented that the style of philosophical criticism made popular by the later *BLACKWOOD'S EDINBURGH REVIEW* was an inheritance from the *Monthly*

Review. It remains a crucial source of information for those who study the 18th century.

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MOONSTONE, THE WILKIE COLLINS (1868) Wilkie COLLINS is best known for his works *The Woman in White* (1860) and *The Moonstone*, both of which reflected aspects of Collins's own experience. By the time *The Moonstone* appeared serially between January and August 1868, in the periodical *ALL THE YEAR ROUND*, Collins had become a regular user of laudanum and had begun experimenting with opium. The use of drugs by one character in *The Moonstone* was one of several components that captured readers' imagination, along with murder, theft of an incredibly expensive jewel, suicide, a love affair, the exoticism of East Indian priests, superstition, an admirable detective, and even humor. Collins made an enormous contribution to DETECTIVE FICTION with the novel.

One of the first English fiction writers to use a detective as a main character, Collins focused his novel on the moonstone, an incredible diamond stolen from a Hindu holy place by British colonel John Herncastle, with a murder involved. Narrated by a number of witnesses, the story follows the fate of the gem and those who would possess it. The numerous references to Daniel DEFOE'S *ROBINSON CRUSOE* in the first chapters prepare readers for an adventure tale, but what follows is nothing like the stranded Crusoe's tale of survival. The good-natured narrator Mr. Betteredge constantly seeks wisdom from the novel, feeling a kinship with another man treading a threatening and strange path, totally unfamiliar to him.

Mr. Betteredge, a servant in the Verinder family, highlights the challenges of telling a good story straight through, without diversion, as if Collins himself were remarking on the challenges to writing. According to the account, when the colonel bequeaths the moonstone to Rachel Verinder, his niece, Franklin Blake, his nephew, travels with it to Yorkshire, planning a presentation for Rachel's 18th

birthday. Blake tells Betteredge that he believes the colonel had sent the diamond on purpose to curse the Verinder household, where his sister had refused to see him in the past. As might be predicted, the stone disappears before it can reach its destination. The first investigator on the scene is dull-witted enough to provide sharp contrast to the clever but sad Sergeant Cuff, brought into the case from London. Investigators suspect three Hindus sighted in the locale, their presence allowing Collins to emphasize the exotic and to play on reader prejudices regarding the mysterious Orient and its inhabitants. Those prejudices had been earlier revealed, hidden in Betteredge's claim that "Now I am not a sour old man. I am generally all for amusement, and the last person in the world to distrust another person because he happens to be a few shades darker than myself."

Betteredge continues the humor foreshadowed by his name when he asks the reader, regarding the possibility that the family might be the focus of a vendetta by East Indians, "Who ever heard the like of it—in the nineteenth century, mind; in an age of progress, and in a country which rejoices in the blessings of the British constitution?" Also suspected are Rachel and her servant, Rosanna Spearman, a former thief who eventually commits suicide. During Blake's visit, he meets another houseguest named Godfrey Ablewhite, a verse-writing philanthropist to whom Rachel becomes engaged. Betteredge describes him as, "a barrister by profession; a ladies' man by temperament; and a Good Samaritan by choice. Female benevolence and female destitution could do nothing without him. Maternal societies for confining poor women; Magdalen societies for rescuing poor women; strong-minded societies for putting poor women into poor men's places, and leaving the men to shift for themselves—he was vice-president, manager, referee to them all."

Although Cuff has done his best, Franklin Blake must assume the investigation in order to make progress on the case. In a twist suggesting Collins's self-consciousness regarding his drug usage, Blake, an opium user, discovers through a local doctor assistant, Ezra Jennings that he himself had absconded with the jewel while under the influence of opium. That lead

proves a red herring, and Cuff returns to the scene, establishing that Ablewhite is the actual thief. However, he never makes an arrest, as Ablewhite receives his just dessert, killed by a group of Hindus who reclaim the moonstone.

Collins's book enjoyed a wild popularity and established a trend in detective stories, influencing works to follow. His good friend Charles DICKENS wrote *The Mystery of Edwin Drood* (1870), left uncompleted at his death, adopting Collins's method and including gruesome opium dreams and an investigator of murder. *The Moonstone* remains available in print and electronic form.

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MOORE, GEORGE (1852–1933) George Moore was born at Ballyglass in Mayo, Ireland, son of a member of Parliament. His father also operated a racing stable and owned several estates on which he owed debts. Young George took no interest in his father's pursuits. He attended a Jesuit school at Oscott College in Birmingham but completed his rebellion against his parents' social and religious values, later spending a decade in Paris pursuing his artistic passions, painting and writing. Seven years there convinced him of the value of the erotic poets, and his first two publications were collections of poetry, *Flowers of Passion* (1878) and *Pagan Poems* (1881). By 1880, he had returned to Great Britain, taking up residence in London, where he continued his publishing career determined to follow French literary styles. Like his contemporary Henry JAMES, he represented a foreign force within the English tradition, under the control of theory rather than innate passion. Releasing additional poetry, drama, and essays, Moore published novels written in the REALISM mode, reflecting the influence of the French writer Émile Zola. Zola's support of the scientific theory that

humans were motivated by base needs, such as survival and sexual reproduction, provided a foundation for Moore's own support. His first novel, *A Modern Lover* (1883), shocked his readers with its explicit story of a painter who used and disposed of three women, all from different social classes; the book was banned by circulating libraries. It also reflected Moore's lack of skills in the use of English; his abbreviated and reluctant academic career, combined with a life dominated by Irish and French, resulted in a shoddy awkwardness.

A Mummer's Wife (1885) showed improvement in basic mechanics and usage, but revolted readers with its overabundance of physiological description of his setting of Hanley, one of England's least attractive towns. The descent of his alcoholic protagonist into depression and death found little appeal with his audience. Its cheap, single-volume production, where a smart three-volume issue was still the norm, caused it also to be eschewed by libraries, although, ironically, Moore's move set a precedent, and by the 1890s the expensive multivolume novel had all but disappeared. *A Drama on Muslim* (1886) dealt explicitly with female sexual frustrations, taking its place among a group known as "problem novels," usually focused on women and their new roles in an era that saw a decrease in rigid morality and a new legal and economic status due to legal rulings that included Married Women's Property Act of 1882 and the Reform Bill of 1884. The novels of writers such as George ELIOT had served as precursors to plots missing the innocent female requiring male protection and reaching a goal of marriage in the book's final chapters.

Moore followed with *A Mere Accident* (1887) and *Spring Days* (1888), and in 1888 published a memoir, *Confessions of a Young Man*, which showcased his improved writing skills. Additional novels included *Mike Fletcher* (1889) and *Vain Fortune* (1891). But it was his 1894 novel *ESTHER WATERS* that would gain him fame. He had by that time rejected Zola's harsh realism to write a more sympathetic novel about a young, illiterate, crude servant girl who suffers the same indignity as Thomas HARDY's Tess d'Urberville, but engages in none of that character's histrionics and certainly does not stoop to the murder of her seducer.

According to Lionel Stevenson, Moore found Hardy's treatment of the subject ridiculous and illogical, and his protagonist found meaning in the love for her child, eventually married her seducer in preference to a more traditional suitor, and then supported him as his wife. Circulating libraries at last accepted a Moore novel, despite its casual treatment of sex, and he felt that his work had much to do with the prosecution of those operating the types of "baby farms" that his novel featured.

Moore later became a modern art critic, writing for *The Speaker* and publishing a book on the topic, *Modern Painting* (1893). Opposing the Boer War, in 1899 he returned to Ireland, where he converted to Protestantism and helped promote the Irish cultural revival. He invested much energy in developing the Irish National Theater, and later based three volumes of memoirs on his experiences, *Ave* (1911), *Salve* (1912), and *Vale* (1914), later collected as *Hail and Farewell*. In addition, he published the short story collections *Celibates* (1895) and *The Untilled Field* (1903) with the novel *EVELYN INNES* (1898) and a sequel, *Sister Theresa* (1901), not quite as well received as *Evelyn Innes*. He also published another book about art, *Reminiscences of the Impressionist Painters* (1906). Returning to London, Moore would remain there, becoming a valued literary figure. He produced a religious novel, *The Brook Kerith* (1916), additional short stories, dramas and essays, and the novels *Heloise and Abelard* (1921) and *Aphrodite in Aulis* (1930).

Most critics agree that Moore retains most importance as a phenomenon, rather than as a strong literary writer. His attitudes served the development of the novel well, as he helped destroy what Stevenson terms the "bourgeois monopoly" in the novel. Not widely read in later centuries, his books are studied as representative of a social movement in fiction.

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MORGAN, LADY SYDNEY See OWENSON, SYDNEY, LADY MORGAN.

MORIER, JAMES JUSTINIAN (1780–1849)

Born one of seven children of the Swiss-born consul general of the Levant Company in Smyrna and his Dutch wife, James Morier would apply his knowledge of foreign countries to his later fiction. After serving overseas for a time, Isaac Morier moved his wife, Clara, and their children to England. Later concerned that his partner in Smyrna was cheating him, he returned to his business, leaving the family behind until the newest baby could mature enough to travel. When the French Revolution prevented the family's travel to Smyrna, Isaac, a devoted father and husband, returned to England to reunite with his wife and children. James gained an education at Harrow, later working in his father's London office and gaining a reputation for his sense of humor and delight in classical and biblical history. He returned to Turkey to enter the diplomatic service in 1807, following his brothers Jack and David. His other brother, William, became an admiral, proving the family's belief in the importance of service to one's country.

After accompanying Sir Hartford Jones to Persia and then traveling in Egypt, James published *Journey Through Persia, Armenia and Asia Minor* (1812), followed by the more popular *Second Journey through Persia* (1818). In 1824, he traveled to Mexico to take part in negotiations on behalf of Britain. Retiring later that year, Morier captured the public's imagination when he turned to novel writing with *THE ADVENTURES OF HAJJI BABA OF ISPAHAN* (1824). Offering a PICARESQUE in the style of the French work *Gil Blas*, Morier used his experience to bring a REALISM to his work that made it the seminal English-language fiction about Persia. Only the poet Lord Byron had featured the exotic Near East in a manner accessible to the public. Morier's sequel, *The Adventures of Hajji Baba in England* (1828), proved less successful. Following his death, Morier was praised for his work by notables including William Makepeace THACKERAY.

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MORLEY, HENRY (1822–1894) Henry Morley was one of a group of editors writing and working during what some consider the golden age of English periodicals. His name is intimately linked with that of Charles DICKENS, as he edited and contributed to that author's journals, *HOUSEHOLD WORDS* and *ALL THE YEAR ROUND*. Although he had studied medicine at King's College in London and had a medical practice for a time, journalism excited Morley more than his profession. He would edit *The Examiner* and publish various works, including some important biographies, *Palissy the Potter* (1852), *Jerome Cardan* (1854), and *Cornelius Agrippa* (1856). He established a school in Manchester in 1848, publishing a volume of poetry titled *Sunrise in Italy* later that year. After moving the school to Liverpool, he continued with it for two additional years, publishing a series of papers, ironically titled "How to Make Home Unhealthy" in the *Journal of Public Health*. Those articles attracted the attention of Dickens.

A respected voice in journalism, Morley's approval of a newly created periodical, Richard Steele's *Tatler*, proved deserved. While the *Tatler* at first did not justify Morley's positive prediction, it eventually became one of the highest quality English periodicals ever produced, fulfilling Steele's prophecy that it would be widely read and discussed in coffeehouses. Morley also published in the *Review*, in the company of such notables as poet Alfred Tennyson and philosopher Matthew Arnold. In his later position at University College, London, as professor of English, Morley became known for his work in adult education and his contribution to the production of English literary classics in affordable volumes, Cassell's Library of English Literature (1875–81); Morley's Universal Library (1883–88), publishing 63 volumes; and Cassell's National Library (1886–90), which produced 214 volumes. He died having produced 11 of 20 planned volumes of a collection titled *English Writers*.

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MORRISON, ARTHUR (1863–1945) Arthur Morrison was a child of the London slums who by the late 19th century was regarded by his contemporaries as a pioneer of the new REALISM. Born in London, the son of a steamfitter, Morrison was so private a man that little biographical information survives beyond the name of his wife, Elizabeth Adelaide Thatcher (married in 1892), and that the couple had one son.

What is known about Arthur Morrison is that beyond his gritty, unsentimental portrayals of life and crime in London slums with his novel *A CHILD OF THE JAGO* (1896) and a collection of short stories, *Tales of the Mean Streets* (1894), he was second only to Arthur Conan DOYLE in his craft of DETECTIVE FICTION. Martin Hewitt, a detective modeled on Sherlock Holmes, is the subject of 18 short stories published in *The STRAND MAGAZINE* and *The Windsor Magazine*.

Although it is believed that the poverty and crime that surrounded Morrison as a child informed much of the rest of his life, it might have been that those early experiences enabled him to "take the detective story out of 221B Baker Street." *The Hole in the Wall* (1902), regarded by some as his best work, is the best example of this marriage of experience and detective story. Morrison's sole attempt to embed slum naturalism within a detective story can be found in the last adventure of a criminal that occasionally moonlights as a detective in *The Dorrington Deed-Box*.

After the turn of the century, Arthur Morrison wrote less and less as his interest in Oriental paintings developed into a passion. He eventually became a leading authority on the subject; the British Museum acquired his collection of Oriental paintings in 1913. Although he published only three works as the sole author after 1905, one of which was *The Painters of Japan* (1911), he was a fellow of the Royal Society of Literature in 1924 and a member of the council of that same body in 1935. Arthur Morrison died in December of 1945, just after his 75th birthday.

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MOTHS OUIDA (1880) OUIDA practices her typical effusive style in the 1880 novel *Moths*, so named for one character's pronouncement that the "fashionable," or high society, world damages a woman. Moths, half of which immolate themselves "in feverish frailty," and half of which "are corroding and consuming all that they touch," constitute that world. For a time, moths and their self-destructive acts also seem a metaphor for the naive and untouchable Vere Herbert, who sacrifices herself to rescue the honor of her foolish mother, Lady Dolly Vanderdecken. Her husband, the wealthy and unfaithful Russian Sergius Zouroff, proves himself insufferable, objectifying Vere and treating her with such lack of sympathy that after three years of marriage, "all her youth had been burnt up in her; all hope was as dead in her heart as if she were already old." In the predictable plot, Vere becomes enamored of the opera singer Corr  ze, rumored to have been based on a handsome young man named Mario who captured Ouida's own passions. Her love for him both liberates and imprisons her.

Vere endures untold agonies during her marriage, which is rumored as a failure among society types. Eager for gossip, they spread the false rumor that Vere has been unfaithful to Zouroff, and she disappears into exile. Zouroff challenges Corr  ze to a duel and shoots him through the throat, a desperate wound for a singer. The act had been foreshadowed by Zouroff's often-repeated phrase, "I will slit the throat of that nightingale." Corr  ze's wounding brings Vere out of hiding as she declares that she will be courageous and help care for him.

The book proves of interest to FORMALIST critics, who recognize many traditional symbols, such as the moon, cherries, and roses, representing women in general, and the lark's song, representing Corr  ze, a type of woman figure himself, with his female sensibilities and sympathies. Within Ouida's florid style lurks admirable

metaphors, such as when Vere ponders her imprisonment within marriage: "Never to escape from the world grew as wearisome and as terrible to Vere as the dust of the factory to the tired worker, as the roar of the city streets to the heart-sick temptress." Such comparisons illustrate Ouida's own naivete, as she believes the condition of a lovelorn woman comparable to the tortures suffered by members of the ill-used working class and prostitutes.

However, in a later scene noted by FEMINIST CRITICS, the comparison tries to prove itself as Vere seeks to "work" at her art of painting and despairs over the fact that her husband wants her just to hire someone to paint. She understands that "it is the only mission we have, to spend money," then the narrator explains, "It is a mission that most women think the highest and most blest on earth, but it did not satisfy Vere. She seemed to herself so useless, so stupidly, vapidly, frivolously useless; and her nature was one to want work, and noble work." In a later scene, she comments to Corr  ze that "a woman's courage" is to remain "mute" if struck by a man. In many feminist works, that silence is subverted into power by the heroine, but not in this novel. Ironically, Corr  ze becomes metaphorically a mute but ends his days devoted to his hard-won wife when he and Vere at last marry.

The moth persists as a crucial symbol throughout the novel. When Corr  ze gives Vere a necklace bearing a medallion of a moth and a star, Zouroff becomes incensed, demands the medallion, and crushes "the delicate workmanship and the exquisite jewels out of all shape and into glittering dust." Readers understand that Vere will not find an easy happiness. Zouroff annuls his marriage, based on testimony by his servants, and society rejects Vere, even though it knows of her innocence. In marriage to Corr  ze, she must live apart from society but welcomes "the gracious silence of the everlasting hills." The narrative makes clear those hills' decided superiority to the vacuous existence enjoyed by such individuals as Vere's mother, who "mourns" her daughter's absence, giving it equal weight to her regret over the "dreadful" conditions: "to have to wear one's hair flat, and the bonnets are not becoming . . . and the season is so stupid." The novel concludes with the line, "So the

moths eat the ermine; and the world kisses the leper on both cheeks." The popular novel was later dramatized, enjoying a solid run.

Ouida's effect on fiction proved profound. Writers including George Bernard Shaw, John Galsworthy, and D. H. Lawrence used her character prototypes. She remains a favorite in feminist literature courses, and her works are easy to locate.

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MR. MIDSHIPMAN EASY CAPTAIN FREDERICK MARRYAT (1836) Captain Frederick MARRYAT'S *Mr. Midshipman Easy* proved extremely popular. Informed by Marryat's own naval experience, all his work allowed a gifted writer the opportunity to shape realistic adventure tales in which he expressed himself in a vigorous style undergirded by slapstick comedy. Like all Marryat's heroes, the protagonist Mr. Midshipman Easy, named Jack Easy, is a mischievous, willing, and brave practical joker, able to take a joke as well as administer one. Raised by a father who deals in rigid democratic notions that rarely prove demonstrable in real life, Jack must learn through multiple adventures at sea that most of his father's beliefs are absurd. A spoiled boy, he experiences his first dose of reality at the hands of a stern schoolmaster, Mr. Bonnycastle. Marryat exercises a wry wit in the scene when Bonnycastle explains to Jack's physician that he has "no opinion of flogging, and therefore I do not resort to it," only to later explain, "I can produce more effect by one caning than twenty floggings." He manages to teach his unruly pupil a small modicum of self-control. However, Jack finds ways to do whatever he desires, basing his actions on the ridiculous logic taught him by his father, who found Jack's "loquacity" pleasing. In one scene, when Jack attempts to convince the owner of a pond where he fishes that he is not trespassing, he explains, "the world and its contents are made for all." As the gentleman asks how he then accounts for some individuals having more material goods than others,

Jack explains that, according to his father, that "only proves that the strongest will take advantage of the weak, which is very natural." The gentleman bids Jack thank his father for making an important point, as he and his two companions, being stronger than Jack, may take Jack's fish and his rod and throw him into the pond. While Jack's interest in fair play remains focused on himself in such early scenes, he eventually broadens his views, developing true-life skills that replace his useless rhetorical skills.

Marryat's female characters generally remain flat and, in the case of Jack's mother, Mrs. Easy, easily manipulated. Marryat often included romance in his adventures, but only to attract a certain readership. Love relationships provided seldom more than a backdrop for more masculine pursuits. In this novel, the hero faces shipwreck and mutiny on the vessel *Harpy*, at times with the aid of only a "wily negro," an "excellent" slave named Mesty, an aristocrat in his own Ashantee homeland who refers to Jack as "Massa Easy." Mesty's characterization must be understood in the context of Marryat's era, providing interest for NEW HISTORICIST CRITICS and colonial critics interested in racism and the closely related ideology of IMPERIALISM.

Mesty offers Jack comfort when some of the sailors die due to Jack's "example of disobedience," having abandoned the ship to an island. Jack warns them not to try to swim back to the ship in shark-infested waters, but they believe he exercises his normal predilection for practical jokes. In a scene typical of Marryat's attention to gruesome detail, reflecting his debt to Tobias SMOLLETT, Jack looks up in time "to see the coxswain raise himself with a loud yell out of the sea, and then disappear in a vortex, which was crimsoned with his blood," a shark having attacked him. Jack never forgets the horror of the scene, sobering thoughts that help him mature into a strong leader. When he later becomes involved in a foolish duel with the purser's steward, he understands that he has demeaned himself and promises Captain Wilson to learn from the experience and never commit the "mad pranks" that make the captain anxious.

Jack conducts himself well in the face of later danger, and the novel concludes on a happy note. The narrator tells readers, "Our hero, who was now of age,

invited all within twenty miles of home to balls and dinners; became a great favourite, kept a pack of hounds, rode with the foremost, received a deputation to stand for the county in the Conservative interest, was elected without much expense, which was very wonderful, and took his seat in Parliament," becoming an excellent husband for his sweetheart, Agnes, eventually fathering three boys and a girl. A satisfying conclusion to a thrilling adventure tale is one aspect that continues to attract readers to Marryat's works, which are readily available in print.

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MRS. ARMYTAGE, OR FEMALE DOMINATION CATHERINE GRACE GORE (1836)

Despite criticism of Catherine Grace GORE's work by notables such as William Makepeace THACKERAY, it proved highly popular in its day and included some novels decided superior to others. One of her best works, *Mrs. Armytage, or, Female Domination*, excels in its characterization. Always a strong point for Gore, her female protagonists exhibited independence and spirit, and Mrs. Armytage, the Lady of Holywell, provides a clear example. However, her independent mind also proves a closed one, leading to conflict with her son and daughter and great personal loss. Described early on as pretending to encourage her daughter, Sophia, and son, Arthur, in "freedom of thought and action," in truth she exercised over them "the utmost rigour or petty despotism." This personality flaw leads to her alienating her children when Arthur decides to marry Marian Baltimore, a commoner his mother feels is undeserving of her son. As the only daughter of "a wealthy, high-principled, high-tempered English squire," she is judgmental and contrary, all the while preserving a reserved demeanor. Ungovernable as the young Caroline Maudsley, she defied her own father's wish for her to marry a distant relative, Sir John Maudsley, choosing instead Arthur Armytage, far more attractive but far less suitable. With little wealth, his subservient nature mostly recommended him, and he died at age 28, leaving Caroline Armytage to raise her

children alone as a young widow. Now mature and understanding of the importance of decisions, she has forgotten the value of love and insists on making a desirable match for her children.

Cold and dignified, Mrs. Armytage stands in contrast to her neighbor, the earl of Rotherham, an aristocrat blessed with a good nature shared by his family. His daughter Laura becomes good friends to Sophy, and Lady and Lord Rotherham hope that Arthur would one day marry her. However, his mother felt Laura not on a par with Arthur, a sentiment she regretted when she discovered his attraction to the commoner Marian. They marry despite her protests and have a baby, as Arthur contracts a number of debts from which his mother must help release him. Arthur struggles with his feelings of gratitude. Due to his mother's temper, he "dared not exhibit half so warmly as he could have wished the tenderness of a son." Exposure to her mother's continued disagreeable demands affects Sophy's constitution, and she begins to grow weak. When Arthur becomes alarmed over her condition, Mrs. Armytage insists it is only due to the weather. He would like to remove the despondent Sophy from Holywell but at his income cannot afford it. The plot includes many additional characters, many enjoying the high social positions that abound in SILVER-FORK FICTION.

Predictably, Sophy suffers acute disappointment in life due to her mother, becomes an invalid, and dies. This, among other circumstances, moves Mrs. Armytage to repent and recognize the goodness in her son and daughter-in-law in time to enjoy a position in their home with her grandchild. Arthur undergoes a transformation of sorts, gaining strength following Sophy's death to confront his mother, releasing his emotions in a manner that would have proved impossible a short time before. The novel ends on a note of justice for Mrs. Armytage, who suffers loss due to her actions. However, her family is restored to her, supporting her position as a dictatorial, but not hateful, woman.

Highly DIDACTIC, but entertaining and offering a magnificent characterization of its protagonist, *Mrs. Armytage* reveals its debt to Jane AUSTEN's DOMESTIC REALISM in its detailed rendering of a family's everyday life. Its sober tone, however, owes nothing to Austen's often wickedly

ironic presentations. A fine representation of the matters of the wealthy, Gore's novel depicts the leveling power of grief and loss, resulting from a powerful woman whose world proves of interest to FEMINIST CRITICS.

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MULOCK (CRAIK), DINAH (1826–1887)

Dinah Mulock was born near Stoke-on-Trent. Her father, Thomas, hailed from Irish gentry and was a Liverpool merchant before becoming an evangelical preacher who once tried to “convert” Lord Byron, according to the poet's own report. He married Dinah Mellard in 1825, and Dinah's birth a year later was followed by that of two brothers. Thomas became more insistent in his evangelicalism and was committed to a mental institution briefly when Dinah was six. The family later moved to Newcastle, where her mother taught school, aided by Dinah as a young woman. Mulock later wrote of her childhood as a happy and independent one, with her two parents too busy to devote much time to overseeing their children. She enjoyed an education at a school near home, Brampton House Academy, and enjoyed reading books, particularly Daniel DEFOE's *ROBINSON CRUSOE* (1719). During a long spell of illness she became a voracious reader, consuming works by Jane AUSTEN, Charles DICKENS, Edward BULWER-LYTTON, and Sir Walter SCOTT, among others. The elder Dinah inherited money following her mother's death, and in 1839 the family moved to London, where the younger Dinah was allowed to study languages. As her father wrote religious pamphlets, she met several writers and began to hope for a writing career. Her mother fell ill, and Mulock began to care for her family at age 16. Following her mother's death three years later, Thomas completely deserted his family, leaving Mulock to arrange for some means of support, as she would not receive a trust fund left by her mother until she became 21. Her youngest brother, Ben, at age 16 was capable of working, and the siblings had various aunts and uncles they could depend on for some support. Mulock turned to writing and publishing children's stories, then novels, as writing proved

one career, she would later comment in her famous essay “A Woman's Thoughts About Women,” where women could better men.

Following the tragedy of her brother Tom's death in 1847, Mulock published *The Ogilvies* (1849), followed quickly by *Olive* (1850), and dedicated her 1852 work, *The Head of the Family*, to Elizabeth Barrett BROWNING. In 1850, Ben departed for Australia, and Mulock shared lodgings with Frances Martin, who later helped found a school for the blind. The two women were mentioned by novelist Elizabeth GASKELL as “two handsome girls, [. . .] writing books, and going about society in the most independent manner.” Elaine Showalter tells of her plea to the publisher of her first three novels for additional pay above and beyond the original sale of her copyrights, as *The Head of the Family* went into its sixth printing. In 1856 she changed to a new publisher, Hurst & Blackett, to produce her most popular work, *JOHN HALIFAX, GENTLEMAN* (1857), for which she received more generous pay. She was one of the few women who learned to demand firmly more pay for her work, and her businesslike demeanor supposedly caused her publisher to “pale.”

In 1865, Mulock married George Lillie Craik, a partner at Macmillan's, and was able to cease worrying about her contracts. She published her personal-favorite novel in 1859, *A Life for a Life*, formatted as a dual narrative in which the narrators question gender roles. She continued her fruitful career with *Christian's Mistake* (1865), *The Woman's Kingdom* (1869), and *Young Mrs. Jardine* (1879), as well as with several volumes of poetry and various essays. She supported her father in his later years, as he was arrested on more than one occasion. Craik even purchased one of Thomas Mulock's manuscripts, although he never intended for Macmillan's to publish it. Mulock doted on her daughter, Dorothy, and was helping prepare for her wedding when she died suddenly from heart failure. Her life was celebrated with a memorial in Tewkesbury Abbey.

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MYSTERIES OF UDOLPHO, THE ANN RADCLIFFE (1794) In her fourth novel, Ann RADCLIFFE explores the machinery of the GOTHIC NOVEL but reveals the mysteries referenced in her most popular work's title. Its popularity validated her publisher's interest in the work, which had gained an unprecedented support by the established London publisher G. G. and J. Robinson. Previously all Gothics, including Horace Walpole's *The Castle of Otranto* (1764) and Charlotte SMITH's *Emmeline* (1788), had been issued by circulating publishers. Radcliffe's *Mysteries* earned an unheard-of copyright payment of £500.

As do many Gothics, Radcliffe's novel introduces a damsel in peril, Emily St. Aubert of Gascon, who feels her life threatened, as she remains captive in the 16th-century Italian Castle Udolpho in the Apennines. However, Radcliffe departs from the typical in allowing readers to enter Emily's mind through third-person narration, allowing readers a glimpse into her perceptions of illusion and reality missing from previous first-person-narration epistolary novels. The distinction between the real and the imagined also separate Radcliffe's plot from that of the more traditional writings of Walpole, whose use of unabashed mysticism drew criticism. Radcliffe positions her Gothic in the time period acknowledged as a transition between the superstitions that grew from the feudal tyrannical order and those of the more modern era preceding the 18th-century Enlightenment. Her characters reflect those differences, with some representing a Machiavellian sense of design and religious superstition and others representing a new order of sensibility.

The setting provides the traditional trappings of mysterious noises, gloomy recesses, hidden passages, and ancient mythology, causing conflict for the orphaned protagonist. However, Emily's virtue eventually leads to her escape, unharmed and still innocent, in the company of two sympathetic castle servants. Despite Emily's despair, she escapes the control of her guardian aunt, Madame Cheron, and her wicked stepuncle, Montoni, who separate her from her true love, Chevalier de Valancourt, a man of whose moderate means her aunt does not approve. She retains control of her emotions to outwit Montoni, whose evil ways kill her aunt, allowing him to develop designs on

Emily. She must suppress her imagination to control the horror that threatens to overcome her senses during her hours alone in the moldering darkness of the castle and seeks to avoid the unwanted attentions of Count Morano. She reunites with Valancourt following further adventures in France and understands the superiority of her rational nature over that of high emotion. The novel concludes with the capture and punishment of Montoni, who has begun to wreak havoc in the countryside.

Radcliffe is careful to offer rational explanations for mysterious phenomena, not depending upon coincidence and magic for her plot developments. Emily becomes a rounded character, maturing both emotionally and intellectually, not losing her virtue. She learns to trust her intellect over her imagination and to accept evil as the result of corrupted human nature, not supernatural sources. FEMINIST CRITICS and NEW HISTORICIST CRITICS find this novel of interest in its divergence from the Gothic demand that readers simply accept its mystical aspects and from the stereotype of hysterical helpless women who depend on BYRONIC HEROES for rescue. The novel enormously affected later writers, including Sir Walter SCOTT, the romantic poets, Jane AUSTEN, William Makepeace THACKERAY, Charles DICKENS, and Wilkie COLLINS. Still appealing and continuously in print since its original publication, *The Mysteries of Udolpho* has proved one of the most enduring representatives of the Gothic genre.

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MYSTERY OF EDWIN DROOD, THE CHARLES DICKENS (1870) Charles DICKENS's final novel, *The Mystery of Edwin Drood*, was left unfinished at his death, sparking much controversy over how the plot might have reached resolution. Six of the

planned 12 monthly installments reached publication, enough to reveal that Dickens had planned a much more action-centered story than in his other novels, suitable to the mystery genre made popular by his contemporaries, including his friend Wilkie COLLINS. The setting of Cloisterham resembles that of a GOTHIC NOVEL, with its focus on a graveyard and supported by what most critics label a dark tone. That darkness continues in the characterization of John Jasper, known publicly as a choirmaster but leading a secret life as an opium addict. The title character is Jasper's nephew, and the mystery alluded to in the title is Edwin's disappearance.

Additional characters include Rosa Bud, whose symbolic name confirms her innocence and naiveté, betrothed to Edwin as a girl but no longer in love with him. The couple end their engagement, and then Edwin goes missing on Christmas Eve following a symbolic thunderstorm that foreshadows great conflict. Part of that conflict is Jasper's openly lustful pursuit of Rosa. Other characters, barely developed, include twin orphans named Neville and Helena Landless who have moved to Cloisterham to live with Mr. Crisparkle, and

Dick Datchery, an investigator arrived to determine Edwin's fate. Other characters represent traditional Dickensian themes, such as Honeythunder, a philanthropist obviously intended to be revealed as a hypocrite, and Mr. Sapsea, a civil servant who does anything but serve.

Jane Smiley notes that the Gothic label often applied to the story does not bear up under scrutiny—the dead in the cemetery enjoy a peaceful and unaroused rest, while Jasper represents the chaos normally attributed to mystical causes in the Gothic genre. She finds value more in the novel's representation of Dickens's eternal investigation in fiction of gender relationships that reflects his own lifelong pursuit of a happy relationship with a woman.

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NEW ATALANTIS, THE MARY DELARIVIÈRE MANLEY (1709)

When Mary Delarivière MANLEY published her *ROMAN À CLEF* that bore the complete title *Secret Memoirs and Manners of Several Persons of Quality, of Both Sexes. From The New Atalantis, an Island in the Mediterranean. Written Originally in Italian*, it immediately sparked a public furor. The Whig-powerful peers and politicians suppressed it from publication during England's Stuart reign. A devoted Tory, Manley intended to unmask machinations at court that directly affected English citizens. She opened her piece with a reference to a well-known work by the Roman writer Juvenal, a misogynistic *SATIRE* titled "On Women." It included two sisters named Astrea (Justice) and Charity who abandoned earth. In Manley's work, Astrea returns to earth and meets her mother, Virtue, tours the island of Atalantis guided by Lady Intelligence, and unveils various corruptive influences in order to later teach her future student, prince of the moon, about the ways of man. The material was actually used by various court forces to strengthen charges of abuse of power. One Arthur Maynwaring served as secretary to Sarah, duchess of Marlborough, and he urged her to glean the story to use against Queen Anne. Sarah and other Whig loyalists feared a loss of influence with the queen, due to interference by the newly arrived Tory Abigail Masham and her brother-in-law Robert Harley. Manley took aim at the duke and duchess of Marlborough, insulting the duchess by

exposing her to public scrutiny. She considered Manley's work slanderous and had Manley and her printer arrested in October 1709, nine days following the publication of the second volume of *New Atalantis*. The charges against the book were later dismissed, and it avoided the charge of *scandalum magnatum*, as did other pieces of political propaganda, because it used fictional names and published the key to the true identities of its characters separately.

Themes in Manley's book included polygamy and, of interest to FEMINIST CRITICS, the independence granted to women by money. However, the women Louisa and Zara meet tragic ends in an attempt to satisfy both material and sexual needs. Literary critics suggest that Manley may be drawing on her own experiences of exploitation in a male-dominated profession in which men promising to act as her advocate instead caused her to suffer abuse and abandonment. She suggests through her narrative that Anne herself could benefit from Manley's cautionary tale, in light of the politicians and favorites constantly vying for her favors. History reveals her likely court informants for the basis of her plot as Barbara Villiers, duchess of Cleveland and Charles II's mistress, and John Manley, the husband she left in 1694, both irrevocably alienated from her later in life.

Manley's loyalty to the reactionary politics of the Tory Party often caused conflict with her ideology regarding independence for those women who wished to seek a career, especially in writing, and her obvious

recognition of their oppression by a patriarchal society. Still, as noted by critic Ros Ballaster, her “peculiar brand of proto-feminism, despite the obscurity of some of her references to contemporary political history, seems remarkably ‘modern.’” This important work remains readily available in print and electronic form.

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NEWCOMES, THE: MEMOIRS OF A MOST RESPECTABLE FAMILY WILLIAM MAKEPEACE THACKERAY (1855) William Makepeace THACKERAY issued in 24 installments what would become his most popular novel, first published between October 1853 and August 1855. In *The Newcomes*, Thackeray offered an uncomplimentary view of Victorian ideas of respectable marriages; hence, the meaningful subtitle for the novel. While not so pointedly critical of arranged unions as later novels, such as those by George MEREDITH, would be, Thackeray nevertheless gives readers pause as they consider the sometimes-tragic outcomes resulting from society’s harsh treatment of those short of money and pedigree, attacking CLASS STRUCTURE.

The novel opens with a fable of sorts that challenges readers to compare human existence to that of creatures common to cautionary tales, such as those presented by Aesop. Narrated by Arthur Pendennis, the “Overture” features an owl, ox, fox, frog, lambkin, wolf, crow, and donkey, all symbolizing villainies of human nature: “The fox is a flatterer; the frog is an emblem of impotence and envy; the wolf in sheep’s clothing, a bloodthirsty hypocrite, wearing the garb of innocence; the ass in the lion’s skin, a quack trying to terrify, by assuming the appearance of a forest monarch . . . the ox, a stupid commonplace; the only innocent being in the writer’s (stolen) apologue is a fool—the idiotic lamb, who does not know his own mother!”

Thackeray’s fable does double duty, attacking literary critics as well as human nature, and readers understand that the humor in the tale disguises sobering lessons. When the novel’s plot opens with the lament that “there was once a time when the sun used to shine brighter than it appears to do in this later half of the nineteenth century; when the zest of life was certainly keener,” they also understand that the author intends to find their era wanting.

Colonel Thomas Newcome represents all honorable gentlemen who come by their modest family fortunes honestly and who possess the best intentions for their children. They are also vulnerable, targets for certain members of their culture with a tendency to take advantage of the innocent. The colonel’s son Clive, the novel’s protagonist, loves Ethel, a cousin whose father is the well-placed wealthy banker, Sir Brian Newcome. However, as indicated by the young lovers’ surnames, they are new to what becomes a game of high-society romance, and they soon find that love does not suffice for a match. Many family members illogically oppose the union, led by Ethel’s egoistic brother, Barnes, and her narrow-minded grandmother, the matriarch Countess of Kew. While her love is strong, her constitution at that point is not, and Ethel capitulates to the family’s demand for a “good” marriage, engaging herself first to another cousin, Lord Kew, and then to the repulsive and cowardly Lord Farintosh. Before a marriage can occur, Ethel’s sense and strong character succeed in her canceling a union. Unfortunately, in his grief over losing Ethel, Clive has allowed himself to be manipulated into an unfortunate, but culturally approved, union with Rosey Mackenzie, the vacuous daughter of the greedy widow Mackenzie, who dominates not only her daughter but all in her immediate circle. Her lust for the suffering and humiliation of others becomes frightfully clear when the colonel appears to lose the family fortune. She drives him into his grave with her infliction of guilt. His melodramatic death scene greatly appealed to Thackeray’s contemporary readers, who saw it as honor bested by false pride. Thackeray chooses not to conclude his novel on such a sad note, and Clive’s fortunes gain miraculous restoration through the convenient discovery of a will. Rosey subsequently dies, in another plot twist of con-

venience, but one that proves satisfactory to readers still mourning the colonel's demise. An independently wealthy widower, Clive is freed to pursue again his first love, Ethel.

Critics take issue with the second third of the novel, noting Thackeray's obvious attempts to achieve the number of issues desired by his publishers by inserting unnecessary scenes. They also site the characters of Mr. Honeyman, Lady Ann, and Mrs. Hobson Newsome as needlessly showcased, noting that the odious Barnes Newcome does not need further vilification to make Thackeray's point. According to M. R. Ridley, plot contrivances such as having the colonel pitted against Clive in a political race remain just that, contrivances that distract from Thackeray's "marriage market" theme. And modern readers may find the conclusion that depends on wealth to achieve its happy end somewhat disheartening. Still, the novel remains popular with readers. In 1996, the University of Michigan Press continued its plans to produce the first scholarly edition of all Thackeray's work by publishing *The Newcomes* in a new version. They touted its important position to FEMINIST CRITICS as representative of Thackeray's overall sensitivity to the Victorian woman's plight. Thackeray also used this novel to characterize his own abuses, including caning, as a young man in Britain's educational institutions. Like many novelists, he viewed fiction as a vehicle for social change. *The Newcomes* remains readily accessible in print and electronic versions.

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NEW CRITICISM See FORMALISM.

NEWGATE FICTION The label "Newgate fiction" applied to novels mainly of the 1830s depicting low-life characters and settings distinguished by a focus on crime. The authors Edward BULWER-LYTTON and William Harrison AINSWORTH wrote the majority of

Newgate fiction. The name for the subgenre grew from the fact that most of the crime stories found basis in real crimes, highlighted in the prison publication *The Newgate Calendar*. Critics of Newgate fiction claimed the authors presented their protagonists in too positive a light, turning them into sympathetic figures. The title character in Bulwer-Lytton's *Paul Clifford* (1830) is softened as a victim of society, while the title character of *EUGENE ARAM* (1832) has a fully developed conscience. Ainsworth's *ROOKWOOD* (1834) and *Jack Sheppard* (1839) fashioned charismatic criminals. In its September 1845 edition, *BLACKWOOD'S EDINBURGH MAGAZINE* declared that such novels "deviate . . . from the standard of real excellence" by showing "low and humble life" to be just as "sophisticated . . . as elevated and fashionable." Newgate fiction receives credit for creating notable reactions from writers such as William Makepeace THACKERAY and Charles DICKENS. In his 1841 introduction to *OLIVER TWIST*, Dickens emphasized his new form of novel by remarking he had read about many "seductive" thieves, "bold," "fortunate," and "fit companions for the bravest. But I had never met with the miserable reality," which he then proceeds to depict in graphic, for his era, imagery. Thackeray, however, charged even Dickens with making his scoundrels too sentimental, accusing parts of *Oliver Twist* of "something a great deal worse than bad taste" in its making the public familiar with crime. The passing of the Newgate novel ushered in a new type of low-level novel focused on introducing the reading public to social problems resulting from poverty. Dickens would participate, as would Charles KINGSLEY in *YEAST: A PROBLEM* (1848) and Benjamin DISRAELI in *SYBIL, OR THE TWO NATIONS* (1845). All revealed the deplorable conditions in which large segments of society had to exist.

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NEW GRUB STREET GEORGE GISSING (1891) George GISSING's tendency to see life as castastrophe is apparent in his most popular and critically acclaimed novel, *New Grub Street*. Gissing's personal experience, marked by brief imprisonment,

two disastrous marriages, and a lifelong struggle to embody the ideals he projected onto the writing life, are mirrored in the partially autobiographical figure of Edwin Reardon, his novel's protagonist. Reardon's belief in writing as an art contrasts with that of other characters, including his nemesis and antagonist, Jasper Milvain, a journalist whose ambition and greed cause him to view writing and publication as simple business. Milvain considers audience and market and shapes a product to match those considerations, representing the "new" approach to literature. The gentle but hopeless Reardon stands for what he views as literary tradition, considering writing an artistic endeavor based on inspiration. Gissing's title came from the actual Grub Street, which, Gissing explained in a letter to his friend Eduard Bertz, had existed in London 150 years prior to his writing the novel. English essayist Alexander Pope and others of his era utilized the name to represent "wretched-authordom." In his contrast between Reardon and Milvain, Gissing suggested a larger contrast between modern society and that of an older, simpler, and perhaps more idealistic age. However, critic Bernard Borgonzi explains that Gissing, like others, exaggerated the purity of literary pursuits; Daniel DEFOE had written more than a century earlier of writing as a "very considerable branch of English commerce."

While Gissing finds the state of writing deplorable, he does not preach reform for this or any other social ill. Consistent with the seemingly fatalistic attitude that prevented his taking advantage of offers of aid throughout his career, he simply accepted societal ills as immutable forces not to be challenged. He views Reardon, Milvain, Reardon's wife, Amy, and other characters, including Alfred Yule and his daughter Marian, with nonjudgmental irony. Milvain must support his sisters, Maud and Dora, and his idea that they write children's stories, rather than work as governesses, is both logical and consistent with society's demands. Marian's ghostwriting for her father emphasizes the impurity of his endeavors, but the reader retains sympathy for Marian, who is inhumanly pressured by Yule to use her legacy to peg on his scheme to support a periodical he wants to edit. While Rear-

don and his friend Biffen, who blends realism with idealism by selling popular journal pieces and teaching fiction writing while working on his own great novel, could become pitiful characters, Gissing respects them both, emphasizing the mechanical approach most writers had to assume toward their work. Publishers demanded three-volume works, due to their commercial superiority to single- or two-volume forms, a truth in 19th-century England. He also tempers Reardon's rejection of writing as commodity with his weakness and the doubts he harbors, which no true idealist would. Reardon admits to a certain relativity in life and echoes Gissing's idea that labels such as "good" and "bad" are fallacies. While Reardon accepts that he will never achieve greatness, he continues to work toward a modicum of success. That may have also been Gissing's hope.

While his characterizations and sense of place are often compared with those of Charles DICKENS, Gissing remained a second-tier writer. Thus, he knew well the character of Reardon and injects no bitterness into the rendition of his protagonist's death, or the fact that his widow, Amy, marries Milvain following the journalist's publication of a complimentary article regarding Reardon's writing. When Gissing has Mr. Whelpdale tell Reardon, "I've been reading your new book. Uncommonly good things in it here and there—uncommonly good," he allows Reardon the intelligence to understand both the speaker and his comment. He writes "Whelpdale had the weakness of being unable to tell a disagreeable truth, and a tendency to flattery which had always made Reardon rather uncomfortable." The remarks irritate Reardon, who easily recognizes insincerity. Even when Reardon later confronts Milvain for his role in Reardon's failure, it is without true bitterness: "Your old way of talk isn't much to my taste, Milvain. It has cost me too much." He goes on to explain to the surprised Milvain that he has always "glorified success" in a public manner, not to Reardon alone, but always in the presence of others as well, stressing it "as the one end a man ought to keep in view." Reardon claims, "It's very much owing to you that I am deserted, not that there's no hope of my ever succeeding." Milvain does not pity Reardon but rather feels compassion for a

man whose tone “revealed such profound misery.” Reardon does not blame Milvain for turning his own wife against him but rather assumes it is simply his “misfortune.”

To impress the reader on just how practical Milvain can be, Gissing writes a later scene in which Milvain and Marian mention the famous bankruptcy of the successful novelist Sir Walter SCOTT, who set about to pay his debts in a manner that Milvain explains would be “quite unbusinesslike” in that era. When Marian, who Milvain well knows is the true creative power behind her father, explains that she must use her legacy to support her parents, rather than give it to Milvain, he protests, asking whether she is “content to lead a simple, unambitious life [. . .] Or should you prefer your husband to be a man of some distinction?” Milvain’s brand of ambition precludes love and dedication to anything other than income, yet he hardly proves an evil character. When he and Amy conclude the novel in his comparison of Amy to Marian—“you are a perfect woman, and poor Marian was only a clever school-girl”—the reader understands that in Gissing’s view, the Milvains of the world will seek “the glorious privilege of being independent,” a privilege afforded only by wealth.

Gissing’s novel continues to attract readers who seek to understand better the author and his society. Bergonzi notes that Reardon is recognizable as the too sensitive and conscientious driven protagonist of 20th-century novels, but with an important difference. As part of a “social context,” Reardon seeks an independence from his types; he is destined to fail, lacking the strength to reach that freedom. Readers may admire both Reardon and Milvain, realizing that Gissing had to reconcile Reardon with his fate by allowing him to die, and allow Milvain achievement of a victory that might prove hollow to others but is everything that Milvain desires.

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NEW HISTORICISM As indicated by its name, New Historicism became popular later than other forms of literary criticism. While practiced informally for quite some time, not until the late 1970s and early 1980 did the approach come into its own. New Historicists believe that in order to understand a work of literature, the reader must apply any knowledge regarding the author, that author’s culture, including social attitudes, historical events during the author’s era, and any additional information outside the work itself that relates to its traditional narrative elements, including theme, characters, plot, setting and point of view. It contrasts with old or traditional historicism, which believed only an accurate objective view of history can allow proper analysis of literature. New Historicism challenges that idea, holding that history is only one of many useful analysis tools. It considers that all aspects of human nature and activities are interrelated, and that literary analysis has prejudices. Acceptance of those ideas promotes a more complete understanding of a text.

The beginnings of New Historicism may be traced to the period 1979–80, during which several critics produced works projecting a similar concern that historical methods of analysis were in error. No amount of historical knowledge can lead a person to reproduce any era in exact accuracy. Stephen Greenblatt named the new approach in the introduction to a 1982 collection of essays discussing the Renaissance. His book, *Renaissance Self-Fashioning*, demonstrated how historical figures created their own realities, proving that “truth” in history is a paradox. At first believed to be subversive in its challenge to tradition and its revisionist nature, the approach later became accepted as one more tool of literary criticism. Its interests have been advanced by writers such as philosopher and historian Michel Foucault, who believed history to be composed of a complex set of discourses, or discussions, that people adopt to discuss themselves and their environment. That discussion depends on each group’s *episteme*, or unifying principle, determining how that

group regards reality. Each group establishes its own standards for morality, its own criteria for what actions and values are acceptable. No one discourse is superior to another, history being itself a narrative discourse. It can never be fully understood or proven. New Historicists applied his ideas to the act of “unlocking” a work of literature for meaning. All art, including the written word, is a product of a particular society. To understand art, one must investigate the author’s life, the rules for social behavior reflected by a text, and that text’s historical situation.

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NICHOLAS NICKLEBY CHARLES DICKENS (1839) In the third novel by Charles DICKENS, *Nicholas Nickleby*, readers for the first time glimpsed what would become the traditional Dickens novel, uniting several of the author’s private social concerns as themes and offering myriad characters representative of the cultural ills of his day. First serialized in 20 parts between April 1838 and October 1839, the novel focused attention on what Dickens believed to be the cause of much of the poverty and crime haunting British culture, the neglect of education for children. While not the novel’s total focus, much emphasis is on the “Yorkshire schools” that had proliferated in England, educational institutions where “inconvenient” children were deposited and often terribly abused. When the novel’s protagonist suffers the death of his father from grief over lost property, he turns to an uncle for aid for himself, his mother, and his younger sister, Kate. The prosperous and successful, greedy and heartless Ralph Nickleby is the greatest of the novel’s several villains, as his evil grows from jealousy over his dead

brother’s success in finding love and happiness with his family. Ralph will help his brother’s family only if Nicholas agrees to work in one of the hateful educational institutions representative of those Dickens hoped to expose for gross mistreatment of students.

Told in episodes, the plot lacks the unity granted by a strong central figure, as both Nicholas and Ralph are so stereotypically drawn as to be near-caricatures of good and evil. However, the characters Nicholas must deal with as he is forced to make important choices in life add depth to the novel. Unlike Dickens’s previous heroes, such as the orphaned boy in *OLIVER TWIST* (1838) who need only escape his surroundings to find success and happiness, Nicholas must learn to dwell in his world, choosing a vocation and finding maturity through the exercise of responsible action. When he rebels against the horrible Wackford Squeers, schoolmaster of Dotheboys Hall, Nicholas must accept the responsibility of his actions. By beating Squeers for his mistreatment of the half-wit boy Smike, Nicholas must become Smike’s caretaker. As it happens, they end up in the company of an acting troupe, led by the agreeable Vincent Crummles and later in London in the business of the Cheeryble brothers, who live up to the gaiety suggested by their surname. There he can oversee Kate’s treatment, and he eventually ends up thrashing another evil figure, Sir Mulberry Hawke, when he overhears a disrespectful comment regarding his sister.

His choices are also of a moral tenor. Dickens supplies several “dirty old men” that Nicholas must reject as role models, including the slimy and appropriately named Sir Mulberry Hawke, who act as predators in pursuit of Kate’s virginity. An additional figure of female innocence, Madeline Bray, also suffers the desires of the stingy old Gride. She ends up sacrificed to marriage in a clear statement by Dickens on the tenuous position of unprotected women in British culture. Additionally, Dickens creates another type of sexual predator in Mr. Mantalini, husband of the dressmaker to whom Kate apprentices. He uses overt but patently false romantic ploys to distract his wife from the fact that he is leading the family into financial ruin.

The plot runs to an inevitable conclusion as a plan on the part of Ralph and Squeers to use Smike against Nicholas fails, the sickly boy dies, and Ralph discovers

that Smike was his own illegitimate child and subsequently commits suicide. While flawed by its overuse of melodrama, the novel retains a happy liveliness that mimics that of youth, one readers may eventually celebrate along with the characters. Unlike most of Dickens's other novels, *Nicholas Nickleby* is no longer much read, despite its early success. However, critics credit it with advancing Dickens's trademark style, later to make his works some of history's most enduring.

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NIGGER OF THE NARCISSUS, THE
JOSEPH CONRAD (1897) In what critics label Joseph CONRAD's first accomplished work, he produces a text at once revered and criticized. Conrad asked W. E. Henley, poet and editor of *The New Review*, to publish the novel in his magazine. Conrad hoped that its inclusion in a publication that had showcased work by American author Stephen Crane, Henry JAMES, Arthur MORRISON, and poet W. B. Yeats would legitimize his work.

The novel's plot appears deceptively simple. Aboard a craft named the *Narcissus*, an intelligent black man named James Wait becomes an invalid, creating tension between two different generations of accomplished seamen, Captain Alistoun and veteran sailor Singleton, and their crew. While the crew remains dedicated to saving Wait's life, Alistoun and Singleton are reticent to endanger the ship to do so. Although Wait survives the voyage, at one point rescued by five crewmen who risk their own lives to save him from drowning in his bunk, he dies before the ship reaches its destination.

Conrad sought to feature, as did one of his models, Rudyard KIPLING, the tensions that grow in organized purposeful groups between those in charge and the workingmen they supervise. The two groups often do not share motivations or ideology, and the "good" leader must determine a way to cross the social gulf that divides him from his crew. When one crewmember named Donkin confronts Alistoun over whether Wait may return to duty, their argument escalates, and

Donkin hurls a belaying pin at the captain. Alistoun knows his reactions will prove crucial, as the entire crew is looking on, and he responds with a calm that allows him to again command authority. Conrad, like Kipling, celebrates the importance of unity among patriots and the value of everyday labor to build character and advance a cause. It is that hands-on labor that qualifies the common man to know more regarding the reality of his cause than his remote leader.

Another inspiration for Conrad's tale was American author Stephen Crane, an impressionist writer who also wrote of a community of men united in battle in his novel *The Red Badge of Courage*, published in England in 1895. Their shared theme, what the reviewer W. L. Courtney labeled "the psychology of the mass" in the December 8, 1897, edition of *The Daily Telegraph*, was solidified by Conrad in an acute, intense, sometimes inconsistent narrative, which occasionally played on racial stereotypes. Critics sometimes question his unusual narrative structure, whereby the first-person narrator seems at one point a part of the crew, at another point a simple onlooker standing apart from the action. Other questionable aspects include what some view as an overabundance of detailed description that occasionally burdens the plot, and what Cedric Watts terms "marked tensions within its thematic structure." He points out that many readers accept the detail as Conrad's inheritance from previous sea novels, such as those by Captain MARRYAT, and enjoy the tensions as paradoxes imitating those encountered by all humans as they tend to the business of life. Whatever their complaints, most critics agree that Conrad did accomplish the famous objective that he states in his preface to the novel as "to make you see." Readers accept his wish for them as one of insight, as well as an understanding of Conrad's own vision for his novel.

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NIGHTMARE ABBEY THOMAS LOVE PEACOCK (1818) In his third and most popular novel, *Nightmare Abbey*, Thomas Love PEACOCK supplied a PARODY of contemporary literature and authors that greatly resembled in format his previous satires, *HEADLONG HALL* (1816) and *MELINCOURT* (1817). All three contain little by way of plot, depending instead upon energetic Socratic dialogue among their diverse characters to advance a purposely thin story. The characters themselves bore the greatest importance, all representing persons and/or various ideologies of Peacock's era. Peacock expects readers of *Nightmare Abbey* to be informed regarding British political, social and intellectual controversy in order to understand its points. As indicated by the novel's title, he takes on the GOTHIC NOVEL, as well as the romantically idealized theme of melancholy. In his caricatures of romantic poets Percy Bysshe Shelley, Samuel Coleridge, George Gordon, Lord Byron, and novelist William GODWIN, author of the Gothic work *Mandeville* and father of HORROR writer Mary Godwin SHELLEY, he seeks to, as he explained to Shelley in a letter, "bring to a sort of philosophical focus a few of the morbidities of modern literature." He hoped to mount an attack against the "black bile" represented in works like Byron's lengthy *Childe Harold's Pilgrimage*, which included the horror of cannibalism, and he footnotes all references in the novel to that morbid work. Peacock thus ridicules what he conceived of as excess found in the romantic melancholy marking much of the popular poetry and fiction of the early 19th century.

The novel's setting contains the predictable machinery of Gothic fiction, including secret passages and dark mysterious towers, but Peacock's major focus remains on the abbey's inhabitants, and the anticipated contrived dialogue of the genre is conspicuously absent. In its place appears the animated interchange between the abbey's master, Mr. Glowry, and fellow misanthropes Mr. Toobad, Mr. Flosky (Coleridge), Mr. Cypress (Byron), and Mr. Listless (the consumer of popular literature), in addition to Scythrop Glowry (Shelley), Glowry's son. Scythrop is a foppish, weak-willed ineffectual romantic who parodies the traditional devilish Gothic villain. Once hurt by misplaced love for Miss Emily Girouette,

Scythrop "was a burnt child, and dreaded the fire of female eyes," as did all Gothic figures that suffered for love. Dour servants with suggestive surnames, like Raven, Crow, and Graves, surround the men. Another character, Mr. Hilary, may be the closest to a caricature of Peacock himself, as he roundly criticizes the Gothic and romantic literature valued by the other members of the party.

Rounding out the cast are Scythrop's cousin Marionetta and Toobad's daughter, Celinda, nicknamed Stella, both of whom form love interests for Scythrop. He discusses with the philosophical Celinda his idea to make life imitate art, and acts on that instinct when he proposes to Marionetta that they imbibe one another's blood as testimony to their devotion. The drinking of blood was a favorite Gothic device, found in the German novel *Horrid Mysteries*, which Scythrop keeps under his pillow. When Glowry asks Scythrop whom he loves, he replies "Celinda—Marionetta—either—both." Glowry protests, "that may do very well in a German tragedy," but that it will not do in Lincolnshire, and Scythrop declares he will shoot himself. Scythrop never does decide which woman to romance seriously, and so he loses both, drowning his sorrow in Madeira wine.

Peacock cloaks Flosky's remarks in a metaphysical terminology that satirizes Byron's melancholy approach to poetry, while Cypress's rejoinders represent Coleridge's position as the foremost authority on the German romantics and his ideas regarding organic form. In one discussion, Cypress remarks, as Peacock quotes from the fourth canto of *Childe Harold*, "The mind is diseased of its own beauty, and fevers into false creation. The forms which the sculptor's soul has seized exist only in himself." Flosky replies, "Permit me to discept. They are the mediums of common forms combined and arranged into a common standard." While Peacock developed multiple characters in his various works to represent Coleridge, Flosky is considered his most skillful. As noted by critic Charles Dodson, Flosky symbolizes "the excesses of Byronism" joined "with the obscurity of transcendental philosophy."

Peacock played off the public conception of the poets to fashion his characters, who were never intended to reflect biographical fact. This was especially

true with the character Scythrop, who, as a seeming alcoholic and parasitic only child, differed vastly from Shelley. The poet took no offense at the characterization, writing to Peacock of his delight with the novel.

Accessible and entertaining for fans of both Gothic fiction and romantic poetry, *Nightmare Abbey* continues to be read and studied as a strong work of satire, and as its author's best novel.

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NORTHANGER ABBEY JANE AUSTEN (1818) Jane AUSTEN had begun writing her final book, *Northanger Abbey*, in 1798. It was accepted by a publisher in 1803 but would not be published until 1818, one year following her death. The book was a SATIRE on the wildly popular GOTHIC genre, particularly works by Ann RADCLIFFE. However, by the time it appeared, others written with the same purpose in mind had already been published, including *Romance Readers and Romance Writers* (1810) by Sarah Green and *The Heroine, or Adventures of Cherubina* (1813) by Eaton Stannard Barrett.

In Austen's novel, the protagonist, Catherine Morland, travels to Bath, an area Austen knew well, to spend the social season with Mr. and Mrs. Allen as their houseguest. She meets General Tilney and falls in love with his son, Henry, while becoming friends with his daughter, Eleanor. They invite Catherine to visit their home, Northanger Abbey. A fan of the Gothic genre, Catherine's imagination runs wild, envisioning what she'll discover in the abbey. However, she's disappointed, finding large windowpanes, "so clear, so light! To an imagination which had hoped for the smallest divisions and the heaviest stone work, for painted glass, dirt, and cobwebs, the difference was very distressing."

She projects her fears on to the general, whom she comes to believe is engaged in many secret activities, including having murdered his wife, who died nine years previously. When she sees the general pacing the room at night, she thinks, "What could more plainly speak the gloomy workings of a mind not wholly dead to every sense of humanity, in its fearful review of past scenes of guilt! Unhappy man!" In an embarrassing scene, Catherine is proven wrong by Henry who asks, "What have you been judging from? Remember the country and the age in which we live. Remember that we are English: that we are Christians. Consult your own understanding . . . Dearest Miss Morland, what ideas have you been admitting?" Catherine leaves at the suggestion of the general, who believes her to be a fortune hunter. When Henry catches up with Catherine, he explains that his father had made a faulty assumption about her, as she had him, believing her to be poor. Once the general understood that not to be true, he agrees to their romance. Then "the event which it authorized soon followed: Henry and Catherine were married, the bells rang and everybody smiled; and . . . it will not appear, after all the dreadful delays occasioned by the general's cruelty, that they were essentially hurt by it."

Critics comment on the novel's skillful narrative, but also on its lack of subtlety, a necessary component in an imitative style, and its vulgar caricatures, in the vein of novels by Fanny BURNEY. While not as popular as Austen's earlier works, *Northanger Abbey* is studied as part of her oeuvre and as a reaction to the 19th-century craze over the Gothic novel. A movie version, directed by Giles Foster, was produced in 1986.

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ODD WOMEN, THE GEORGE GISSING

(1893) As did most novels by George GISSING, *The Odd Women* focused on working-class poor in an uncaring society. The novel opens with six happy sisters, living with their widower physician father. He believes that women should not have to worry about finances and counsels his daughter Alice, “I should grieve indeed if I thought my girls would ever have to distress themselves about money.” Shortly, he dies in an accident, never acting on his plans to purchase life insurance. Suddenly the daughters must focus on money, or the lack thereof. While the atmosphere of their home had been “intellectual,” and they had studied partly at school, “it never occurred to Dr. Madden that his daughters would do well to study with a professional object.” Thus, they have few skills. Few family members exist to offer help, and among their friends, including Rhoda Nunn, none can care for six young women.

Sixteen years later, in the spring of 1888, two of the sisters have died, leaving four to fend for themselves. At 33, Virginia is unhealthy, but not as unhealthy as her older sister Alice, corpulent and prone to headaches. Isabel at 22 is so plain, she would never attract a suitor. She develops a melancholia that advances into brain fever and drowns herself in a bathtub. Only Monica, the youngest of the group, seems to have a chance at happiness, although her job working long hours in a store threatens her health. The two

older sisters move in together when both lose their jobs, Virginia as a lady’s companion and Alice as governess in a demanding household where she earned little. Gissing emphasizes the limited choices available to such women.

When Virginia and Alice meet again with their friend Rhoda Nunn, she speaks of the “half a million more women than men” in their “happy country” who constitute “odd women—no making a pair with them. The pessimists call them useless, lost, futile lives.” Rhoda refuses to join that camp, however, viewing women with some education as a resource, a “reserve” to be trained. Teaming with a Miss Barfoot, she teaches women to type and earn a living. While it is too late for Alice or Virginia, they push Monica to join Miss Barfoot’s training program.

Gissing does not give readers much hope for this sad group. Monica will meet and marry Edmund Wid-dowson, who can easily support her, but he is much older than she, and she marries him from semi-desperation. Virginia and Alice descend deeper into their own desperate attempts to keep up the charade of respectability, but their loneliness remains acute, and Virginia becomes addicted to gin. Monica eventually has an affair with a man called Bevis and leaves Edmund, giving birth to a daughter and then dying. Rhoda Nunn enjoys an ill-fated passion for Miss Barfoot’s cousin, Everard. She proves of too strong a character for him, refusing to bend to his will. As she

wonders how she might destroy her love for him, she considers taking poison. However, she recovers her good sense, understanding that such an act would “feed his vanity” and “give him the lifelong reflection that, for love of him, a woman excelled by few in qualities of brain and heart, had died like a rat.”

Early in the novel, Monica thinks of her sisters “their loneliness was for life [. . .] they would grow older, sadder, perpetually struggling to supplement that dividend from the precious capital—merely that they might keep alive. Oh! . . . how much better if the poor girls had never been born.” Yet Gissing does not seem to support that bleak a view. Through Rhoda Nunn he offers a feminist figure that finds value in work. While the ideal would allow her to note value in herself as an individual, that would prove unrealistic in her era. Instead, she has her freedom, whether as a simple product of her rationalizing her situation or as a true commodity. In the end, it proves more valuable than the false love that led to Monica’s demise and that which had threatened Rhoda’s own well-being. In realizing her intellectual superiority to Everard, she can live with the knowledge that he chose to marry a socialite. She exclaims to Virginia at the book’s conclusion that her work training women to be productive members of society flourishes “like the green bay-tree.” She and Miss Barfoot plan to expand to bigger premises and free even more women, because “The world is moving!”

But Gissing concludes with a caution that while signs of progress exist, much needs to be done. When Virginia goes into the house, leaving Rhoda to hold Monica’s baby, Rhoda looks into the child’s sleeping face. Both her literal and figurative vision grow “dim,” as she murmurs, “Poor little child!”

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OLD CURIOSITY SHOP, THE CHARLES DICKENS (1841) As one of Charles DICKENS’S early works, *The Old Curiosity Shop*, first published in the periodical *MASTER HUMPHREY’S CLOCK* from April 1840 to February 1841, was a favorite among his contemporary readers. That favorable reception changed over time, as readers no longer could accept the drawn-out melodramatic death of Little Nell, the novel’s protagonist, in the way that Victorian-age audiences could. Their craving of pathos in fiction gave way to disgust in later readers, trained to read with a more developed sense of irony. Scenes judged powerful in the past appear unintentionally comic or even silly to 21st-century readers. Thus, the novel elicits extreme reactions; readers either embrace or reject it, based on their tolerance for melodrama and sad sentimentality. As did his earlier *OLIVER TWIST* (1838), the novel features a child victim who long suffers the cruelty of adult predators, representative of the many ills of commerce, a constant target of Dickens’s social consciousness. In their mechanical acts of violence, greed, and calumny, the villains suggest the inhumanity that Dickens perceived as inherent to the industrial revolution.

Nell Trent, nicknamed Little Nell, lives with her grandfather in the Old Curiosity Shop that he manages. The reader meets her along with the first-person narrator, who emphasizes the fantasylike setting of London’s dark evening streets when he references the destruction of “air-built castles” that foreshadows destruction for all Nell’s childish dreams. The narrator takes exception to Nell’s wandering the streets alone, and he confronts her grandfather upon reaching the shop; his description of its exotic contents adds to the nightmarish landscape, which Dickens emphasizes using adjectives such as *strange*, *distorted*, and *haggard*. While filled with signs of future disaster, that scene assures the readers as well as the narrator of the grandfather’s passionate devotion to Nell. It also emphasizes Nell’s role as victim of society, when the narrator tells the grandfather, “It always grieves me . . . to contemplate the initiation of children into the ways of life, when they are scarcely more than infants. It checks their confidence and simplicity—two of the best qualities that Heaven gives them—and demands that they

share our sorrows before they are capable of entering into our enjoyments."

Although the grandfather clearly treasures Nell, he is also foolish and frustrated, contracting with the evil swindler, Daniel Quilp, to finance repayment of many debts, some forced upon him by grasping relatives, through gambling. Quilp's initial description as "so low in stature as to be quite a dwarf," "grotesque," and sporting a "ghastly smile" that gave him the appearance of a "panting dog," signal his predatory position, although his wife loves Nell. The grandfather predictably loses through betting all Quilp's money and flees to the English countryside with Nell, pursued by Quilp, who believes him to be a wealthy miser. Quilp takes over the shop and launches a revenge scheme. Also in pursuit is Kit Nubbles, a devoted employ of the Curiosity Shop and beloved by Nell. He also falls victim to Quilp, nearly framed by the villain's false accusations, just escaping a dire fate. As Nell and her grandfather become more pitiful, reduced to begging, she begins her prolonged death process. The narrator increasingly includes readers, insinuating their responsibility for the conflict, by adopting inclusive terms such as *we* and *our*.

Critics find a problem in Dickens's juxtaposition of Nell's nightmarelike suffering with the more comedic and realistic presentation of the problems of the character Dick Swiveller, a friend to Nell's worthless brother Fred. Swiveller is introduced in the second chapter of the novel in one of Dickens's trademark subplots containing dozens of characters. While Dick's problems are not as serious as Nell's, he must grapple with the ill intent of others. However their pairing may succeed or fail, their complete separation from the totally inhumane Quilp results in the contrast that Dickens desired between good and evil.

Nell, however, is so good and so innocent that no human can possibly rescue her. Although her great-uncle seeks and eventually finds the castoffs, he is too late to salvage the situation, and Nell's grandfather dies soon after she does. Just as no one can save Nell, Dickens develops no character strong enough to revenge the evil that Quilp has committed. Instead, he must snuff his own life, drowning in the Thames as he seeks to escape pursuing law enforcers. Dick and Kit represent differing blends of good and bad, and both

enjoy redemption. For extremes Nell and Quilp, such redemption remains unavailable. They do allow Dickens to advance his theme of the importance of storytelling, both through the first-person spectator narrator and through the emphasis of the adult Kit, who shares "that story of good Miss Nell who died" with his own children.

The Old Curiosity Shop is probably the least read of Dickens's many novels, due to changing tastes among even the most devoted of his followers, although it is available in both print and electronic text. It remains of interest as a study of Victorian readers, eliciting overt emotional reactions from males who would soon, according to social critics, suffer a demand to curtail displays of public emotion. It has been dramatized in various versions, including a 1975 musical titled *Quilp*.

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OLD MORTALITY SIR WALTER SCOTT

(1816) When Sir Walter Scott published the second in his *Tales of My Landlord* series in 1816, *Old Mortality* quickly became a favorite of his reading public. The novel focuses on the month of June 1679, with Scott compressing time to describe events on that day that led to the later historical Glorious Revolution of 1688. He imported some historical figures into his tale, but it represents a study of revolution, not history. Scott creates the protagonist Henry Morton, a completely fictional being, as a protector of the true historical figure John Balfour of Burley. Morton does not know that Burley took part in an assassination of the archbishop of Andrews as a member of the Covenanters, militant Presbyterians who hoped to recall the days of religious freedom, which existed before the Restoration of Charles II in 1660 and his Stuart policy of interference in Scotland's church polity and ritual.

In the novel, Burley is not a Covenanter, but he joined their cause in angry response to English suppression

of his fellow Scots. While the historical Burley did help murder James Sharp, the archbishop, on May 3, 1779, he did not undertake the additional action that Scott gives him in the novel. And neither Morton nor Burley as sketched by Scott resembles in any way the historical Robert Hamilton, leader of the real Covenanter uprising. The novel's title derives from a nickname of the true Robert Paterson, who cared for the graves of the Covenanters at the close of the 18th century. His stories form the basis for Scott's novel, and the author would return often to Scottish mythology in that same manner for future novels.

Scott uses the historical revolt as framework for a ROMANCE plot in which Morton loves Edith Bellenden, whose family proves loyal to the English crown. Edith returns Morton's love. However, a love triangle involves Lord Evandale, also in love with Edith, who in true heroic style rescues, at Edith's request, Morton from execution when he is discovered to harbor the fugitive Burley. Following the Covenanter's historic defeat at Bothwell Bridge, a historical reality on June 22, 1679, Morton is banished. When he returns following William III's ascendance to the throne, Edith is ready to marry Evandale, having given up hope that Morton will ever return. When she learns that Morton lives, Edith cancels the wedding plans, a happy event for Morton. The novel ends on a gloomy note, however, as Evandale is murdered by religious fanatics, a devoted core of remaining Covenanters, despite Morton's desperate attempts to protect and rescue him.

Scott focuses on themes other than simply revolution, investigating problems occurring when revolutionaries, despite impressive numbers and raging devotion, band together without leadership or resources in a disorganized attempt to support religious ideology. Secondly, he scrutinizes exactly what constitutes a "good" leader, examining the fictional Burley. Clearly motivated by a desire for power rather than by religious fervor, Burley controls his ruthless nature only through an equally forceful will. Simultaneously he exhibits a fearless rhetoric, supported by courageous actions that combine to shape a charismatic leader. When the lesser revolutionary leaders falter, Burley simply lies to each one and succeeds in

retaining their faith in him and, ironically, their cause. As a foil to Burley, Ephraim Macbriar possesses all the courage exhibited by Burley but is also devoutly religious and scrupulously honest. Scott suggests that Burley's willing use of deceit is necessary to revolution, bothering some critics. They feel that Scott should have stressed opposition to revolution and to power-crazed political leaders like Burley. Scott did the opposite, allowing Morton's involvement, even though Morton knows Burley can't be trusted. In the opinion of critic Alexander Welsh, Scott makes clear that "the release of energy implicit in revolution is analogous . . . to the release of passion from the restraint of reason." An intelligent people cannot be restrained or controlled, and they will find leadership where needed.

Old Mortality offers, in addition to a story of love and revolution, an admirable comic characterization in the figure of Goose Gibbie. Although drawing the scorn of other characters and perhaps of readers as well, Goose is crucial to the plot. Through Goose, Scott reminds his readers of the huge part fate can play in determining the fortunes and futures of the most powerful humans.

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OLIVER TWIST, OR THE PARISH BOY'S PROGRESS CHARLES DICKENS (1838)

Likely Charles DICKENS's best-known novel, *Oliver Twist, or the Parish Boy's Progress* first appeared in serial form in *BENTLEY'S MISCELLANY* between February 1837 and April 1839. The author's third novel, it would later become the most dramatized of any fictional work, appearing as movie, television, and stage productions, both in musical form and as straight drama. The appeal of the story lies in the characterization of the victimized protagonist, Oliver Twist. As his surname indicates, the young boy will experience many turns of fate during childhood as he seeks the security of a family. An appealing orphan who survives as part of the London underworld, although not very successfully, Oliver interacts with one of fiction's most famous

"light" villains, Fagin, as well as one of its most evil, Bill Sikes. The first English novel with a child as main character, *Oliver Twist* offered a view of the lower depths of Victorian society through a child's innocent viewpoint. Dickens based the setting, the underbelly of London, on his observations. His disgust and anger over the conditions of the poor supports an outrage present in many of his later novels.

Oliver's mother dies in the poorhouse after giving birth, and he grows until age nine in the care of Mrs. Mann at a branch workhouse. He moves from there to a true workhouse, run by the hypocritical Mr. Bumble, a parish beadle. In one famous scene, Oliver dares to demand a second helping of food under feeding regulations of the New Poor Law, an 1834 edict that, among other things, resulted in family members being separated according to gender. Dickens joined enlightened society in opposing that law, which resulted in inhumane treatment of those who most needed aid. Even so, Dickens's liberal use of humor and irony lightened what could have resulted in a too tragic tone. The novel's melodrama remains tolerable in view of its skillful SATIRE and rich dialogue.

Oliver moves on to work with an undertaker, then runs away and meets the Artful Dodger, a fellow orphan named Jack Dawkins. Dodger is part of a children's gang trained by Fagin in petty theft and burglary. While readers may have tolerated Fagin, even while recognizing themselves in the boys' victims, they could not tolerate the dastardly Bill Sikes, to whom Fagin must account. Fagin became a more positive character in later dramatic presentations of the novel, benefiting by comparison to Sikes. Sikes's villainy is heightened through his cruel treatment of the children and his brutalizing of Nancy, a sympathetic prostitute who becomes attached to Oliver, the child she never had. Dickens succeeds in retaining the humanity of all the characters. Even Sikes proves interesting, as details regarding the orphans and their poor treatment must be assumed as a story of Sikes's own background, adding to reader understanding of his lack of humanity. Sikes is not one-dimensional, like Dickens's other villains.

Also involved in Oliver's life is the kindly Mr. Brownlow. He rescues Oliver from street life, but the

gang kidnaps him, hoping to use him in barter after learning something of his origin from the outlaw Monks. Oliver accompanies Sikes on a burglary that goes wrong and is shot, horrifying the owner of the house, Mrs. Maylie. Her adopted daughter Rose joins her in nursing Oliver through his illness. They help balance the cruelty previously inflicted upon the child but also foreshadow the coincidence so common to Dickens's stories.

While Oliver remains with the Maylies, Nancy prods Monks for information. She visits the Maylie house to warn Rose that Fagin will corrupt Oliver and to alert Rose that she may be related to the boy. Mr. Brownlow helps trace Oliver's background, and Nancy is seen as a traitor, leading Sikes to murder her. Sikes later accidentally hangs himself, while members of the gang and Fagin are arrested. Fagin is tried and hanged, although critics have pointed out that he would not actually have suffered death under the laws of Dickens's times. Dickens may have destroyed both criminals to counteract the glamorization of outlaws in the popular NEWGATE FICTION of the day.

When Brownlow investigates Monks, he discovers Monks is Oliver's half-brother; had Oliver died, Monks would have been alone to enjoy an inheritance. Facts reveal that Rose is the boy's aunt, and Oliver gains a family at last when he is adopted by Mr. Brownlow.

As with other of Dickens's THESIS NOVELS, *Oliver Twist* presents a cast of exaggerated characters, representing good, evil, and additional aspects such as hypocrisy, greed, benevolence, cunning, and charity. While some critics cite a lack of realism in the novel, it remains a favorite among readers. It satisfyingly validates the power of society's good elements to overcome the bad and encourages its readers to take part in reforms necessary to redeem the lives of innocent victims of social CLASS STRUCTURE.

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ONCE A WEEK Begun by former publishers of Charles DICKENS's defunct periodical *HOUSEHOLD WORDS*, *Once a Week* was developed during an age of strict competition over the printing of serial versions of novels by popular writers. Dickens had begun a new venture himself, titled *ALL THE YEAR ROUND*, which naturally introduced his latest work, and *The CORNHILL MAGAZINE* featured work by Anthony TROLLOPE. In order to compete, the publishers of *Once a Week* asked Charles READE, author of the recently popular *It Is NEVER TOO LATE TO MEND* (1856), to write for their publication. Reade based a serial named *A Good Fight* on the early life of Erasmus but, like Dickens, became so aggravated trying to work with the publishers that he ended the series after only three months. Two years later he published *The CLOISTER AND THE HEARTH* (1861), arguably his most popular work, based on that initial effort for *Once a Week*. Such developments were not uncommon, thus demonstrating an unintentional manner by which periodicals helped novelists' careers. Later that year, it published George MEREDITH's second and autobiographical novel, *Evan Harrington* (1861).

ONE OF OUR CONQUERORS **GEORGE MEREDITH (1891)** In George MEREDITH's *One of Our Conquerors*, the author employs his favored theme of marriages forced by society to the detriment of all involved, particularly females. His protagonist, 21-year-old Victor Radnor, is trapped in a pressured marriage to a rich widow, Mrs. Burman Radnor. Victor alludes to an aristocratic Welsh ancestry that cannot be proven, something Meredith also did. Victor falls in love with his wife's companion, Nataly Dreighton. As the novel opens, he has lived with her for 20 years. Their relationship produced a daughter named Nesta Victoria, and the truth about Victor's real marriage is known only to good friends, including Simeon Fenellan and Colney Durance. For all the affection he feels for Nataly and Nesta, Victor represents the conventional Victorian male, who cannot help drawing on nature metaphors for the women they see as static ornaments, decorating the male life. He refers to women as "stationary [. . .] flowers" destined to be visited by men,

the "bees" who may seem volatile in their activity, but remain "faithful to the hive."

As an investment broker, Victor has become a millionaire and acquired two country houses, enhancing his credentials in the eyes of society, while ever fearful that his wife may appear and expose his secret. Rumors have already caused him to move from two previous estates, and he hopes the present sumptuous residence under construction in Surrey will at last afford the peace and acceptance for which he longs, primarily for the sake of Nesta. Nataly feels the investment to be unwise and likely to call more attention to Victor, and its construction has indeed been revealed to Mrs. Burman by her butler/spy, Jarniman. Nesta does not know of her illegitimacy, as she happily enjoys romance with two suitors, the Honorable Dudley Sowerby, who stands to inherit an earldom, and the Reverend Septimus Barmby, a lowly clergyman. Their relationships allow Meredith to emphasize the Victorian ideal of the suitable mate.

Victor's hopes grow as the loyal Fenellan learns that Mrs. Burman might be willing to grant him a divorce, but that rumor is never substantiated, leading to growing internal conflict for Victor. His hope again mounts when he learns of her illness and perhaps imminent death. Time grows short for Nesta to marry, and Victor gives his approval for proposals from either of her young men. Victor decides to host a party at his new estate, Lakelands, and Fenellan's half-brother, Dartrey, now in England after having left the army in Africa, appears. Nesta finds Dartrey, recently widowed and happily divested of a miserable marriage, charming. The party goes well until Jarniman surfaces, signaling Mrs. Burman's knowledge and disapproval of Lakelands.

Because the secret seems sure to be out soon, Nataly visits Sowerby to explain Nesta's origins while the girl spends a month with the Duvidneys, elderly relatives of Victor and the few comic touches to the novel. Sowerby is dismayed by the news; while he loves Nesta, his social standing might suffer from their union. Nataly, already secretly ill, leaves his estate dispirited and abject. Nesta runs into Dartrey when the sisters escort her to Brighton, where she makes friends with a Mrs. Marsett, strongly disliked by Sowerby and others because she cohabitates out of wedlock with Captain

Marsett. Nesta learns that story from Mrs. Marsett and also suffers the unwanted attentions of Worrell, one of the Marsett's acquaintances. Dartrey must reject the brazen advances of the married Mrs. Blathenoy. Tension rises as Mrs. Marsett asks Dartrey to warn Nesta away from her, lest the girl injure her own reputation. Dartrey also learns of Worrell's attempt to force himself on Nesta, while she comes to understand that Sowerby has no further interest in her. When Barmby proposes to marry Nesta despite her past, he does not supply details. However, Nesta begins to suspect Barmby knows some secret about her past. The odious nature of his clearly purposed "slip" of the tongue to reveal Nesta's origin symbolizes Meredith's total disdain for the clergy, an attitude that runs throughout his novels.

When Nesta returns to London, she confronts her parents, having guessed their secret, sharing that she still loves them. Though more individuals in their social set have heard rumors of the illegitimacy, and some refuse to attend Victor's gatherings, he hosts another musical group, having decided to run for a seat in Parliament. Sowerby resurfaces to meet with Nataly, confessing his love for Nesta, but explaining her interactions with undersirables such as Worrell and Mrs. Marsett make marriage impossible. Nataly assumes that Nesta's unhappiness, coupled with her own terminal illness, is God's punishment for her life with Victor. She takes solace in Dartrey's version of what actually happened at Brighton, in which Nesta remains completely innocent. He adds that Nesta has actually had an influence on Mrs. Marsett, who has benefited from their acquaintance. Dartrey loves Nesta and makes that clear the next time they meet, although Nataly remains reserved about that relationship. Her concern that the two will always be ostracized by society for their rebellious ways dampens her joy over Nesta's happiness, especially when Nesta takes Sowerby to task for his attitude, telling him she would never marry him. Nataly's reaction is crucial to the development of her character as a woman who has lived outside of marriage only because convinced by Victor to do so. Not rebellious herself by nature, she has suffered a torment of conscience that may even have hastened her death. Her relationship to Victor is as a "slave," rather than a "helper," their relationship

dependent upon traditional gender roles while not being a traditional marriage. The contradiction proves unbearable for Nataly, and her debilitating terminal illness may symbolize her all-consuming guilt.

Once again shattering the tenuous happiness at Lakelands, Mrs. Burman summons Victor, and Nataly accompanies him. They receive her forgiveness as she is on her deathbed, although Meredith does not develop her as a sympathetic character. Any reader viewing her in light of her age must feel some compassion for her, however, as she is just as imprisoned by societal expectations as Victor and Nataly, fearful of granting a divorce in such an unforgiving age. As critic Mervyn Jones suggests, Meredith's attitude may be based on his view of her inflexibility as contradicting the natural law of love supporting Victor and Nataly's relationship.

Victor feels at last triumphant as he leaves to continue his campaign. He represents the pursuit of a Victorian ideal that could not be achieved. Nataly cannot accompany him, and he leaves her at home where she dies, shattering Victor. Mrs. Burman's death immediately follows Nataly's, an ironic sequence that leaves Victor, grieving for his beloved Nataly, in a tenuous mental state. The only bright spot is Nesta's marriage to the devoted Dartrey. The couple visits the Continent for a year and returns to find that Victor has died from his sorrow.

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OPIE, AMELIA (1769–1853) An only child of Amelia and James Alderson, Amelia Alderson Opie inherited her radical humanist views from her father, a respected physician and devoted member of the Unitarian Church. Born in Norwich, she later met and admired William GODWIN and Mary WOLLSTONECRAFT, parents to later author Mary Godwin SHELLEY. Her writing career began with her contributions to periodicals such as the *London Magazine*. She published her first novel, *The Dangers of Coquetry*, anonymously in 1790. After marrying the artist John Opie in 1798, she wrote and published popular fiction, including *The*

Father and Daughter (1801), her best-known work during her own lifetime; its 10 separate editions made her famous. The book for which later generations best knew Opie was *ADELIN MOWBRAY* (1802), which she based on the life of Mary Wollstonecraft. A great admirer of Wollstonecraft and a supporter of social causes, Opie nevertheless found the treatment of intellectual revolutionaries like Wollstonecraft shocking and shameful, discouraging her from loudly voicing her own opinions apart from the traditional domestic scene. Along with poetry, she printed additional fiction, including *Simple Tales* (1806). Her fiction focused on domesticity shaped in a didactic and sentimental voice, although her plots countered oppression and supported a type of subversive revolution.

Her husband died in 1807 and Opie returned to Norwich, where she published *Valentine's Eve* (1816) and *Madeline* (1822). After adopting the Quaker religion she ended her career in 1825 but remained active in readers circles. She devoted much time to the Bible Society and the Anti-Slavery Society. Her anti-slavery views are expressed in *The Black Man's Lament* (1826). Her final work, a book of poetry titled *Lays for the Dead*, appeared in 1833. The popularity of her works varies according to critical attention.

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OROONOKO, OR THE ROYAL SLAVE
APHRA BEHN (1678) Written by Aphra BEHN, *Oroonoko or the Royal Slave* was the first English novel offering a sympathetic view of the suffering of slaves. While little is known of Behn's younger life, she claimed to have lived in Surinam, the setting for her story. First published in 1678, it appeared a decade later as part of her *Three Histories*. Behn was one of the first to mix what had been considered separate elements from the ROMANCE and the novel. She designed a tale she hoped would appeal to logic, set within exotic surroundings and featuring as a protagonist an

individual representing what Renaissance readers would recognize as a "noble savage." His innocent nature, reminiscent of humans prior to the Edenic fall from grace through sin, appealed to them. Oroonoko's physical prowess contributes to the aforementioned "miraculous contingencies and impossible performances," as in one scene when he kills a tiger that multiple bullets could not stop. However, it is his ethical and moral fiber that Behn designs to most impress her readers, as her narrator writes of the Indians, "the People represented to me an absolute *Idea* of the first State of Innocence, before *Man* knew how to sin: And 'tis most evident and plain, that simple Nature is the most harmless, inoffensive and virtuous Mistress."

Oroonoko belongs to a tribe of Indians called Caribs who proved themselves superior to supposedly more sophisticated Europeans because they lack vice. They stand ready to be corrupted by the white practitioners of IMPERIALISM. Furthermore, Oroonoko represents royalty as the grandson of an African king. He loves the beautiful Imoinda, daughter of his grandfather's general, but unfortunately, so does his grandfather. When the king recognizes that he shares his love of Imoinda with his grandson, he sells her into slavery. Oroonoko is captured by white slavers and finds Imoinda, who soon becomes pregnant with his child. Renamed Caesar, he helps unite and inspire the black slaves to escape with an impassioned speech in which he questions the actions of the enslavers who did not honorably defeat those they enslaved, but rather have "bought and sold" the captives "like Apes or Monkeys, to be the sport of Women, Fools and Cowards." Behn carefully distinguishes the Indians, whom she views as noble and possessing innate value, from the blacks, who are simple brutes. Her first-person narration from the position of a white woman allows her to express the desire to separate herself from the barbarian acts of the whites, whose lack of a moral code repulses her. However, she realistically remains a powerless female who can do nothing to help rescue Oroonoko from her culture's self interest.

The slaves are hunted down and surrender to Byam, a deputy governor, who promises to pardon them. Byam does not keep his word and publicly whips Oroonoko, committing an act the tribesmen cannot

understand. Their honorable culture lacks language to describe the results of a man breaking his promise. As the narrator states, the deputy-governor, “who was the most fawning fair-tongu’d Fellow in the World and one that pretended the most Friendship to *Caesar*, was now the only violent Man against him.” Oroonoko desires revenge but understands he will be executed if he kills Byam. He also understands that once the men take possession of Imoinda, she will suffer an intolerable fate. She agrees to place her life in his hands, and he slits her throat as her eyes smiled “with Joy she should die by so noble a Hand.” When the murder is discovered, Oroonoko suffers execution by dismemberment for that crime, and his “quarters” are dispatched to “several of the Chief Plantations.” The narrator idealizes Oroonoko, imbuing him with courage, honor, and intelligence. Behn’s clear message is that the imperialists are the savages, while members of the native tribes are not yet perverted by self-interest.

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OUIDA (PSEUDONYM OF MARIE LOUISE DE LA RAMÉE) (1839–1908)

Marie Louise de la Ramée was born at Bury St. Edmunds. Her nickname, Ouida, which she later adopted as a pen name, derived from Louise. Ouida’s father taught French and was rumored to have involved himself with Prince Louis Napoleon during his exile to England. Rarely present in the home he shared with his daughter and an English wife who had a small independent income, Ramée eventually left the family in 1871, never to return. As a child, Ouida was encouraged by novelist William Harrison AINSWORTH to use her writing talents, and she first published in 1859, while in London, in the periodical Ainsworth edited for a time, *BENTLEY’S MISCELLANY*. By age 26 she had published frequently; some even suspected George ELIOT had written her books. She stayed at London’s Langham Hotel in 1867 and became friends with its manager, an American Confederate Army ex-colonel.

Ouida and her mother often entertained at all-male parties held in the hotel, frequented by many Americans, including the poet Henry Wadsworth Longfellow. Most of the guests had military connections, or were authors or journalists. Her notoriety grew, and Ouida attempted to move into more elevated social circles. She published her first novel, *Held in Bondage*, in 1863 and followed it with *Strathmore* (1865) and *Chandos* (1866). Her most famous work, *Under Two Flags* (1867), was based on the Foreign Legion. She had begun a prolific career that would include more than 40 novels, with *Tricotin* published in 1869 and *Puck* in 1870. Ouida relocated to Florence in 1871, succeeding at finding her desired social niche, and remained there until her death in 1908.

While a highly successful author, Ouida’s extravagance left her in constant financial embarrassment. Sometimes having to beg money, she became a caricature of her own ROMANCE NOVEL protagonists, an ill-tempered and unattractive snob with a shrill voice that often alienated others. Lacking much sense of plot, Ouida nevertheless injected a noted vitality into her fictional narrative. Critics offer her 1880 novel, *MOTHS*, as an example, remarking on the marathonlike pace that draws readers through a plot they feel might fall apart. Mystified by human nature, she never explores motivations behind her characters’ conduct, but the crude manipulation of their actions gave them a force that fascinated readers. Her manner proved aggressive, and her florid style kept her novels popular until the end of the 19th century. After 1890, her debts overcame her, and she lived in poverty for several years until receiving a Civil List pension during the final decade of her life.

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OUR MUTUAL FRIEND CHARLES DICKENS (1865)

Published like Charles DICKENS’s other works, first as a serial from May 1864 through November 1865, *Our Mutual Friend* reflects the author’s traditional multiple plots. It would be Dickens’s final

completed work, and some critics see it as the culmination of the author's dark vision of his own culture, corrupted by greed and materialism. Others disagree, noting that those of questionable character who are redeemed by love in the novel are allowed a chance to enjoy a new life, unlike other Dickens characters, such as Sydney Carton in Dickens's previous novel, *A TALE OF TWO CITIES* (1859). Additional disagreement focuses on the lack of any grand scheme to the story, or any overriding theme. That criticism is countered by Jane Smiley's observation that the book represents "one of the greatest examples of sustained perfection of style in the English language."

The novel focuses on John Harmon, heir to an English family fortune made in "dust" trade, an English euphemism for the sale of bat guano, but believed suspiciously drowned. Harmon returns to England following a long absence, doing nothing to discredit the story of his demise, as he wishes to observe incognito Bella Wilfer, the woman his father's will demands that he marry before he may take possession of his inheritance. He uses two aliases, Julius Handford and John Rokesmith, and as Rokesmith is secretary for Mr. Boffin. The well-to-do Boffin also possesses aliases, including Noddy and the Golden Dustman, as he also is a dust merchant. Rokesmith will inherit Harmon's property should the young heir choose not to wed Bella. Boffin and his wife serve as Bella's guardians of sorts, as Boffin orders a lawyer named Mortimer Lightwood to sponsor a reward for information regarding Harmon's supposed death. As Boffin's employee, Harmon/Rokesmith falls in love with Bella, but she refuses his proposal of marriage. Hoping to change her mind, Boffin implicates Harmon as untrustworthy and discharges him, upsetting Bella, who decides to return to her parents' home and accept her common lot in life. She eventually also accepts Harmon's bid for marriage and quickly learns his true identity as heir to a fortune.

In a subplot allowing Dickens to present his usual moral tale, Lizzie Hexam is loved by Bradley Headstone, who serves as master of the school attended by her brother Charley. Their father, Gaffer Hexam, supports his family by pulling dead bodies from the Thames, and he is accused of murdering Harmon. Lizzie does not love Headstone, instead fixing her

affections on the unethical barrister Eugene Wrayburn, an undesirable friend of Mortimer Lightwood. Headstone lives up to the symbolism of his surname when he attempts to kill Wrayburn in order to remove competition for Lizzie's affection. Lizzie cares for Wrayburn, curing his evil with her kindness, and she wins his love. They are married, while the would-be murderer Headstone is blackmailed by a villain appropriately named Rogue Riderhood. The two engage in physical combat that leads to both of their deaths, while Hexam is cleared of murder charges and Harmon's identity is revealed.

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OWENSON, SYDNEY, LADY MORGAN (1776–1859) Sydney Owenson was reportedly born on a ship while her English mother and Irish father crossed the Irish Sea. She later used that questionable circumstance as symbolic of her attempts to help the English better understand the Irish. Known as an idiosyncratic, she often romanticized facts in her favor, but her dedication to Irish nationalism was never questioned. Probably because her mother died when Owenson was a child, her father's Irish heritage most influenced her. Like her sister, she enjoyed a decent education in a loving and attentive home.

Raised behind the scenes at her father's Irish theater, the young Owenson matured immersed in Dublin life with a love for dramatic portrayals. She accompanied her father around the countryside for performances, developing an intimate knowledge of Irish country life that she later incorporated into her writing. Known for her early *ROMANCE NOVELS*, *St. Clair* (1803) and *The Novice of St. Dominick* (1805), she found true popularity with *The WILD IRISH GIRL* (1806). Criticized for political intentions, she ignored attacks by the Tory press and continued her approach with *O'Donnel* (1811),

Florence Macarthy (1811), and *The O'Briens and the O'Flahertys* (1827). All supported Irish independence from England. In addition to novels, she wrote travel books about France (1817) and Italy (1821), resulting from her journeys with her physician husband, Sir Charles Morgan.

According to critic Lorna Sage, the poet George Gordon, Lord Byron, wrote that Lady Morgan's travel accounts were both "fearless" and "excellent." She also produced feminist works in *Ida of Athens* (1809) and *Woman and Her Master* (1840), in addition to publishing poetry and versions of Irish songs that she had learned at her father's theater. A charismatic literary figure, she established a coterie attracting many renowned literary individuals. Lady Morgan was the first female to be pensioned for her "services to the world of letters" and was celebrated in the 1862 book edited by W. Hepworth Dixon, *Lady Morgan's Memoirs: Autobiography, Diaries, and Correspondence*.

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OXFORD MOVEMENT The 19th-century Oxford Movement sought to reform the English church, reconstituting it on High Church principles. The movement formally began in July 1833 with a sermon by Oxford professor of poetry John Keble on national apostasy. Keble attacked threats to the church, including erastianism (subordination to the government), and latitudinarianism, the formal name for the laxness with which his contemporaries approached church ritual and dogma. Three additional Oxford dons joined Keble's lead: Edward Bouverie Pusey,

Hebrew professor; John Henry Newman; and Richard Hurrell Froude. Over the next 12 years following the presentation of Keble's ideas, a crucial period for reform occurred that proved seminal to all aspects—religious, political, and social—of Britain's 19th-century development. These four men launched a crusade to counter what they viewed as the liberal spirit of their era. They were also known as Tractarians, based on their publication of *Tracts for the Times*, a document that attacked Parliament's passing of the Irish Church Bill in 1833 as a threat to the sovereignty of the sacred church. The bill resulted from the fears of the duke of Wellington, then prime minister, and some members of his Tory Party that the Irish might revolt if they did not pass a bill repealing the Corporation Acts of 1661 that prevented Roman Catholics from holding an elected seat in Parliament. Representatives of the Church of England at Oxford saw the act as a betrayal and sacrilege.

As the movement expanded, it sought to reinstitute High Church doctrine, supported by the belief in the divine nature of the Church of England and the importance of the Book of Common Prayer, a service book in use since the 16th century. As part of the rituals, accompanying vestments were donned and incense used. Influenced by Methodism, the movement urged "earnestness" on the part of young men and led to an Evangelical approach. Anglo-Catholic practices had their roots in medieval times, dictating appropriate food for certain days.

Keble later moved to Hursley to serve as a clergyman, partly because as a reserved individual, he did not like the type of intellectualism and lack of humility practiced by some of Oxford's dons. He saw little place for logic in matters of faith. The lively and outspoken Froude, conversely, thrived in such an atmosphere, while the scholarly Pusey used his authority to establish six features, comprising "Puseyism." They included high regard for two sacraments, for ordinances, and for "the visible part of devotion," which included the "decorations" of the church.

Keble's departure pushed the movement into a new stage. More liberal church members protested the movement, charging its leaders with an attempt to return to Roman Catholicism, a charge Pusey countered by

expressing a desire for a blend of the English and Roman churches. While the four dons did not agree on every issue, their common goal led to a near-unshakable unity. It was broken by Newman's famous conversion to Catholicism in 1845, a consequence of the call to a return to medieval ritual that Keble had foreseen as a possible result and hoped to avoid. While that conversion signaled the movement's formal conclusion, it simply moved the center of activity from Oxford to London and into the country.

The Oxford Movement eventually touched all areas of English life, including education and the social challenges that arose with industrialization, art, and architecture. Tractarian missions were founded and operated by nuns, usually from nursing orders. They offered health and education services to the poor and helped train young women in nursing. The English landscape reflected the religious revolution, adding schools and orphanages, as well as in the new churches, almost always of a Gothic design to emphasize the ideals of an earlier age.

Novels of the time, including Charlotte BRONTË'S *SHIRLEY* (1849), alluded to the movement, while others, including everything published by Charlotte YONGE, a neighbor of John Keble, built entire plots and designed

themes around the doctrines. In the country, his ideals slowly became a part of rural life, and Yonge determined that her novels would imaginatively reflect the stages of the movement. She discussed many of the plots with Keble, whom she referred to as "my vicar," listening as he cautioned her not to specifically mention doctrines but to emphasize the movement's code of conduct. Her popular *HEIR OF REDCLYFFE* (1853), for example, promoted the idea that redemption may only be achieved through self-sacrifice. As her popularity grew in the 1850s and 1860s, she included among her friends individuals representing the various phases and influences on the religious revival. Her two-volume *Pillars of the House, or, Under Wode Under Rode* (1873) brought all the church themes together, treating what were innovations as commonplace; society had accepted the reforms and the marks of the movement were everywhere evident.

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PALTOCK, ROBERT (1696–1767) Robert Paltock was born in Westminster, the only son of Thomas and Anne Paltock; he would lose his father at age five. He received an inheritance of £150 from his grandmother and a house when he came of age. His mother died in 1712, and little is known of his life until 1747, when his financial problems became public. Educated as an attorney, he married Anna Skinner, daughter of an Italian merchant, and they had two sons and two daughters. Paltock earned brief fame with the publication of his ROMANCE NOVEL *The LIFE AND ADVENTURES OF PETER WILKINS* (1751). Paltock assigned rights to the novel to Jacob Robinson and Robert Dodsley in January 1749 for £21 and 12 printed copies. At first published only under the initials R. P., the book's true authorship was revealed in the *British Register* in 1802, and in 1835 the original document noting the sale agreement and bearing Paltock's full name and address were discovered.

Translated into both French and German, the work gained praise from Samuel Coleridge, Robert Southey, Charles Lamb, and Sir Walter SCOTT. It represents an early example of SCIENCE FICTION, in which the protagonist travels to a world populated by flying humanoids. Paltock comments in his fiction against slavery and supports the value of independence to intelligent women, facts of interest to FEMINIST and NEW HISTORICIST CRITICS. While he owed some debt to Daniel DEFOE's *ROBINSON CRUSOE* (1719) and Jonathan SWIFT's *GULLIVER'S TRAVELS* and their depiction of an imagined voyage, critics such

as Christopher Bentley note Paltock's original use of flight as a human power. He also finds the relationship between Paltock's hero and heroine wittier than those in Defoe, and the culture Paltock invents far more sophisticated and challenging than that of Defoe's single island.

Paltock moved to Back Lane, St. Mary, Lambeth, in 1759, and his financial affairs apparently improved, as a 1764 *London Gazette* notice called for all creditors to present their claims. He died at his home in Back Lane, his novel fading into obscurity for a time. The 18th century's penchant for SATIRE caused it to judge the imaginative, but not highly ironic, work a bit dull. With the surge in popularity of romance and the GOTHIC NOVEL in the 19th century, the book returned to popularity. It exists in both print and electronic form.

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PAMELA, OR VIRTUE REWARDED
SAMUEL RICHARDSON (1740) Long touted as the first English novel, or at the least the first EPISTOLARY NOVEL, Samuel RICHARDSON's *Pamela* has since had both those positions questioned in light of work by earlier writers, most notably Aphra BEHN. It remains of extreme importance, however, in the novel's development and proved a wildly popular work in its day.

The novel consists entirely of correspondence on the part of its title character, Pamela Andrews, a young servant prey to the sexual advances by her new master Mr. B., son to her recently deceased mistress. Unceasingly objectified by Mr. B. and his helpful servants Mrs. Jewkes and Monsieur Calbrand, Pamela eventually is driven from her home by their lusty pursuits. Under a type of house arrest in her new location, and separated from family and friends, Pamela struggles to retain her high moral purpose. In a relationship interesting to FEMINIST CRITICS as evidence of the stereotypical competition between females for male approval, Mrs. Jewkes gains Pamela's trust and steals her journals. Mr. B. reads the journals, becomes privy to Pamela's ideology, and enacts the role of one in complete agreement with her high morality, eventually proposing marriage.

However, Richardson extends the conflict as an unknown correspondent warns Pamela of her master's duplicity. She despairs to her parents, "What shall we say of this truly diabolical master! O, how shall I find words to paint my griefs, and his deceit! I have as good as confessed I love him; but, indeed, it was on supposing him good.—this, however, has given him too much advantage. But now I will break this wicked forward heart of mine, if it will not be taught to hate him! O, what a black dismal heart must *he* have!" Mr. B. eventually "does right" by his one-time intended victim, and the two marry. The delighted Pamela transforms in the novel's second portion into a suspicious wife who doubts her husband's fidelity and the loyalty of his disapproving family and servants. She retains her moral beliefs, however, acting with a dignity that proves less engaging than did her emotionally expressed conflict over Mr. B.'s scandalous behavior in the novel's first section. While Richardson seems to suggest that a partially reformed rake can make a fine husband, critics later pointed out that he can not resolve the compromise of human values such a stance represents.

The novel's domestic tension is credited with its success. A dominant appeal, according to William Sale, Jr., was Pamela's representing the change in values evident in the 18th century. While society insisted that Pamela's position as a servant meant she must conform to her master's wishes, new forces supporting the development of a middle class urged an independence

that made Pamela a new woman type. Her position as such should not be overemphasized, however, a point clearly made at the altar when Mr. B. presents her with a ring, and she replies, "Thank you, sir." At the least, she served as a prototype for later, more fully realized heroines developed by novelists including George MEREDITH. Society's attempts to keep the real-life figures represented by Pamela "in their place" spawned entire fields of literary criticism that focused, in part, on such power structures in fiction, including not only feminist critics, but also MARXIST and NEW HISTORICAL critics. The obvious sexual thrust of the novel also attracted the interest of later PSYCHOANALYTIC CRITICS.

Richardson came upon the idea for the novel from an instructional book he composed about proper letter-writing format. While such books were common, he included many more examples than had his predecessors, including several lengthy letters offering models to corresponding women. He offered 173 different epistle approaches, more than 100 of which focused on women's interests and needs. Having no previous writing experience, Richardson confounded critics of later generations seeking to understand how he came to produce such an important work. Its plotline may have been inspired by the letter example numbered 138, based on a true case Richardson knew involving a 12-year-old girl put to service who, when her mistress died three years later, drew the attention of the household's young master, a man of "free principles." With no particular model to follow, Richardson presented himself on the title page not as author but as "editor" of Pamela's letters, thus suggesting reality in fiction, a remarkable and sustainable approach, also to be later imitated and refined into a movement in writing labeled REALISM. *Pamela* proved crucial due to its narrative and characterization unity, a format that subsequent novels would imitate. Richardson himself continued the epistolary format in *CLARISSA* (1747), but expanded his speakers to include multiple correspondents.

Furthermore, the value of a piece of literature may often be judged by the reaction it provokes, particularly from other writers, and *Pamela*'s inspiring the fledgling novelist Henry FIELDING's parody of *Pamela*, titled *Shamela* (1741), is a case in point. While modern readers may resent or find amusing *Pamela*'s stilted DIDACTIC

style, marked by a high moral tone, melodrama, and sexism, critics agree on its unquestioned importance to the development of the novel. It retains a seminal position in academic literature programs and still appeals to aficionados of mid-18th-century fiction.

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PARODY Parody represents mockery by one author of another author's style and often of specific works. Generally good-natured in tone, a parody closely follows the original and has as its goal to caution the author and that author's readers as to the low style of the work. Structure may also be mimicked when elements of the original are well known, as with DETECTIVE and ROMANCE FICTION. Parody may also contain caricature, an exaggeration of the qualities of certain individuals to produce an absurd effect. While moral, social, or political themes may be present in parody, those appear more commonly in another type of mockery called SATIRE. One of English literature's best-known parodies is Henry FIELDING's *Shamela* (1741), which presents Samuel RICHARDSON's *PAMELA, OR VIRTUE REWARDED* (1740) in a ridiculous light. Dismayed by the public's embracing of *Pamela*, an absurd and pretentious work in Fielding's opinion, Fielding used *Shamela* to present a devastating, near scene-by-scene mimicry of Richardson's EPISTOLARY NOVEL about a young servant's endless defense of her virginity against the deflowering schemes of her master.

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PAUL FERROLL CAROLINE CLIVE (1855)

Caroline Clive's popular novel *Paul Ferroll* was likely published at Clive's expense, first advertised for sale in *Publisher's Circular*. While Clive (1801–73) had published poetry, the novel was her first, and ultimately

most successful, attempt at fiction. By March 1856 *Paul Ferroll* had gone into a fourth edition, and by 1859 had been translated into both French and Russian. It continued repeat editions through 1929 in the United States, then lost favor until its revival by certain academic courses and publishers in the late 20th century. A precursor of the 1860s wildly popular SENSATION FICTION, it remains of interest in that respect, but also for its own merits, which include Clive's unique dealings with the topic of murder and her inclusion of erotic male imagery.

The plot proves simple. A man named Paul Ferroll murders his first wife, Anne, lives a free and happy existence as a fine citizen for years, and only confesses his crime when another is accused of it. Even then, he escapes imprisonment and disappears into self-exile, never suffering punishment for his crime. Clive's style is what proves of special interest, in that her narrative never moralizes about the murder, nor does Ferroll ever suffer any of the remorse or guilt that Victorian readers expected. Nor did he suffer the consequences his crime demanded. Other murderers in fiction of the day did suffer, leading readers to expect the same of Ferroll. According to critic Charlotte Mitchell, William Makepeace THACKERAY confessed to Clive that Becky Sharp, the notorious female protagonist of his novel *VANITY FAIR* (1848), did murder Jos Sedley, although that fact was not expressed in overt terms for readers. However, they could surmise she had added murder to her long list of crimes against her fellow man, and they saw her ultimate fall from wealth and power as a fitting result. Other murder novels featuring punishment for murder that may have influenced Clive included William GODWIN's *CALEB WILLIAMS* (1749) and Edward BULWER-LYTTON's *EUGENE ARAM* (1832). Like the protagonists of those novels, Ferroll commits a vicious murder that remains long concealed, but Clive includes no discussion about ethics, retribution, justice, remorse, or guilt as do Godwin and Bulwer-Lytton. Another big difference, as Mitchell notes, is that the victims in the other novels proved detestable and, if not deserving of murder, at least were undesirables who would not be missed. But Ferroll's victim remains not only an innocent but also one trusted to his care and protection.

Many reviewers expressed outrage over the novel, which seemed not only to excuse murder but also

invite readers to admire the criminal. He did, after all, not profit from the murder, signing over his dead wife's considerable fortune to her brother. Naysayers chastised Clive for apparently arguing that a man may plan and execute a ghastly murder but later live an exemplary and virtuous life. Some may have wondered at the degree of irony intended by Clive when she fashions Ferroll for a short time a writer, and also why she gave him a name she herself adopted in her early writing. Also of interest to PSYCHOANALYTIC CRITICS is that Ferroll expresses an extreme male erotic energy with some sexual transference. He remains extremely possessive of Elinor, his second wife, a woman he had loved previous to his first marriage. He engages in bizarre fantasies, wondering, for instance, if his wife's excessive kissing was on purpose to try to transmit cholera, something the two might share. Elinor understands that Ferroll craves danger "for stimulation," and while waiting for his trial, he engages in extreme amounts of physical exercise. He enjoys contrasting his wife's beauty and allure with the physical attributes of the ill, cannot stand children, ignoring even his own daughter, Janet, and during Elinor's absence, once plunges his horse under a waterfall to help relieve his tensions. While he does not abuse Janet, he neglects her: "the whole tenderness" of his "nature was centred on his wife; and anything that interfered with that passion he put aside." He demands that Elinor devote herself entirely to him to the total exclusion of Janet: "He would have no nursing, no teaching, no summer day's expedition. The nursery was Janet's Place, a governess her teacher; she came to her mother when her mother was alone."

Clive's diaries and collections of various newspaper articles reflect her interest in the macabre. She also took a great interest in letters her husband collected as governor of a lunatic asylum. The outburst against *Paul Ferroll* put Clive on the defensive, and she felt inclined to try to defend her character, later publishing a not-nearly-so-successful sequel titled *Why Paul Ferroll Killed His Wife* (1860). Readers of later generations would find nothing unusual in Clive's interests or in a book not reflecting the Victorian belief that loss of one's reputation equaled a loss of social status, a dev-

astating effect of transgressions in that age. The late 20th century observed a phenomenon in which much of English-speaking society began to celebrate fraud and even some types of violence if they led to monetary success. This change in moral outlook may make Paul Ferroll easier to accept as a representative human being today, particularly in a century that celebrates the antihero, a perfect fictional example being the cannibalistic serial killer Hannibal Lecter created by Thomas Harris.

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PEACOCK, THOMAS LOVE (1785–1866)

Often considered one of the most undeservingly neglected of the writers publishing in the early 19th century, Thomas Love Peacock was born at Weymouth, an only child. His glassmaker father died while Peacock was still a child, and the boy received formal schooling through age 13 at a private school in Englefield Green. He did not have to work until age 30, due to an inheritance from his father, and he developed a love for books, which he preferred to the company of other people. He met Percy Bysshe Shelley in 1812 and formed a lasting close friendship. While the two men seemed to have little in common, they shared a revolutionary spirit, along with their great interest in literature. Peacock served as an informal tutor in literary matters to Shelley, who encouraged Peacock's poetic talents. His published the first of many satiric novels with *HEADLONG HALL* (1816), followed closely by *MELINCOURT* (1817) and *NIGHTMARE ABBEY* (1818). An erudite and sophisticated intellectual, he assumed his readers would be the same, thus appealing to a small but extremely culturally aware audience. He repeatedly attacked all types of dogma, whether social, political, economical, or artistic, criticizing narrow-mindedness with his fiction. His trademark format included a thin PLOT NARRATIVE framing strong dialogue among characters representing theories recognizable by his audience. While some could be recognized as based on real persons, such as Shelley and other romantic poets, others symbolized universal types.

After entering the East India Company in a senior position in 1819, he met and married Jane Gryffyd, whose Welsh heritage influenced several of his novels through their setting or Welsh characters. In addition to poetry and songs, many of which he included in his fiction, he published several more novels, including *Maid Marian* (1822) and *The MISFORTUNES OF ELPHIN* (1829), which offered his traditional SATIRE but also acted as parodies of romantic literature and the affectations practiced by some contemporary writers. After he published *Crochet Castle* (1831), he took a hiatus from novel writing, not publishing his only additional novel, *Gryll Grange*, until 1861. Through the 1830s, when other novelists of his age focused on writing SILVER FORK or fashionable fiction, Peacock doggedly pursued the intellectual novel. *Crochet Castle* parodied new theories of education and economy, attacking those who spoke in slogans, but it would act as his final attack on what he viewed as the vulgarity of social experimentation that worshipped all things new, without discretion.

During Peacock's early years, his poetry gained attention, as did his critical writings, with the *Essay on Fashionable Literature* (1818) and *The Four Ages of Poetry* (1820) being his most famous. His skeptical stance on art's usefulness during an era in which science was growing more popular so bothered Shelley that he responded in his much more famous and enduring work *A Defence of Poetry*; critics point out that Shelley may have taken Peacock more seriously than Peacock had intended.

Peacock also enjoyed a successful personal life in a happy marriage that produced three children. In 1837, he became examiner at India House, a position he would retain until retirement in 1856. His domestic peace was shattered by the death of his youngest child at age three, driving Jane into a depression and mental collapse from which she would not recover. He lost both his wife and a daughter, also named Jane, in 1851. His other daughter, Mary Ellen, married contemporary novelist George MEREDITH, a union that proved desperately unhappy, and she died in 1861. Meredith supposedly based the character of Clara Middleton's father in his *The EGOIST* (1879) on Peacock. Peacock's last publication was *Memoirs of Shelley* (1858–60), and he died six years later.

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PELHAM, OR THE ADVENTURES OF A GENTLEMAN EDWARD BULWER-LYTTON (1828) In his first novel, *Pelham, or the Adventures of a Gentleman*, Edward BULWER-LYTTON shaped a character named Henry Pelham who introduced an enduring ritual into English society. A dandy known for his pretentious behavior, Pelham dressed in black for dinner, a trend that would spread in England and remain popular. After Pelham's mother remarked on his distinguished appearance in black, colored coats were rarely seen in London high society, and black remained the acceptable evening wear for men for decades. An unlikely hero, Pelham nevertheless proves the innocence of a friend accused of murder by launching an investigation, and acts as a foil to his fellow character Richard Glanville, a criminal. He expresses his own intellectual development, opening chapter 44 in the fourth volume: "Beneath all the carelessness of my exterior, my mind was close, keen, and inquiring; and under the affectations of foppery, and the levity of a manner almost unique, for the effeminacy of its tone, I veiled an ambition the most extensive in its object, and a resolution the most daring in the accomplishment of its means." Although some critics label Pelham a BYRONIC HERO, others feel he stands in direct contrast to that popular characterization.

More important than Pelham's effect on the styles of the day was the novel's effect on the popular BILDUNGSROMAN. While the book contained some inconsistencies, it varied the genre's traditional German intensity, offering instead an upbeat tone laced with humor and common sense. Along with Benjamin DISRAELI'S *VIVIAN GREY* (1826), *Pelham* introduced English readers to what would later be labeled the intellectual novel, one that focused on ideas rather than promotion of a specific political point of view. Building on Laurence STERNE'S momentum, Bulwer-Lytton and Disraeli

urged independent thought among their readers, employing SATIRE and scandal as plot elements.

Based on the true Thurtell case of 1824, the novel owed an additional debt to William GODWIN'S *CALEB WILLIAMS* (1794), a psychological novel with a GOTHIC narrative frame. *Pelham* also served as SILVER-FORK FICTION, an extremely popular subgenre of social fiction. Bulwer-Lytton remains sensitive to all the current patterns of his society, skillfully capturing scenes representative of the early 19th century. The witty novel was blasted by many of the author's contemporaries as insubstantial and contemptuous of English society. But Bulwer-Lytton sought through irony, rather than mean-spiritedness, to undercut the criticism of such moralists who failed to recognize in *Pelham* a dispassionate honesty sorely missing from many relationships. It remains available in print and electronic form.

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PERSUASION JANE AUSTEN (1818) Jane AUSTEN composed *Persuasion*, her final completed novel, between 1815 and 1816; it would be published posthumously in 1818. Unwell and forced to return to Bath, a location she had celebrated in her younger years, Austen produced a story with marked autobiographical aspects, as often remarked by 19th-century critics. Their attitudes proved common regarding women's fiction, as many believed women lacked the intelligence to write about topics outside their own personal environment. This work is celebrated in the 21st century through the display of its original manuscript on Austen's writing desk in the British Library rare collection room.

Austen's last novel supplied an unusual focus on social and political conditions, supported by the change in land ownership taking place around her. That alteration in the landscape, noticed by *Persuasion*'s protagonist Anne Elliot, was one reason that Austen did not enjoy her return to Bath as much as she had

her visit decades before. Her novel took the gentry to task for problems caused small farmers by the change in land division, as conglomerates began to consume property. Long a fan of clergyman and amateur artist William Gilpin, whose ideas she borrowed for her novels, she embraced his idea that country scenes should be viewed as a picture, with appreciation for foreground, background, and framing by natural formations and plant life. She SATIRIZED her own culture for sacrificing natural beauty to the artificial tastes that claimed aesthetics of her era and criticized the aristocratic class for judgments based on materialistic, rather than spiritual or ethical, values. Most important to reviewers of the day, *Persuasion* was marked by a passion and romance not previously present in Austen's work. For later critics, the power and skill involved with her rhetoric, resulting in skilled understatement, proved her creative intellect.

The plot focuses on one of three daughters of the foolish and egotistical Sir Walter Elliot of Kellynch Hall, 27-year-old Anne Elliot. Raised by a father who delights in reading his own entry in *The Baronage* with equally vacuous sisters Elizabeth and Mary, Anne was the neglected daughter. Elizabeth's ego matched that of her father, thus giving them common ground, while Mary's condescension even toward her own husband, Charles Musgrove, son of a neighboring squire, unites her with her opinionated father and sister. Although more sensible, sensitive, and intelligent than the other members of her family, Anne is excluded from all decisions and adheres to the others' wishes.

Due to financial embarrassments, Anne's father must rent his estate to Admiral and Mrs. Croft, allowing Anne to again meet Mrs. Croft's brother, Captain Frederick Wentworth, a previous suitor. Anne loved and would have married Wentworth, but yielded to her godmother's wishes and refused his offer eight years earlier. Her godmother, the honorable but biased Lady Russell, felt Wentworth to be beneath Anne's aristocratic station. Anne still loves Wentworth, now worth a solid £20,000 per year, but must keep her feelings secret. Anne likes and admires the Crofts, feeling their marriage to be one of the few sound unions she has observed. Anne's sister Mary enjoys Wentworth's company as does her husband Charles, and they ensure the

presence of Charles's sisters Louisa and Henrietta whenever possible, in hopes that Charles might be drawn to one. He seems to choose Louisa, made clear by his concern over a head wound she suffers in a fall. Anne loses hope of regaining his affections.

Anne travels to Bath to reunite with Sir Elliot and Elizabeth and meets a cousin, William Elliot. Austen incorporates one of her favorite themes, that of the inheritance through the male line; William is Sir Elliot's heir, rather than any of his offspring. A heartless schemer, William pretends to romance Anne, who learns of his true character from a widowed invalid and Anne's friend, Mrs. Smith, enabling Anne to avoid his attentions.

Suddenly the Elliots learn that Louisa will marry Captain Benwick, not Captain Wentworth, who travels to Bath in hopes of reuniting with Anne. Through the coincidence so common to romance, Wentworth overhears Anne speak of a woman's love. She characterizes it by adopting a wayfaring metaphor as "capable of bearing most rough usage, and riding out the heaviest weather." He is filled with hope that her love has survived their separation, confesses his feelings for her, and the two at last reunite with plans for marriage. While Anne previously allowed herself to be persuaded to reject her passions, neither she nor Wentworth, both wiser and more mature, can be dissuaded to abandon their love.

Critics have long held that Austen created Admiral and Mrs. Croft as predictors of Wentworth and Anne's future positions, with FEMINIST CRITICS paying special attention to the Croft's childlessness, as well as to Mrs. Croft's role in the "guidance" of their movements. She even accompanies her husband aboard ship. However, Austen never indicates that Anne will do the same, choosing instead to emphasize the separate natures of the younger couple's interests and activities.

Austen's nephew, J. E. Austen-Leigh, published a now famous biography of his aunt in 1871 in which he supplied canceled chapters from *Persuasion* that she had removed due to its weak contrivance. Critics felt this helped prove Austen a witty and intelligent writer. The chapters, which Austen pulled from her text, represent the sole manuscript containing all editing marks still existing today, housed in the British Museum. Like

Austen's other novels, *Persuasion* remains readily available in print and electronic forms, and has spawned Web sites of its own. A movie version was made in 1995.

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PHINEAS FINN: THE IRISH MEMBER ANTHONY TROLLOPE (1869)

Anthony TROLLOPE continued throughout his career to focus his novels on everyday life. As the trend of SENSATION FICTION faded in the late 1860s, Trollope began a new trend of his own, adding the theme of politics to his writing. Intensely interested in politics, as evidenced by his own defeat as a parliamentary candidate in 1867, the novelist added as the second book in his second major series, the Palliser sequence, *Phineas Finn: The Irish Member*. As the title indicates, it followed the fortunes of its protagonist, Phineas Finn, during his political career. It also contains Trollope's trademark multiple overlapping subplots, all of which turn on romance, but of the sensible, rather than sensational, type. The first book in the series, *CAN YOU FORGIVE HER?* (1864) focused on romance between Lady Glencora and her husband, Plantagenet Palliser, destined eventually to become prime minister in a later book. Some of the characters from that novel reappear in *Phineas Finn*, which emphasizes political machinations far more strongly than did the first. Trollope developed his characters first in serial form in *St. Paul's Magazine*, which he edited, between October 1867 and May 1869.

Phineas Finn is an appealing character, son of a doctor, a Roman Catholic, charismatic and handsome, and an immediate attraction for females. While supposedly promised to his Irish sweetheart, Mary Jones, when Finn moves to London following his election for the borough of Loughshane, he attracts Lady Laura Standish. She starkly contrasts with the provincial Mary in her ambition to marry a politically connected man. He boards with Mr. and Mrs. Bunce, emphasizing his lack of a home, a persistent theme throughout the novel noted by critic W. J. McCormack. The emphasis on homelessness and alienation represented a deviation for Trollope, whose novels had always emphasized the importance of home and family. He suggests Mary's connection to home in both a symbolic and literal sense for Finn, who remains ever aware of her presence, even while living away and romancing other women. Finn will vacillate throughout the novel in matters romantic and political, but will remain grounded by his love for Mary and Ireland, as well as through the influence of his highly principled mentor, Joshua Monk.

Intelligent and persuasive, Lady Standish has knowledge of, and interest in, politics that lead her to support Finn, although she is forced by financial circumstances to marry the wealthy Scots laird Robert Kennedy, particularly following Finn's rescue of Kennedy from a dangerous situation in the streets of London. Attacked by a gang who attempt to choke him, Kennedy escapes only due to Finn's interference. As Finn's personal life is revealed, his political life takes shape with the new reform bill supported by Finn's Liberal Party. Finn eventually succeeds to a junior minister post, then resigns when he chooses to support Irish tenant-rights, a factor in the Home Rule demanded by Ireland. He learns through that harsh lesson that he must sometimes support his party even when he did not agree with its policies. Again, Trollope asks readers to consider the meaning of home, in both a political and personal sense, as he asks them to consider Finn as both a public and private figure.

Unable to resist temptation, Finn begins to romance Violet Effingham, who lives with the judgmental Lady Baldock. Her situation as an orphan supports the continued emphasis on homelessness in the novel. Threat-

ened by Finn, Violet's suitor Lord Chiltern, brother to Lady Laura, challenges him to a duel while the two are away from England. During that conflict, they regain a respect for one another that leads Finn to break the love triangle, and Lord Chiltern wins Violet as his bride. Trollope interestingly makes Lord Chiltern, the male, experience the higher passion. When he proposes to Violet and she does not answer him, "he rushed at her, and, seizing her in his arms, kissed her all over,—her forehead, her lips, her cheeks, then both her hands, and then her lips again. 'By G—, she is my own!' he said." She reacts by quietly taking a seat on a sofa and deciding she would accept and at least "be gracious to him."

Finn's romances continue as he next begins a relationship with a rich widow, Madame Max Goesler, who has been the companion of the elder duke of Omnium and whom he meets at the dining table of the Pallisers. Although Madame Goesler proposes to Finn, offering to become his wife and make him wealthy, he has become discouraged with politics as well as foreign romance. At the novel's conclusion, he returns to Ireland to marry Mary, even though "she had not the spirit of Lady Laura, or the bright wit of Violet Effingham, or the beauty of Madame Goesler," but she loved him with a most "satisfying devotion." He does fear he may not find employment, believing that "men were afraid of him, thinking that he was unsteady, arrogant, and prone to failure." After two months in Dublin, he receives his reprieve from his former political friends, an appointment as Inspector of Poor Houses in the County of Cork.

While the novel is political, it continually emphasizes domestic issues, both in the small arena of individual homes, and in the broader geographic sense. The issue of violence exists not only in the street for Kennedy, but also in his home, as Trollope strongly intimates that he abuses Lady Laura. She will later exit the home to go into a self-appointed exile, living apart from her husband who will actually attempt to kill Finn in the sequel to the novel, *PHINEAS REDUX* (1873). Chiltern's horse, Bonebreaker, suffers a violent death after breaking his own bones. As McCormack notes, an early zoo scene suggests that potential violence causes the necessity for cages separating the animals. The appearance at the zoo

of another character, Aspasia Fitzgibbon, known for the “violence of her jokes,” further emphasizes the potential for violence that finds parallel in human interaction. When Miss Fitzgibbon invites comparison of Kennedy to a monkey, she touches on another topic of great concern to Trollope’s era, that of evolution. While Trollope felt unqualified even to edit papers concerning the theories of Charles DARWIN during his stint at *Saint Paul’s Magazine*, he includes oblique references to the theories throughout the novel.

Many critics have searched for real-life figures that might have inspired Phineas Finn, and politicians have been suggested. Some suggest that Trollope may be the incarnation of Finn. Finn’s insecurity regarding his family’s poverty, his public shyness, and lack of social success represent characteristics shared by Trollope. The author had served Ireland through his post office job, quitting at about the same time Finn would have assumed his political post. As for women, Trollope developed a lifelong relationship with the American feminist Kate Field, whom he enjoyed teasing. Mirroring Finn’s loyalty to Mary, however reluctant, Trollope would likely never have considered committing the slightest impropriety outside his marriage.

Like all works of fiction, however, *Phineas Finn* does not claim to be a historical or factual account regarding either individuals or politics. As proof, Trollope fictionalizes the results of a crucial reform movement in Parliament, in which England’s Liberal government of 1866 suffered defeat due to a revolt by radicals who wanted secrecy in balloting as part of parliamentary reform. Their move ushered in a new Conservative government, led partially by Benjamin DISRAELI, which would introduce reform that included secret balloting. In the novel, the reform fails, and the Liberals return to power, introducing a movement of their own. This countered claims by Trollope’s critics that he based Mr. Turnbull, a character supporting the secret ballot, tenant rights, defense cuts, and the disestablishment of the Church of England, on the real politician Radical leader John Bright. As noted by Trollope’s biographer, Gloria Glendinning, to claim any Trollope character literally “is” a true figure “is to misunderstand the high art of Trollope’s castle-building fantasies, and the low cun-

ning with which he judged how close to draw his parallels—which by definition can never meet.” The novel, while never rated among Trollope’s best work, continues to be widely read and enjoyed.

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PHINEAS REDUX ANTHONY TROLLOPE

(1874) Anthony TROLLOPE published the fourth entry in his Palliser series, *Phineas Redux*, first as a serial in *The Graphic* between July 1873 and January 1874. It appeared seven years after its predecessor, *PHINEAS FINN*, which introduced the adventurous protagonist named in the novel’s title. At the conclusion of that novel, Phineas had left behind a political career in London to return to Ireland, having become discouraged with the political scene. He married his childhood sweetheart, Mary Jones, and took the post of Inspector of the Cork Poor Houses.

In *Phineas Redux*, Mary has died in childbirth, leaving Phineas a grieving widower. Surprised by a call from his former Liberal peers to reenter the political fray, he accepts the offer. Upon his arrival in London, readers recognize many of the characters with whom he interacts, as Trollope continues his previous story line. He enjoys the hospitality of a former love interest, Violet Effingham, who in the previous novel married Lord Chiltern, with whom Phineas had fought a duel, although the two men later became great friends. Lady Laura Standish, who also once loved Phineas but was forced by family to marry the depressing Robert Kennedy, has left her husband to travel abroad with her father. Another of Phineas’s previous admirers, wealthy widow Madame Max Goesler, renews her interest in the young Irish barrister. She continues as companion to the elderly duke of Omnium, despite gossip regarding their relationship.

Believing Phineas to have caused his separation from Lady Laura, Kennedy attempts to shoot Phineas, missing his mark. The event threatens to grow into a scandal, thanks to Phineas’s previous nemesis, the radical

journalist Quintus Slide, but an injunction prevents publication of a letter from Kennedy in Slide's possession. With the help of friends, Phineas manages to hide the facts of the events, but Kennedy descends into depression, then madness, eventually committing suicide. However, Phineas cannot cover up the scandal of a public argument with the cabinet minister Mr. Bonteen, who is jealous of Phineas's rise to power. After a visit to his Club, Bonteen is murdered. When suspicions fall on Phineas, his arrest and trial leave him exhausted. His friends surround and support him, helping him retain a "manly dignity," although he wonders whether Mary is looking down at his plight from heaven. Thanks to his lawyer, Chaffanbrass, and the efforts of Madame Max Goesler in finding crucial evidence, Phineas is acquitted. The husband of Lady Eustace, Mr. Emilius, is suspected as the murderer, but his guilt cannot be proved.

Phineas continues his political career with reelection as Tankerville's representative. He subsequently refuses an important post, once again disillusioned with the political and legal systems. While he once fantasized about public service, "during the last few months a change had crept across his dream—which he recognized but could hardly analyse. He had seen a man whom he despised promoted, and the place to which the man had been exalted had at once become contemptible in his eyes. And there had been quarrels and jangling, and the speaking of evil words between men who should have been quiet and dignified." When the duke of Omnium dies, Madame Max Goesler will accept none of the inheritance he designated for her, proving her innocent motivation in their relationship. Because of her refusal, Adelaide, a cousin of Plantagenet Palliser, the title character for Trollope's series, may marry the poor but honorable Gerard Maule. Phineas again finds happiness in marriage to Madame Max Goesler, although he decides to leave politics permanently.

Trollope focuses on traditional themes, those that often held his interest. In addition to politics, in which he, like Phineas, had become increasingly disillusioned, Trollope regularly examined the plight of women in high-society Victorian England, of interest to FEMINIST and NEW HISTORICISM CRITICS. In one early discussion,

Lady Chiltern tells Phineas that men seldom have sympathy for women: "What man thinks of changing himself so as to suit his wife? And yet men expect that women shall put on altogether new characters when they are married, and girls think that they can do so. Look at this Mr. Maule, who is really over head and ears in love with Adelaide Palliser. She is full of hope and energy. He has none. And yet he has the effrontery to suppose that she will adapt herself to his way of living if he marries her." The book remains popular, available in electronic and print versions.

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PICARESQUE The term *picaresque* derives from the Spanish word *pícaro*, meaning "a rogue." The original Spanish works focused on an adventurer who often lacked virtue, exulting in cheating people less sharp-witted as they traveled about a prescribed countryside. A light writing style encouraged the reader to find such novels of character and the swindles and insults meted out by the protagonist humorous and entertaining, rather than events requiring moral judgment. Miguel de Cervantes Saavedra's *Don Quixote de la Mancha* (1605) offered the first well-known example of a picaro in its windmill-adverse protagonist and adventurer. The most famous, and oft-imitated in English, example of the form appeared in a 1724 French work title *Gil Blas of Santillane* by Alain Ren Le Sage; it became a model on which others, such as Daniel DEFOE, Henry FIELDING, Tobias SMOLLETT and Charles DICKENS, based their stories. The picaresque, also known as rogue fiction, in its purest form remained popular in England only into the early 1800s, with works such as *The ADVENTURES OF HAJJI BABA OF ISPAHAN* (1824) by James MORIER supporting the tradition.

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PICKWICK PAPERS, THE CHARLES DICKENS (1837) Like most novels by Charles DICKENS, his first, with the formal title *The Posthumous Papers of the Pickwick Club*, appeared in installments, running from April 1836 through November 1837, before appearing in volume form as *The Pickwick Papers*. The novel represented an amazingly productive time in Dickens's life. As he wrote the last 10 episodes on Pickwick, he produced just as many installments of what would be his second novel, *OLIVER TWIST* (1838), representing, as estimated by critic Jane Smiley, around 90 pages per month, while also producing essays, speeches, and other creative work. Both works appeared first in *BENTLEY'S MISCELLANY*, a periodical edited by Dickens, which involved his reviewing and preparing 80 manuscripts each month for publication.

A travel novel with loose plot structure, it follows the on-the-road adventures of the Pickwick Club, compared of Samuel Pickwick and three friends, Tracy Tupman, Augustus Snodgrass, and Nathaniel Winkle. Because Pickwick is a trusting soul, he often provides the focus for various comic situations, simplistic, yet humorous and engaging, as they represent awkward and challenging moments with which readers can identify. He displays his lack of grace on horseback and on ice, his inability to hold his liquor, his lack of orientation by ending up in a stranger's lodging room, and innocently leading his landlady to incorrectly believe he wants to marry her. Most episodes advance a moral, and their melodramatic tone reveals the author's lack of maturity as a writer. However, one future trademark is present—Dickens's traditional enormous number of characters. Those included in these stories represent all social levels and various employment, from medical students to actors, musicians to coachmen, poets to watermen, lawyers to soldiers, lovely women to plain, and most remain memorable. Some speak with accents represented by Dickens's drop of a letter or insertion of an apostrophe, as with the servant Sam Weller's Cockney speech, allowing Dickens to develop a rhythm through dialogue. Weller is probably the favorite character of the novel, balancing Pickwick's innocence with street smarts, and acting as an effective foil.

While not as strongly representative of Dickens's social causes as would be his later characters, several figures in *Pickwick Papers* ask readers to consider the perceived differences in the quality of individuals based on arbitrary social standards. Pickwick does not escape the author's trademark dark side, as one of his experiences involves imprisonment, hinting at Dickens's own boyhood experience when his honest, but foolish, father landed in a debtor's prison. This first novel does not contain the sharp irony for which Dickens would become famous, but it does offer some sharply satiric moments, such as with the Eatanswill election.

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PICTURE OF DORIAN GRAY, THE OSCAR WILDE (1890) Oscar WILDE's version of the Faust temptation tale, *The Picture of Dorian Gray*, proved so popular that it was later converted to drama and opera and imitated by other writers in subsequent novels. It first appeared in 1890 in *Lippincott's Magazine* and was lengthened later that year for publication as Wilde's only novel. The magazine and book versions vary in ways that, while not substantially altering the story's theme of the perils of temptation, do alter some metaphors and cultural inferences. Students of the work should read both versions to observe how Wilde simultaneously fashioned a traditional GOTHIC tale and one particularly suited to fin de siècle interests, including that of modern art.

A naive orphan, Dorian Gray wishes that he might remain young while his portrait ages, proclaiming that his 18-year-old form will mock him as he grows old. But when the portrait painter, Basil Hallward, picks up a knife to destroy the picture, Dorian stops him, saying that would be like murder. That scene foreshadows an ironic later turn of events when Dorian, grown callous and desperate, murders Hallward. Hallward's friend, Lord Henry Wotton, plays the part of the devil in Wilde's tale, granting Dorian his wish for eternal beauty and youth in exchange for his soul. Lord Henry's evil, destructive personality is balanced by

Hallward's good and generous nature, his artistic bent rendering him a positive and creative character.

By making Gray a high-society figure, Wilde suggests the duplicity and hypocrisy inherent to the London social scene in which he immersed himself. He also inserts his trademark ironic humor, evident, for example, in a discussion between Lord Henry and Hallward of Gray's plan to marry the actress Sibyl Vane. When Hallward exclaims over the foolishness of such an idea, Henry responds, "Dorian is far too wise not to do foolish things now and then, my dear Basil." Hallward rejoins that one can hardly marry "now and then," to which Henry answers, "Except in America." Wilde's light tone indicates a less-than-serious attitude toward his dark story, which he enlivens with his trademark witty repartee between characters. Following Sibyl's suicide, Gray sinks into low-class activities while remaining active on the social scene. The physical weight of the aging portrait, borne at one point by the doomed Hallward as he struggles upstairs under its load, metaphorically suggests the weight of Gray's sin. As Gray dies at the book's conclusion, the portrait is magically restored to its original quality, suggesting a rebirth of creativity.

In the novel's preface, Wilde anticipated criticism of his book by famously writing, "There is no such thing as a moral or immoral book. Books are well written or badly written. That is all." *The Picture of Dorian Gray* remains popular and is available in print and electronic text.

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PILGRIM'S PROGRESS, THE: FROM THIS WORLD TO THAT WHICH IS TO COME JOHN BUNYAN (1678–1684) The son of a village tinker with little schooling, John Bunyan experienced a tremendous religious conflict that led him to write a book in two parts that would become one of the most popular of all times, translated into dozens of languages. In composing his ALLEGORY, *The*

Pilgrim's Progress, he ironically achieved what those far more steeped in the literary tradition of classical romance could not. Eschewing romantic couplets, idealized figures, and fantasized landscapes, he adopted a colloquial prose to produce a tale containing a brilliant illusion of reality, an absolute requirement of the genre later to be called the novel. Thus, his work proved seminal to the development of the British novel.

Writers of Bunyan's 17th-century era remained caught between the challenge of producing a new genre and their adherence to a tradition that refused to characterize humans engaging in acts clearly inherent to a lower more animalistic nature than the romance tradition allowed. Because Bunyan remained ignorant of that conflict, he could write undistracted. While burdened with a DIDACTIC message and distinct moral goal, *The Pilgrim's Progress* also depicted a flawed hero who encouraged the reader identification later inherent to the novel. A second crucial component aligning Bunyan's work with the novel was its convincing suggestion of reality. Finally, Bunyan's use of characters and events to suggest moral qualities resulted in the production of a consistently unified body, prefiguring the unity that would prove so important to defining the novel.

It was partially the absence of artifice that allowed Bunyan's Part I of *Pilgrim's Progress* (1678) to be so accessible. He had proved the value of his natural style in his 1666 autobiography, *Grace Abounding to the Chief of Sinners*, where he claimed in his preface that he could have "steeped" his writing "into a style much higher" and "adorned all things more than here I have seemed to do," but resisted a type of "play" in order to "be plain and simple, and lay down the thing as it was." He continued that approach in *Pilgrim's Progress*, allowing readers to enjoy as well as learn from that book. In his description of a man on a journey toward truth, Bunyan adopted a classical plot format familiar from Homer's *The Odyssey*. His protagonist Christian undergoes all of the challenges present in the classical QUEST, including personal loss, a call to adventure, the use of various guides, a descent into darkness, emergence from darkness to continue his quest, the encountering of monsters, and even a return home, although home is redefined as the heavenly home

available to those who best life's temptations, experience conversion, and cross the river, long a symbol of new life.

Advancing reader identification, Bunyan adopts the element most essential to the quest, that of the vision/dream world. His entire story takes place as a dream, suggesting to readers that the dream may directly relate to the dreamer himself, as had their own cultural mythology long before psychologists such as Carl Jung expressed it as theory. Not only then might they identify with Christian, but they also could, by extension, identify with Bunyan himself. In addition, Christian's lack of a name in the opening of Part I advances reader identification through its characterization of the protagonist as any man. Even when his name is made clear, it places Christian within a group, that of the followers of Christ, failing to individualize him. Furthermore, when the story opens Christian is engaged in the act of reading, yet another suggestion that Bunyan's audience will find much in the tale to which they may relate.

Christian's book tells him he presently lives in the City of Destruction, where he is condemned not only to death but also to judgment. Both literally and figuratively bearing a burden, he leaves his home and family, who refuse to join him, to embark on a lengthy journey, helped by the figures Faithful and Hopeful. They encounter many other figures, both bad and good, including the monstrous Apollyon, killed by Christian; Lord Hategood, responsible for Faithful's execution; Giant Despair; Mr. Worldly Wiseman; Ignorance; Talkative; and By-ends. In Part II, published in 1684, Christian's family joins him, bringing their neighbor Mercy. During the continued journey they meet additional allegorical characters, including Mr. Ready-to-halt, Mr. Honest, Mr. Stand-fast, and Mr. Despondency with his daughter Much-afraid.

In arguing that *The Pilgrim's Progress* influenced the novel's development, critics suggest it moves beyond the traditional Christian allegory familiar to audiences through morality plays to introduce a strong sense of reality in its setting as well as in the symbolic characters themselves. Critic Dorothy Van Ghent explains that Bunyan uses "physical topography," such as his muddy Slough, the Hill Difficulty, the

well-used highway that acts as a gathering place for verbal exchange, valleys, mountains, and bog to bring a note of recognition to readers. She extends her point to argue that without such sharp evocation of physical setting, Bunyan could not have suggested its psychological effect on the travelers. Scene and "atmosphere" exist not only outside the pilgrims but also inside, evoking a "spiritual topography." Readers make their own connections between physical circumstances and morality, without Bunyan's needing to insert an explanation, prefiguring the use of more subtle and suggestive symbolism that would become a crucial element in fiction. His artistry in creating familiar imagery evoked a spontaneous multiple reading for multiple meanings, based on audience instinct and "stored experience." Van Ghent also discusses the manner by which Bunyan shapes characters, his clear and unadorned language allowing him to create a tone that immediately identifies character types; they divulge their own personalities through syntax and idiom. For instance, Obstinate's series of exclamatories, complete with exclamation marks, helps readers perceive him as rushing toward opinions without thinking about his statements.

To be sure, *The Pilgrim's Progress* contains passages of debate about doctrine that may dull a modern reader's senses, and Bunyan's didactic intentions are never deep beneath the surface of his tale, told in sometimes jarring episodes rather than as a smooth, uninterrupted plot. However, literary critics agree that its unrivaled popularity had much more to do with its entertainment value than its moral guidance. It would advance development of the novel and have an enduring effect on later fiction, as evidenced by William Makepeace THACKERAY's reference to it in the title of his own popular work *VANITY FAIR* (1848).

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PORTER, JANE (1776–1850) Older sister to Anne Maria Porter, a ROMANCE writer, Jane Porter produced one of the earliest historical romances. History proved important to her, evidenced by the fact that she often discussed her famous ancestor, the Elizabethan poet Endymion Porter. While she was famous for her HISTORICAL FICTION, she also served as an editor, specifically of sayings by 17th-century Protestant martyr and poet Sir Philip Sidney. Her novel *Thaddeus of Warsaw* (1804) focused on the Polish member of the Sobieski family as he joins the Polish patriots to march against the Russians. Following their defeat, Thaddeus sees his estate destroyed, and he moves to England, where he is later discovered to be the lost son of minor English nobility. Her hero arouses the admiration of the protagonist in Mary BRUNTON's novel, *SELF CONTROL* (1810). Porter's *Thaddeus of Warsaw* and *The SCOTTISH CHIEFS* (1810) influenced others as well, including the famous novelist and Porter's childhood friend, Sir Walter SCOTT. In *The Scottish Chiefs*, she portrays Wallace and other warriors of his time as heroes deserving praise, beginning with the murder of Wallace's wife by the English governor of Lanark. Porter enjoyed the company of royals, and George IV's request that she write a book focusing on his ancestor resulted in the publication of *Christian of Luneburg* (1824). She also published novellas with her sister, Anna. Her works continue to be studied and remain available in book form and electronic text.

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PORTRAIT OF A LADY, THE HENRY JAMES (1881) Henry JAMES's *The Portrait of a Lady* appeared first as installments in *The Atlantic Monthly* (1880–81) where readers recognized in its protagonist, Isabel Archer, a more mature version of the title character from his earlier novella, *DAISY MILLER* (1879). Like Daisy, Isabel is an American on tour in Europe, searching for adventure. A poor orphan, she becomes a ward

of her wealthy aunt, Lydia Touchett, and travels to England to live with her for a time. She becomes fond of her aunt and her uncle, a retired American banker, and grows close to their sickly son Ralph, who suffers from tuberculosis. Dynamic, bright, and desirous of independence, Isabel captures the attentions of several would-be lovers, hitting the romantic mark suggested by her surname. She is made all the more desirable when, following his father's death, Ralph gives a portion of his vast wealth to Isabel. She refuses marriage offers from a wealthy American named Casper Goodwood, as well as from the older Touchett neighbor and English aristocrat, Lord Warburton.

When Isabel travels to the continent with her aunt and her aunt's friend, Madame Merle, she meets Gilbert Osmond in Florence. She remains unaware of Madame Merle's previous relationship with Osmond, with whom she had a daughter named Pansy. Impressed by Osmond's erudite manner, Isabel falls in love with and marries him, despite her previous determination to remain independent. Although she believes Osmond will encourage her independence and spiritual growth, his true cruel nature is revealed following their marriage. He takes on Isabel as a private project, working to break her spirit as he spends her money. When she learns that Ralph is on his deathbed, she plans a return to England, which Osmond refuses. He threatens to place Pansy in a monastery, and Isabel at last learns of Osmond's relationship with Merle, whom he doomed to suffer existence as his mistress.

Isabel could remain in England, but she shows her strength and determination by deciding to return to her horrible husband in order to protect Pansy, an innocent victim of her parents' excess. In that decision, she achieves some measure of redemption from her former error in judgment that led to marriage with the shallow, evil Osmond. Her determination strengthens her to refuse a second offer from Casper Goodwood, who, as suggested by his name, proves of far better character than Isabel's husband. She returns to the very servitude she had always abhorred, embracing self-denunciation and the acceptance of responsibility as a form of freedom.

An avid observer of human nature, James chose to deal with the ethics of choice in his novel, allowing his

plot to unfold based on the inner workings of his characters' minds as they discovered the painful difference between their naive American approach to life and that of the more sophisticated Europeans. In suggesting that the novel offers a portrait of Isabel, he invites readers to observe his artful reproduction of human nature and its reaction to its surroundings. He presents the age-old tension between the power of the individual will and that of circumstance, where the will's vision becomes blurred by wealth and refinement. His works are continuously read and studied; *The Portrait of a Lady* has also been converted to various media forms.

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PRIDE AND PREJUDICE JANE AUSTEN (1813) The main character of Jane AUSTEN's *Pride and Prejudice*, Elizabeth (Lizzy) Bennett, has the unenviable position of the second child in a family of five daughters and represents one of the sister-pair characters for which Austen became famous. Her older sister, Jane, also her closest confidante, was likely based on Austen's own sister, Cassandra, with whom she shared a bond as close as any of her fictional characters. This support system proved crucial in Austen's first novel, *SENSE AND SENSIBILITY* (1811), and she turns to it again through the sisterly relationship in *Pride and Prejudice* as an important defense against the fickle attacks of society's demand for order based on arbitrary and often cruel social conventions.

Due to an entailment of Mr. Bennett's property, it must pass to the closest male relative, which will leave the Bennett daughters with no place to live following their father's death. Therefore, they must each pursue husbands, a challenge better accepted by her sisters than by Elizabeth, who is by far the family's most independent female character. Through her, Austen could express her indignation over the limited rights held by women, particularly property rights, which were almost nonexistent for females. Lizzy also

acts as a mouthpiece for Austen in revealing her contempt for the confining social structure that directed marriageable women through a round of activities that placed them on display for men seeking wives. Situational irony proves ripe when Mr. Bennett clearly favors Elizabeth as his most intelligent daughter, yet still regards her as a liability, a woman whose wit and mental acuity may prove burdensome in a man's world.

While some FEMINIST CRITICS see Elizabeth as an early feminist, others question her supposed separation from social convention when, in fact, it actually consumes her, as it does the other female characters. However, her obsession reflects itself in constant criticism of the system, enabling her to later break her bonds through self-realization. She represents the "prejudice" in the novel's title but eventually acknowledges that she herself is guilty of stereotyping the opposite sex, a charge she often lays at the feet of the novel's male characters. That epiphany leads to her reward of true love with a man who is her intellectual equal, Fitzwilliam Darcy, and whose quiet emotion will well support her own more public passions.

Darcy, although he represents the "pride" in the novel's title, remains worthy of consideration as representative of a new type of hero, promulgated through Austen's series of novels that considered society from her realistic view, based on her own experience. Darcy contrasts with the heroes of Austen's contemporary women authors of SENSATION FICTION, whose exaggerated and hyper-emotional accounts of romantic situations Austen found detestable. In Darcy, Austen portrays a person much like herself, an individual who analyzed what she observed with wit and common sense. Darcy did not represent the brooding BYRONIC HERO of Gothic fiction any more than he did the hyperbolic hero of sensation fiction. Austen does not even waste much page space in the physical description of her hero so common to those other forms of popular fiction. Darcy reveals himself through action and sparse dialogue, forcing the reader to observe his character as closely as Austen herself observed her society. He embodies the character flaw of pride from the novel's title. But the reader remains open to deciding whether his pride has some basis in wisdom, rather

than in an empty claim to money and title. His own best friend, Charles Bingley, describes Darcy as “clever,” “haughty,” and “reserved,” but due to Bingley’s trustworthy character, readers understand those adjectives compose only a partial description of Darcy. Bingley also makes it clear that Darcy possesses intelligence, a factor that will allow him to change his views should he be convinced to do so.

Austen avoids the plot weakness common to the traditional romance, which demands that the heroine be consumed by love at first sight. Elizabeth Bennett develops affection for Fitzwilliam Darcy over time, a more realistic rendering of romantic involvement. Thus, readers watch her enjoy the self-reinvention common to Austen’s heroines, who, never simplistic, must suffer assorted challenges to their beliefs in order to reach an epiphany and act upon their realization. Lizzy neither gushes nor swoons, but instead, when Darcy at last becomes her fiancée, informs him that she intends to continue her teasing and baiting of him, a challenge that he willingly accepts from this woman, his equal in wit. Due in part to her fashioning of female protagonists like Elizabeth Bennett, Jane Austen became known for framing her novels in a satisfying REALISM that served to PARODY British social mores and gender stereotypes.

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PRIME MINISTER, THE ANTHONY TROLLOPE (1876) *The Prime Minister* took its place as Anthony TROLLOPE’s fifth book in the Palliser sequence. It first appeared as a serial between November 1875 and June 1876, before its issue in four volumes. While many of Trollope’s contemporaries, including Henry JAMES, labeled it a political novel (one so dull, by James’s account, that he could not read it), it offers readers much more in the way of rich character interaction than an ideological treatise. As do all Trollope’s

novels, *The Prime Minister* places British society under a microscope, revealing its blemishes as well as its luster through themes including family and romance. Several of the characters were familiar to Trollope’s wide readership as they appeared in earlier novels, although readers would not necessarily have read the novels in order.

Trollope begins with the traditional conflict inherent to the love triangle. Emily Wharton is desired by two men, one a man of action but doubtful family background named Ferdinand Lopez, and the other his foil in every way, the well-to-do barrister Arthur Fletcher, who has been in love with Emily since she was a child. Emily’s father naturally prefers Fletcher to Lopez, but Emily marries for love, taking Lopez as her husband. Her choice proves disastrous, as Lopez wastes little time in convincing her to help him borrow money from her father to invest in his questionable schemes.

As Emily’s fortunes seem both literally and figuratively to fade, readers simultaneously observe Plantagenet Palliser, duke of Omnium, ascend to become prime minister. With the help of his beautiful wife, Glencora, he entertains various members of the government at the posh Gatherum Castle, “giving dinners, balls and garden parties,” hoping to hold together a shaky coalition. The impetuous and strong-willed Glencora decides to promote the political fortunes of Lopez, not realizing his true nature. She urges him to take part in the Silverbridge by-election, despite the fact that the duke separates himself from her plans. Although a battle occurs in the political arena, the most noticeable conflict remains between Lopez and Palliser, and Trollope offers little by way of a satisfying political framework. Additional themes, including the social system, demand more attention than do the workings of the government. The fair-haired Fletcher defeats Lopez, whose inept characterization as a stereotyped Jew in the vein of Shylock has surprised Trollope aficionados. While Lopez begins the novel as rather questionable, he maintains an air of breeding and formality. When the duchess asks whether he would not like to try politics, he replies that he is “into another groove,” having become “essentially a city man—one of those who take up the trade of making money generally.” He goes on to comment that his vocation

"disgusts" him, and that, although he likes money well enough, it seems an "insufficient use of one's life." That he would even reflect aloud about wealth sets him apart from Trollope's other well-bred characters, and would have been enough to stamp him an undesirable by Trollope's readership.

Lopez's political loss reflects badly on the duke, who turns on his wife, accusing her of betrayal. The duke is caught up in one of Lopez's schemes to increase his wealth when Lopez demands that he pay all his bills in order to protect Glencora's reputation. While Palliser may not be the best politician, his integrity remains admirable and proves a more valuable commodity, in Trollope's view, than political astuteness. Only when Phineas Finn, the subject of two previous novels by Trollope, speaks to the House of Commons are its members distracted from what looms as a possible scandal for the duke. Trollope allows fate to reach its usual balance, as Lopez ruins himself, then commits suicide in a leap from a train. Emily at first feels responsible for her husband's death and is ill for several weeks. Eventually she recovers and notes some feeling for Fletcher, whom she had allowed at one point to "caress" her before Lopez's death. For that reason, she feels ashamed, even though her husband "had ill-used" and "betrayed her [. . .] sought to drag her down to his own depth of debasement." However, after a respectable amount of time, the faithfully patient Fletcher convinces Emily to marry him, despite his family's early protest over his selection of the shamed widow. They begin a happy life together, but the prime minister's party loses its support.

The Pallisers first appeared before their marriage in Trollope's *THE SMALL HOUSE IN ALLINGTON* (1862–64), and then in *CAN YOU FORGIVE HER?* (1864–65), again in *PHINEAS FINN* (1867–69), and *PHINEAS REDUX* (1873–74), and would make their final appearance in *THE DUKE'S CHILDREN* (1879–80). Trollope's accomplishment in retaining a coherent story line through literally thousands of pages (*The Prime Minister* alone is more than 280,000 words) remains remarkable. Some critics believe he stumbled in making Lopez Jewish, then abandoning him to a flat stereotype about whom Fletcher remarks, "I wish I could have the pleasure of shooting him as a man might a few years ago." Unlike

George ELIOT, whose *DANIEL DERONDA* (1876) offered a more balanced study of what it meant to be a Jew in England, Trollope ignores the broader significance of Lopez's Jewishness. However, that flaw does not negate the value of his novel. The perfectly executed dialogue and detailed view of high-society life and strain remain eminently readable, and his exploration of women's rights is of interest to FEMINIST CRITICS. Emily is little more than chattel to Lopez, while the duchess contrasts through her independent nature.

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PRINCESS CASAMASSIMA, THE HENRY JAMES (1886) Henry JAMES first published *The Princess Casamassima* as a serial in *The Atlantic Monthly* between September 1885 and October 1886. He reintroduces the princess as a character from a previous novel, *RODERICK HUDSON* (1875), in which the sculptor Hudson dies in a thunderstorm following rejection by the fascinating Christina Light, who marries Prince Cassamassima. In James's later novel, Christina has divorced the prince, but remains a princess, interacting with the novel's protagonist, Hyacinth Robinson, a young boy whose mother died in prison. James offers his traditional view of social CLASS STRUCTURE relationships, which lead to a proletarian revolution and the ultimate destruction of Hyacinth, whose lack of a firm self-identity leads to tragedy. Jamesian scholar Shudong Chen writes of James's attraction to the British tradition as one "that encourages people to *feel* the clashes and impacts of perspectives, perceptions, and prejudices in relation to place, people, and personality as an inevitable part of life." That tradition is reflected in Hyacinth's experiences, imagined, James wrote in the preface to his novel, as he walked once through London and mused what impact the city's great promise of social and intellectual fulfillment might have on an individual allowed only to observe it as an outsider.

In 1880s London, Hyacinth lives with a dressmaker named Miss Pynsent in a lower-class neighborhood. He regrets having seen his mother, proclaimed murderer of his father Lord Frederick, only one time. Taking an apprenticeship with the bookbinder Eustache Poupin, Hyacinth learns of communism from the exiled Frenchman. He also meets Paul Muniment, a revolutionary who convinces Hyacinth to join a secret society dedicated to the rights of the workingman. James begins his traditional investigation of the psychological truth by examining the fragile mental makeup of the symbolically named Hyacinth. Torn between his desire to relate to the proletarian movement and his perceived connection to his aristocrat father, his sense of self begins to disintegrate.

Participating in the revolutionary proletariat group, Hyacinth meets Princess Casamassima. No longer wealthy, and an aristocrat mainly by title, she wants to know more about the seamier side of London. The princess represents James's interest in bourgeois guilt in the face of poverty and the exploitation of the working class. Miss Pynsent dies and her death foreshadows the death of Hyacinth's never independently formed vision of the revolution held by Muniment and his supporters. They function within James's idea of the British tradition that views social clash as an inevitable part of their lives. But when Hyacinth disconnects with England and its prejudices to visit Europe, his ideas about social revolution change, leading him to no longer want to be a part of the society. When its members assign him the duty of assassinating a duke, he resists and is visited by the princess, who plans to assume the duty herself. However, she arrives too late and finds Hyacinth dead from suicide. Hyacinth serves as an example of James's belief that individual lives cannot be determined by politics or social movements but, rather, are dependent on personal and individual reactions to life's challenges.

The Princess Casamassima did not prove nearly as popular as James's early novels. His focus on the slow development of self-awareness on the part of Hyacinth could not hold readers' attention as some of his more fanciful romantic novels had. James's total and complete devotion to realism remains evident in this story of a young boy who is an orphan in the most literal sense, as well as in the figurative sense of his possess-

ing no political vision or social inspiration he could claim as his own.

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PRINCESS OF THULE, A WILLIAM BLACK (1873) During a decade when readers and critics were beginning to view fiction and the novel as a source of subtle intellectual exercise, they also continued to enjoy novels for sheer entertainment's sake. *A Princess of Thule*, by William Black (1841–98), fell into this category. Like works by Black's contemporaries OUIDA and R. D. BLACKMORE, his books featured local color, raising the setting to such an obviously important position as to make it a character adding conflict to plot. Black's picturesque Scottish scenery featured virtuous heroines no reader could fail to love, including the protagonist of *A Princess of Thule*, Sheila Mackenzie. Readers are assured of both Sheila's wholesome character and the novel's sentimentality when they read in the first scene of her departure. She waves a white handkerchief from the deck of a vessel to her father on land, where "he knew that a pair of eyes that had many a time looked into his own—as if with a faith that such intercommunion could never be broken—were now trying, through overflowing and blinding tears, to send him a last look of farewell."

While later generations of readers found Sheila's QUEST story predictable, though still enjoyable, they appreciated more the splendid description of the rugged Scottish coast at which Black excelled. Its symbol as the life force of the Scottish community is obvious to practitioners of NEW CRITICISM, while NEW HISTORICIST critics can easily observe the effect of

Black's nationalism on his art. No doubt is left in readers' minds that the sea ruled the area when they read descriptions such as, "Everywhere around were the traces of the glacier-drift—great gray boulder of gneiss fixed fast into the black peat-moss, or set amid the browns and greens of the heather," and "There was not much moon now, but a clear and lambent twilight showed all the familiar features of Loch Roag and the southern hills; and down in the bay, you could vaguely make out *Maighdean-mhara* rocking in the tiny waves that washed in on the white shore." A FEMINIST CRITICAL reading notes the efforts of Sheila as she struggles to understand her own "notions of wifely duty," while characters such as Mrs. Lavendar emphasize the place of mature women in society.

The novel inspired American writer L. Frank Baum, best known for his *Wizard of Oz* series, to write a successful musical titled *The Maid of Arran*. Black's novel remains in print.

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PRISONER OF ZENDA, THE ANTHONY HOPE (1894) Of Anthony HOPE's many short stories and various novels, *The Prisoner of Zenda* remains his best known and enjoyed, praised by contemporaries such as Robert Louis STEVENSON, followed by its less successful sequel, *Rupert of Hentzau* (1898). The novel offers a fairy-tale-like quality, replete with princes and princesses, kings, chivalry and castles, but it adopts as a setting an area of Europe that would disappear after 1918. Hope supposedly got the idea for his novel while walking down the street one day when the name Ruritania popped into his head, followed by his sighting two men on the street who, although unrelated, bore a startling resemblance to one another. He later placed his English protagonist, Rudolf Rassendyll, in the fictional setting of Ruritania, where his resemblance to the king would lead to many adventures. While the novel could have dissolved into so much fantastic fluff, Hope anticipates and holds at bay read-

ers' skepticism with his inclusion of such realistic detail that his audience recognizes the era as their own and the setting as eastern Europe.

Rassendyll reflects Hope's own youthful self, a young well-to-do man about town who can wield a sword, shoot a gun, and sit a horse well. Always ready to travel, he decides to journey to Ruritania to view the coronation of Rudolph the Fifth. He has more than a passing interest in the country, due to an 18th-century affair between Rudolf the Third of Ruritania and the wife of a Rassendyll ancestor. Rassendyll has inherited that ancestor's remarkable red hair, long nose, and captivating blue eyes, physical aspects immediately recognized upon his arrival in the foreign country. Rudolph is away much of the time, earning a reputation as a playboy drinker and remaining unfamiliar to his countrymen. They prefer his illegitimate half-brother, Duke Michael. Also known as Black Michael, the duke rules Elphberg Castle and has invited Rudolph to enjoy a few days of hunting at his lodge. Two hunters who exclaim over his resemblance to Rudolph discover Rassendyll in the duke's forests. The king greets him jovially and drinks all night long with his newfound "cousin," ignoring his aides' pleas that he sleep before a journey the next morning to Zenda to meet with his guard and ride on to Streslau to his coronation. Black Michael's steward presents a special bottle to the king, who passes out after drinking it.

The following morning, the king is too drunk to complete his coronation, and his men fear that Black Michael will take the throne. They convince Rassendyll to play the king's role temporarily, and the predictable occurs when he must continue in the role for some time following Black Michael's kidnapping of the real king. He falls in love with Princess Flavia, who also possesses flaming hair and who pays him homage following his coronation, as she is actually the next in line to the throne as the king's cousin. They fall in love, to Flavia's surprise, as she has never enjoyed the king's company. Eventually the king is restored to the throne after being rescued from Black Michael and his adventuresome band, one of whom is the raucous Rupert of Hentzau, subject of Hope's sequel. Flavia remains faithful to her duty, marrying Rudolf, although she adores Rassendyll. He writes at the book's conclusion

that he sees her as noble for her act: "She has followed where her duty to her country and her House led her, and is the wife of the King, uniting his subjects to him by the love they bear to her, giving peace and quiet days to thousands by her self-sacrifice." His knowing her has ennobled him, as he vows to live as "becomes the man whom she loves."

The popular novel appeared in a 1937 screen version with a star-studded cast, including Mary Astor, Ronald Colman, Douglas Fairbanks, Jr., Raymond Massey, and David Niven. Twenty-first-century readers continue to enjoy the ever-popular plot of mistaken identity, while FEMINIST CRITICS enjoy Flavia's position as far more heroic in her sacrifice than any of her male counterparts. The book is readily available in electronic as well as print version.

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PRIVATE MEMOIRS AND CONFESSIONS OF A JUSTIFIED SINNER JAMES HOGG (1824) *Private Memoirs and Confessions of a Justified Sinner*, long acknowledged as the best of the many works by James Hogg (1770–1835), focuses on the religious and political conflict in Scotland at the end of the 18th century. The first portion, labeled "a Detail of Curious Traditionary Facts, and Other Evidence by the Editor," assumes a threatening, yet morbidly comic, tone to relate details of Colwan, Lord of Dalcastle's, stormy marriage to a woman described as "the most severe and gloomy of all bigots to the principles of the Reformation." When the laird enters her bedchamber on their wedding night, he finds her reading evangelical materials, demure and resistant of his attentions. As the laird abandons all hope of a joyous union, and falls asleep while his wife prays, Hogg inserts a passage illustrative of the strange humorous edge he adds to his macabre tale, noting that the laird began "to sound a nasal bugle of no ordinary calibre—the notes being little inferior to those of a military trumpet."

The symbolically named Rev. Robert Wringhim, a Calvinist bigot himself, enjoys long conversations with

Mrs. Cowan, whose weak mind he can easily confuse. Eventually she bears her husband an heir, whom they christen George, and Lord Dalcastle prizes his son above all his possessions. The conflict between Dalcastle and Rev. Wringhim escalates, particularly after Mrs. Cowan has a second son, which Dalcastle believes to be the reverend's offspring. He agrees to materially support the boy but refuses to associate with him, and Wringhim takes him in, naming him after himself. The young Robert Wringhim matures to become the novel's villain, eventually meeting and then stalking George, shadowing his every move. Mixed in with the escalation of tension between the brothers are scenes emphasizing the political and social unrest characteristic of that era.

When George is stabbed in the back, Dalcastle is filled with grief over the loss of his "only hope." The old man dies, accusing the forces of "faith in absolute predestination" as having ruined his house. His companion, Miss Logan, thereafter calling herself Mrs. Logan, assumes that the Wringhims and Dalcastle's wife plotted to destroy George and, by extension, Lord Dalcastle. Robert Wringhim Colwan, now the young laird, is testified against by Mrs. Logan and her friend, but when authorities arrive, "It was in vain that they overturned beds, raised floors, and broke open closets: Robert Wringhim Colwan was lost once and for ever. His mother also was lost; and strong suspicions attached to some of the farmers and house servants to whom she was obnoxious, relating to her disappearance."

In a macabre turn, the second portion of the book is composed of a memoir retrieved one hundred years later from the younger Wringhim's grave, a literal voice from the past. In eerie psychologically disturbing detail, of interest to PSYCHOANALYTIC CRITICS and revealing the troubled mind that led Wringhim to suicide, Wringhim reveals he was a serial killer. He first murdered his supposed father, the Rev. Wringhim, then his brother and his mother, all at the bidding of a supposed stranger. The stranger represents the evil side of Wringhim's nature, through which he convinces himself that he was acting as God's servant, killing evil beings in exchange for eternal glory. That Rev. Wringhim and Mrs. Cowan, declared devotees of

evangelicalism are murdered by their own deranged offspring, who is convinced that he commits the crimes in God's name, proves highly ironic. At the memoir's conclusion, Wringhim discovers the so-called stranger, in reality his delusional alter-ego, to be Satan. Physical evidence at the grave, including a perfectly preserved corpse with a skull that has sprouted horns, suggests the devil in the end claimed Wringhim's soul.

Although the work did not receive the attention it deserved until the 20th century, it is now available in print and electronic form.

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PROFESSOR, THE CHARLOTTE BRONTË (1857) Although written in 1846, Charlotte BRONTË's first novel, *The Professor*, would not be published until after her 1855 death. Clearly autobiographical, it served as a model for her later, more fully developed version of her experiences in Brussels as a young woman in *VILLETTE* (1853). While focusing on the romantic experiences of its protagonist and first-person point-of-view narrator, William Crimsworth, a character some critics feel represented a disguised woman, it also stresses themes including the poor working conditions of England's industrial force and the few choices available to women who wished to work.

An orphan who attended Eton and did not get on well with other members of his family, Crimsworth abandons his unpromising position as a Yorkshire mill clerk for a career as a teacher, a profession in which he hopes to advance his natural talents. The reader understands his attitude toward women when he speaks of studying his sister-in-law's face in search of finding a spark of intelligence in its pretty, blank countenance, a search that fails. The fact that her husband, Crimsworth's brother Edward, enjoys success as a businessman suggests that an ideology of materialism may not be conducive to an intellectual and superior life.

Crimsworth takes a position in Brussels and becomes enamored of Frances Henri, an intelligent Anglo-Swiss Protestant fellow teacher and lace-mender.

She first impresses Crimsworth as having "at least two good points—mainly, perseverance and a sense of duty." Their relationship is complicated by the presence of the egotistical and manipulative headmistress, the Catholic Zoraïde Reuter, to whom Crimsworth is clearly physically attracted, despite his protestation that he is not moved by a woman's physical beauty. Crimsworth marries Frances and lives hopefully with their son Victor, whose name suggests Crimsworth's accomplishment of his modest plans for a future. In the closing lines of the novel, he learns from his fellow former-worker at the mill, Hunsden, of his brother's burgeoning fortune and news of his "first flame, Zoraïde," who apparently has gained a good deal of weight. Because the news is delivered by a man neither Crimsworth nor Frances views as completely desirable, the reader understands that the couple need feel no jealousy over their former rivals.

The quiet novel remains important as an example of the developing approach toward REALISM in fiction during the mid-19th century. While Brontë's best-known novel, *JANE EYRE* (1847), was not well received due to what contemporary critics viewed as its immoral and unchristian themes, Elizabeth GASKELL's *The Life of Charlotte Brontë*, published a few months before the release of *The Professor*, had softened the public's attitude toward the author. The intrigue it raised over Brontë's life likely affected the gentle critical reception of the posthumously published novel. Considered by many as representing a flawed narrative approach, the novel later gained interest as study of the Brontë sisters increased.

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PROVOST, THE JOHN GALT (1822) John GALT had written four Scottish regional stories for William Blackwood's *BLACKWOOD'S EDINBURGH MAGAZINE* before he published his fifth, *The Provost*, in that journal. The series boosted Galt's reputation beyond that of

a writer of biographies, articles, travel books, and academic texts; he had become a novelist of note. In March of 1822, the journal announced that *The Provost* would appear in early May. As Blackwood read the sections forwarded to him by Galt, he was said to have been so delighted that he refrained from his usual editing.

The novel's 2,000 copies sold in a fortnight that May, as reported in the June edition of *Blackwood's*, with a second edition printing already selling out. The poet Samuel Coleridge had a copy, as did many other notables. Coleridge wrote that he knew of "no equal in Literature" to Galt's depiction in the egoistic narrator Mr. Pawkie of the "Irony of Self-delusion." Pawkie opens explaining his plan to win election. He became "jocund," even with the beggars, in order to ingratiate himself with others and gain their support, as he "had a part to play in the public world." He modestly admits, "I became, both by habit and repute, a man of popularity in the town, in so much that it was a shrewd saying of old James Alpha, the bookseller, that 'mair gude jokes were cracked ilka day in James Pawkie's shop, than in Thomas Curl, the barber's, on a Saturday night.'" In another example fraught with the irony noted by Coleridge, Pawkie describes how he managed to soothe an agitated acquaintance who was jealous over the choice of another to lead a volunteer brigade. The pompous self-assurance is laced with a curious sympathy that enriched Galt's ironic tone: "Mr. Dinton, who was a proud man, and an offset from one of the county families, I could see, was not overly pleased at the preferment over him given to Mr. Pipe, so that I was in a manner constrained to loot a sort a-jee ["bend a bit sideways"], and to wile him into good-humour with all the ability in my power . . . and I winkit to Mr. Pipe, as I said this, and he could with a difficulty keep his countenance at hearing how I so beguiled Mr. Dinton into a spirit of loyalty." Critics later compared Galt's style to that of Daniel DEFOE, with its sharpness of detail rendering scenes as clear as a series of photographs.

Laced with rich humor and an obvious grasp of the Scots vernacular, the novel focused on Mr. Pawkie's three rounds of service in the office of provost, or mayor, of his town. Pawkie allows insight into Scotland and its people as he relates how he entered and

progressed through a political life, contrasting his provincial experiences with the sophistication of the outside world. His setting of Gudetown reflected precisely many details of Galt's hometown of Irvine. Critics later hailed the novel as a perfect meld of the pre-INDUSTRIAL REVOLUTION local Scottish scene with the political sphere. Manipulative of a forgiving political system, Mr. Pawkie stands as the ultimate self-aggrandizer, pleasant and kind, but thorough in serving his own needs before those of others.

The Bodleian Library has a first edition, and printed and electronic versions remain readily available.

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PSYCHOANALYTIC CRITICISM Originally psychoanalytic criticism utilized Freud's psychoanalysis techniques to analyze literature, gaining it the name Freudianism. However, as Freud's theories fell out of favor, and additional schools of psychoanalysis developed, the title changed to psychoanalytic criticism, denoting a dependence on various psychological theories. With no pure aesthetic theory of its own, but rather a focus on human behavior as its tool, psychoanalytic criticism has been adopted by other schools of criticism, including FEMINIST CRITICISM and MARXIST CRITICISM, for use in their analysis of literature.

Freud's belief in the neurosis of all artists forms the basis for psychoanalytic criticism. The artist avoids mental illness through his creative projects. Because a literary text results from an artist's dream, it can be interpreted as a dream can, with the assumption that the dream is actually a secret desire. One analyzes literature for meaning as one would a dream.

Another critical approach based its methods on the practices and beliefs of Freud's most famous student, Carl Jung. Jung believed in the collective unconscious, a seat in the mind of all cumulative human experience and knowledge in response to certain myths shared by all mankind that grow from ancient archetypes. Those archetypes are images or figures that represent repeated experience, such as the seasons and life and

death. Recurrent story plots and character types, such as those of the QUEST and the ROMANCE hero, deeply affect the reader, awakening images in the collective unconscious.

An application of Jung's methods to literature is called archetypal criticism, as practiced by the Canadian critic Northrup Frye. Frye diagrammed a circle he labeled a Monomyth, with the four seasons placed at the north and south poles, as well as the east and west sides. They each represented separate phases corresponding to specific human experiences, such as summer relating to the romance phase, telling a story of independence, joy and celebration, and winter to the anti-romance phase, telling a story of imprisonment and fear. At first, psychoanalytic criticism focused on determining motivations of the author, and later on the author's characters and their motivations. Eventually, the manner by which readers interpret the characters also became important to this critical approach.

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PUNCH'S PRIZE NOVELISTS WILLIAM MAKEPEACE THACKERAY (1847)

Punch's Prize Novelists is a collection of PARODY pieces spoofing his contemporary novelists by William Makepeace THACKERAY. Thackeray took aim at the style and format of such popular British and American writers as Edward BULWER-LYTTON, James Fenimore Cooper, G. P. R. James, Charles LEVER, and Benjamin DISRAELI. He focused on themes such as heroism that became important to his own novel written during the same time frame, *VANITY FAIR* (1848). The collection first appeared in the periodical *Punch*, to be later issued in volume form, titled *Novels by Eminent Hands*. Later critics considered brilliant Thackeray's ability to suggest his personal ideal of the novel form by reflecting the deficiencies in the practice of his contemporaries.



QUARTERLY REVIEW, THE Founded in 1809 by John Murray of the powerful publishing house of the same name, as a Tory rival to the Whig periodical the *Edinburgh Review*, the *Quarterly Review* was distinguished through association with Sir Walter SCOTT, among others. Many readers felt the tone of the *Edinburgh Review* had grown too pompous, ignoring good taste and offending readers in its articles on national affairs. Thus, the conservative *Quarterly Review* debuted with much support and fanfare. While clearly Tory in nature, it inherited a devotion to literature and the arts from publications such as the *European* during its last decade of print, which critically proclaimed that the new *Quarterly Review* advocated “every antiquated system of government.” Murray received a letter declaring that the *Edinburgh Review* had lost its “proper character and usefulness,” spurring him to found a competitor. Centuries later, despite criticism against its contents, the critical work produced by the *Quarterly Review* stood the test of time as to its quality. However, in its early years, it gained a reputation for heaping unmerited criticism on some artists, in an attempt to counter Whig opinion. One of its nastiest reviews focused on the poet John Keats’s famous work, *Endymion*, in 1818, and supposedly contributed to his early death.

Scott himself had been an important reviewer for the *Edinburgh Review* until he also became disgusted with it. Taking interest in the rival venture, he helped

develop the focus of *Quarterly Review*, which would carry work by him, Robert Southey, Samuel Rogers, Prime Minister Gladstone, William Makepeace THACKERAY, and Edward BULWER-LYTTON. Scott’s letters indicate he was the single most important force during the periodical’s first years. Until he felt confident that the new venture would succeed, he proved its leading editorial spirit. The first public praise of Jane AUSTEN, in a review of her novel *EMMA* (1814) by Scott, appeared in *Quarterly Review*, as did Scott’s review of his own works, *Tales of My Landlord*. The periodical had a long chain of general editors, some of whom decreased its emphasis on literary criticism. By 1895, when editor Arthur R. D. Elliot took over the editorship, its once high standings had diminished. It regained them again and became one of the longest-published quality periodicals, contributing significantly to the development of literary criticism. With its rival *Edinburgh Review*, it dominated 19th-century letters and continued to be read through 1967.

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QUENTIN DURWARD SIR WALTER SCOTT (1823) Sir Walter SCOTT’s *Quentin Durward* was one of three novels Scott issued in 1823. The first edition was printed in 10,000 copies, the sheets carried in bales by steamship to London on May 16, 1823, where

binders worked the night through. Hurst, Robinson & Co. had purchased 8,180 books for £7600, and by 11 A.M. on May 17, the novels arrived in three volumes to booksellers, with additional sets sent into the country.

The novel features Scott's trademark interest in history, focusing on 15th-century France during the reign of King Louis XI. At that time, the monarch was feuding with Charles the Bold, Duke of Burgundy, whose ambitions included taking over the throne and acquiring more territory. William de la Marck, whose nickname, the Wild Boar of the Ardennes, threateningly foreshadows problems to come, supports Louis's cause by agreeing to create a rebellion against Burgundy's forces in Liège. At this point, the novel's protagonist, Quentin Durward, is introduced as a young Scottish Archer, a guard serving Louis whose responsibility becomes to provide safe escort for the Burgundian heiress, Isabelle de Croye. She is traveling to Liège seeking the protection of its bishop, Louis of Bourbon, to avoid an arranged marriage to Count Campo-Basso, an Italian who serves Burgundy. Scott laces the *QUEST* with various anticipated dangers from Burgundy, but adds interest by indicting William de la Marck's activities as irresponsible. His wild nature, of course, is what recommended him to Louis, but Scott makes clear the double-edged sword such a rebel may represent. He balances la Marck's irresponsible proclivities with Durward's level-headed approach, inserting detail regarding his hero's nature: "With more than his wonted care, [he had] seen that every thing was prepared for the day's journey. Girths and bridles, the horse furniture, and the shoes of the horses themselves, were carefully inspected with his own eyes, that there might be as little chance as possible of the occurrence of any of those casualties, which, petty as they seem, often interrupt or disconcert traveling." Thus Scott emphasizes that erring on the side of caution, as Shakespeare had suggested in his history plays, is often the preferred approach.

Durward's characterization as "the Scot," a frequent reference, who brings much needed steadfastness in a volatile situation, would interest *NEW HISTORICIST CRITICS*, considering the popular views of Scots as perhaps too staid at times. Later Scott proves Durward's prowess in a scene of attack upon the bishop, writing that whoever had witnessed Durward's seemingly fran-

tic activity, not understanding its motivation, might have labeled him "a raging madman." However, "whoever had appreciated his motives, had ranked him nothing beneath a hero of romance." He also tempers praise of Durward's heritage to emphasize that the value of the individual, not of any particular group, remains crucial. When Isabelle hopes to flee to Scotland for safety, Durward truthfully confesses, "I scarce know that my blood flows in the veins of an individual who now lives in my native land." He goes on to explain that clans continue to battle one another, "for little more than the pleasure of revenge and the lust of bloodshed," and would readily attack a representative of the French king. Durward does later meet up with his uncle, Le Balafre, and their respectful and affectionate interaction assures readers that family connections may supersede all political ties. Scott does not wander too far from his traditional support of his forbearers, as another character, Lord Crawford, declares of Durward, "My dear boy—my own lad! . . . Ye think like a Scot, every joint of you!"

When La Marck murders the bishop, Isabelle is physically and emotionally threatened, as are Louis's plans for control of Burgundy and his forces. However, the loyal guard Durward well fulfills his duties. He eventually confronts la Marck in a scene in which they are described as "the wolf and the wolf-dog." In a move that 21st-century readers would find amusing, Durward requests that his enemy wait for a few minutes while he helps Isabelle escape danger. Le Balafre takes over the fight with his two-handed sword and appears a short time later dangling La Marck's severed head. The novel concludes with Durward awarded Isabelle as the comely treasure that ends his quest, after Lord Crawford makes clear to King Louis that Durward is descended from Allan Durward, High Steward of Scotland. *FEMINIST CRITICS* find little to admire in the mostly passive characterization of Isabelle, who must play the trophy damsel-in-distress to Durward's hero.

Scott feels obliged to explain any deviations from historical accounts in his story, and he inserts various footnotes to that end. For example, he footnotes the murder of the bishop of Liège, Louis de Bourbon, to advise readers that he has collapsed history in the service of fiction, allowing the death to occur some 14

years previous to the true murder date of 1482, adding that a rumor of the bishop's murder had circulated during the year Scott chooses for that deed, 1468. Such painstaking attempts to be faithful to reality, in addition to Scott's usual healthy infusion of detail, did help educate his audience regarding events crucial to England's future, due to its relationships with France.

This popular tale was transformed into a stage play and an opera and remains eminently readable for romance-novel aficionados. While not Scott's most successful book, it remained respectably popular; the original manuscript of 224 leaves is housed in the National Library of Scotland.

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QUEST The quest story has existed for centuries, Homer's *The Odyssey* serving as the prototypical example. Also known as the hero's journey, plot aspects of the quest often appear in the modern English language ROMANCE NOVEL and may be identified in international literature. In a classical quest, the male hero completes a journey focused on "winning" a prize through the application of wits and daring. As the plot developed, females also became hero figures and, beginning in the latter half of the 19th century, the quest could focus on an internal, or psychological, journey toward self-realization or actualization, generally signaled by an epiphany on part of the protagonist. Closely related is the Arthurian romance legend, later used in the service of English nationalism, as well as the religious myth of the pursuit of the Holy Grail.

The journey itself must be understood as a series of steps, labeled and analyzed by critics and philosophers such as the 20th-century's American expert on

mythology Joseph Campbell. His *The Hero with a Thousand Faces* (1949) and *The Power of Myth* (1988) use an approach based on the psychoanalytic theories of Carl Gustav Jung, who used the theory of the collective unconscious to explain the similarities in the hero story across cultures, which lack any knowledge of one another's existence. Jung believed that such an unconscious dwells in the depths of the psyche, housing the cumulative knowledge, experience, and imagery of the entire human race. From that accumulation emerged, in literature, recurrent plot patterns, images, and characters, referred to as archetypes, that can arouse emotions, due to each individual's collective unconscious. His archetype theory can be applied to an understanding of traditional SYMBOLS, such as the seasons, colors, water, and other objects representing human ideas and emotions, many of which occur in the quest. Canadian critic Northrup Frye gained fame using archetypes to develop a codification of symbols, seen in his famous work *The Secular Scripture: A Study of the Structure of Romance*.

The initial stage of the hero's journey may be referred to as "Of the Ordinary World," featuring the man/woman who acts as protagonist of the story tending to everyday matters. The second stage, called "Departure," depicts substages such as "A Call to Adventure," when a particular occurrence stirs conflict in the hero over whether to depart a comfortable routine to accept a challenge to seek a reward outside his normal sphere. That call may be met with "Refusal," when the protagonist for a time declares he will not embark on the journey. He immediately suffers a loss, of someone or something dear, and then comes to understand the importance of the task he has been given. He is then observed "Crossing the Threshold," indicating he physically departs his familiar world to enter a new one. The journey from home undertaken by countless young male protagonists in countless novels who leave to "seek their fortunes" represents this stage. While Odysseus traveled over water, the journey may be cross-country, through outer space, or through the subconscious.

In the "Initiation" stage, the hero must meet, and prove his valor or intelligence in, a number of challenges, which may be physical, spiritual, or psychological. He may have help from a guide figure, as Athena

helped Odysseus, or Obi-Wan Kenobi and Yoda help Luke Skywalker in the popular *Star Wars* movie trilogy. With this guidance, the hero may fight monsters, deal with shape shifters, witches, or other enchanted beings, see and interpret visions, be caught up in disorienting magical spells, and learn new skills affording him new powers. The hero will also suffer a loss during the journey, often of the guide, which may plunge him into depression or cause him to feel he cannot complete the journey. This necessitates a renewal of purpose, moving the hero into the next stage, labeled "Descent." He may undertake a literal descent; Odysseus descended into Hades to consult with past heroes, collecting their wisdom. Hades may be represented by any number of dark locations, generally reached by a movement downward, whether into a cave, a tunnel, dark woods at the bottom of a hill, or a concrete bunker. An example of these stages may be clearly identified in the biblical story of Jonah and the whale. Jonah is ordered to make a journey, he refuses, attempts to hide, and loses his independence when he is swallowed by a whale. The belly of the whale represents an archetypal symbol, a dark, forbidden, frightening, sometimes deadly location, into which the hero descends. The colloquial phrase "in the belly of the whale" or "in the belly of the fish" indicates a threatening retreat from the real world where a person may be tested.

Once the hero gains the necessary knowledge, he emerges, moving literally upward or outward from the low ground, reemerging with renewed strength and confidence. While he may be further challenged, he will successfully reach his goal, procure his treasure, and begin the final stage, "The Return Home." The hero may at first refuse or resist, necessitating an event to convince him, or the return may become a lengthy quest on its own, as was that of Odysseus; it may also be completed quickly and without event.

An additional stage might involve a responsibility on the hero's part to share what they have learned, through storytelling and writing, as in the German version of an INITIATION story that traces the development of a writer, called a *Künstlerroman*. The BILDUNGSROMAN, which features the development of a young person into maturity, may feature many aspects of the quest. Examples are legion, and include romance-genre novels by

Sir Walter SCOTT, Charles DICKENS, Gothic-genre novels by the BRONTË sisters, Henry FIELDING, seafaring tales by Frederick MARRYAT, and adventure/survival tales by Robert Louis STEVENSON and Sir Henry Rider HAGGARD. Modern darker versions of the quest may be designed to question what constitutes success, or may exist as ironic quests, in which no reward is gained by the protagonist, or the protagonist even loses his/her life or a grasp on the meaning of life or self-identity. Works by Thomas HARDY offer excellent examples, as do works incorporating the supernatural or science fiction, such as Mary SHELLEY's *FRANKENSTEIN*.

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QUILLER-COUCH, SIR ARTHUR (1863–1944) Anthony Quiller-Couch, later affectionately known by his audience as simply "Q," was born in Bodmin in Cornwall. He was educated at Newton Abbott, Clifton and Trinity Colleges, where he distinguished himself. He then worked as a journalist and book reviewer before publishing his first novel, *DEAD MAN'S ROCK* (1887) at age 24. In that work, as well as many to follow, he incorporated his knowledge of Cornwall in their settings and wrote with a style later critics described as more "charming" than that of contemporaries. They included other followers of Robert Louis STEVENSON and his anti-realism approach, such as Henry Rider HAGGARD and Stanley J. Weyman, all of whom wrote ROMANTIC NOVELS often featuring QUEST plots. Quiller-Couch would later complete a romance

of a Napoleonic prisoner in Scotland left unfinished by Stevenson upon his death in 1894 titled *St. Ives* (1898). He followed Stevenson's exhortation to write works that readers would find "absorbing and voluptuous," incorporating much adventure and detail into his fiction.

Q moved back to Cornwall in 1892, where he remained for 20 years. Additional novels included *Troy Town* (1888), *The Splendid Spur* (1889), and *The Ship of Stars* (1899), and his poetry volumes were *Verses and Parodies* (1893), *Poems and Ballads* (1896), and *The Vigil of Venus* (1912); he also published various short stories, still anthologized. Quiller-Couch enjoyed a brilliant career writing and editing for the Oxford University Press, editing in 1900 the first of several anthologies, the *Oxford Book of English Verse*, which he

continued to edit in further printings. Also well known for his liberal political views, in 1910 he was knighted for services and two years later became the first King Edward VII Professor of English Literature at Cambridge. His popularity grew with the successful publication of collections of his learned lectures, *On the Art of Writing* (1916) and *On the Art of Reading* (1920). In the first, he urged his students to strive in all their writing, as Cambridge graduates, for accuracy, perspicuity, persuasiveness, and appropriateness. The lectures are readily accessible in electronic form. Q left a body of work enjoyed by scholars as well as fans of the romance and quest genres.

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RADCLIFFE, ANN (1764–1823) Ann Radcliffe had a mixed social heritage. Her father came from a wealthy background, the Ward family being populated by physicians and bishops, while her mother's family included plumbers and glaziers. As a child, Ann spent much time with an uncle named Thomas Bentley. A convivial intelligent partner to Josiah Wedgwood of china-goods fame, Bentley lived in a mansion at Turnham Green, where Ann was exposed to various notables of the day. Bentley had business connections with the *GENTLEMAN'S MAGAZINE* as well as the *Monthly Review*, and would later encourage Radcliffe's publication. In 1722, the Ward family relocated from Holborn to Bath, where her father managed the Wedgwood and Bentley china displays. Ann matured in Bath, making friends with Harriet and Sophia Lee, well-known sister schoolmistresses. She married William Radcliffe in 1786 and began to write to entertain herself as William worked. A journalist himself as well as an attorney, Radcliffe encouraged his shy wife's writing. Her first novel, *The Castles of Athlin and Dunbayne*, appeared in 1789 at the time of the French Revolution. It was important in shaping her approach to the popular GOTHIC genre, of which she would become the undisputed queen. While the *Monthly Review* might have criticized an overabundance of dungeons and dark passages, Radcliffe's send-up of Shakespeare's *Macbeth* enjoyed popularity.

Radcliffe published *Sicilian Romance* (1790) to a better critical reception; it proved important due to its emphasis on a mysterious captive, a plot aspect widely imitated, for instance, in the character of Bertha from Charlotte BRONTË'S *JANE EYRE* (1847). She followed with the highly successful *The Romance of the Forest* (1791), but her reputation was made with her seminal Gothic *The MYSTERIES OF UDOLPHO* (1794), followed by the equally popular *The Italian* (1797), her response to M. G. LEWIS'S *The MONK* (1796). Sir Walter SCOTT found her work intriguing if not engaging, labeling it the "explained supernatural." He implied that Radcliffe proved singularly capable of explaining the mystical aspects of her work, not a compliment regarding her approach. Both parents died within two years, leaving Radcliffe a comfortable inheritance. She retired from writing after an astonishingly successful seven years and published no additional work, enjoying a quiet life of travel while nursing chronic mild asthma until her death in 1823. Her husband then published some of her poetry, along with a historical romance.

FEMINIST CRITICS find interesting Radcliffe's shaping of a feminine BILDUNGSROMAN in much of her fiction, incorporating a high degree of sexual threat against her heroines. PSYCHOANALYTIC CRITICS find Gothics intriguing in their emphasis on dark, damp, mysterious womblike passages and dreamlike sequences. Radcliffe's works remain readily available in print and

electronic text, and serve as the focus of literary and critical study.

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RAMÉE, MARIE LOUISE DE LA See OUIDA.

RASSELAS, PRINCE OF ABYSSINIA, THE HISTORY OF SAMUEL JOHNSON (1759)

Most critics note that Samuel JOHNSON's *History of Rasselas, Prince of Abyssinia*, is as much essay, parable, and cautionary tale as novel. Johnson sought to counter the popular optimistic philosophy supported by the French Rousseau and German Leibnitz, which held that introspection remains all-important, with emotion championing action. Johnson believed such focus on thought as solution would lead to no solutions at all. One must gather evidence, make a decision, and take action. Johnson was not alone in his protest, as the Frenchman Voltaire published *Candide*, his counter to the current belief, at almost exactly the same time. As a parable, *Rasselas* does not reflect realistic writing, its moral points overriding character and plot development. Johnson intended the action merely as basis for his argument. Supposedly he wrote the book in spare evening moments without revision in order to pay his mother's funeral expenses. He sent it to a publisher and received an immediate £100. The foreign setting appealed to readers, as did Johnson's detail, the result of knowledge he gained in part from translating *A Voyage to Abyssinia* by Father Jerome Lobo, although he did not strive particularly for a realistic setting, choosing an exotic locale.

The three sections of the book encompass the journey of Rasselas, an emperor's son who, like the Buddha, decides to leave his luxurious environment to become familiar with the real world. He slips away from his happy valley accompanied by his sister,

Nekayah, and Imlac, an aged philosopher. In Egypt, Rasselas's idealism regarding the outer world is challenged by its reality. Rasselas discovers that literature, love, philosophy, and science all promote false hope, grasped in moments of conflict by otherwise rational human beings. Through his various encounters, Johnson shapes philosophical discussions with a gently humorous style, inserting the aphorisms for which he became well known. In expounding on "The Dangerous Prevalence of Imagination," he makes clear the danger of immersion into thought, when man "must conceive himself what he is not; for who is pleased with what he is?" He continues regarding the results, which include "boundless futurity," as he, "amuses his desires with impossible enjoyments, and confers upon his pride unattainable dominion."

Johnson does leave unresolved some important issues, emphasizing the value of discussion, as he deflates pastoral idealism in favor of more realistic action. The fact that Rasselas cannot resolve certain issues, discovering that sympathy for the ills of others offers no solution, allows Johnson to emphasize that wisdom without action proves useless.

In 1750, Johnson had written an essay for *The Rambler* which reminded writers of what he labeled "the comedy of romance," seen in Henry FIELDING's *TOM JONES* (1749), of their responsibility to the reading public not to draw their characters too realistically and not to romanticize criminal acts. He believed that "that observation which is called knowledge of the world will be found much more frequently to make men cunning than good," his statement prefiguring his own later work, designed to counter the philosophy of optimism. While Johnson's simplistic, enjoyable style recommends the book, it remains important mainly for establishing the novel as a vehicle for intellectual theory.

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RAVENSHOE HENRY KINGSLEY (1861)

Henry KINGSLEY has long been considered a “lesser novelist,” one who failed to fulfill the destiny achieved by his famous brother, Charles KINGSLEY. However, of his novels *Ravenshoe* is considered his best, a fine example of his trademark quirky reality. His academic background at Worcester College, Oxford, informs his novels, many of which he peppers with scenes of athletic prowess on the part of young men likely to be intoxicated and described with adjectives such as “frantic,” completing a portrait of “madmen.”

As a wartime novel, set partially during the Crimean War, *Ravenshoe* features a wealthy Catholic protagonist named Charles Ravenshoe. Ravenshoe desires to disappear from England in an attempt to avoid accusations regarding his birth and true family, so he elects to fight in Crimea. Kingsley himself had traveled to Australia as a young man to make his fortune, only to suffer extreme isolation and privation, cut off from his supportive family for five years. He eventually became what was known as a “sundowner,” a beggar who would turn up at day’s end at way stations, asking for food and a place to sleep. Likewise, Ravenshoe’s experiences prove emotionally disastrous, partly due to earlier confusion caused by his Jesuit confessor, and his betrayal by Lord Welter, a man he believed to be his friend. When Ravenshoe eventually returns to England, his will has been destroyed, echoing Kingsley’s own return home following a disastrous stint in the Australian Mounted Police, where he experienced and took part in unspeakable brutalities. He returned having failed at everything he tried, dejected and disillusioned, but his brother took him in, and Kingsley again enjoyed a pleasant existence. Like Kingsley, Ravenshoe would enjoy the aid of close friends at home, helping him eventually to discover the true facts of his birth, allowing the novel to conclude on a positive note. Kingsley’s stint as a war reporter during the Franco-Prussian war supplied him with the brutal detail and inhumanity that haunts the war scenes of *Ravenshoe*. While not a BILDUNGSROMAN, which mirrors its author’s life, as does Charles DICKENS’S *DAVID COPPERFIELD*, it yet contains several autobiographical aspects.

With questionable details and plot contrivances that challenge the reader’s belief, such as an unrealistic

switch of newborns, false charges of illegitimacy, convenient coincidence, and religious subterfuge, the novel nevertheless exudes a charm and presents in Charles Ravenshoe Kingsley’s best-realized character. Although a hero subjected to the normal ideology of the melodrama, Ravenshoe remains flawed and complex. He learns the importance of humility, but at no time does Kingsley subjugate the adventure of romance to DIDACTICISM. He clearly writes to entertain, embroidering his exciting plot with an obvious sympathy for what one reviewer in the *Edinburgh Review*, October 1924, referred to as “splendour in decay . . . the forlorn present of a noble past.”

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READE, CHARLES (1814–1884)

Charles Reade, the son of a Tory squire, was born at Ispen House in Oxfordshire, where he matured with nine siblings. His father’s comfortable income allowed him to be educated at private schools before he attended Magdalen College at Oxford, where he qualified as a barrister. Deciding against making a living at law, he moved to Edinburgh to learn medicine but found he did not have the constitution for that profession, either. Ironically, his knowledge of contractual law and copyright caused him to print most of his works privately, making exact dating of their production a challenge. He also constantly revised his works, converting them from drama to fiction and vice versa.

Reade served as bursar at Magdalen following an 1844 election and later held additional offices, but he spent most of his time at Birkenhead. His fascination with musical instruments, particularly the violin, caused him to search Europe for specific models. He took up management for a time in London but in 1851 began his career writing for the stage with a dramatization of Tobias SMOLLETT’S well-known novel, *SIR PEREGRINE PICKLE*. After becoming vice president of Magdalen, he wrote his first successful drama, *Masks and Faces* (1852), collaborating with Tom Taylor. Deciding to devote himself to the stage, he began

management of the Strand Theatre in 1852. Shortly thereafter another play of his, *Gold*, was performed. When he turned his hand to fiction writing, he published *Peg Woffington*, converting *Masks and Faces* into narrative. He followed a family interest in fishing to write *CHRISTIE JOHNSTONE*, a novel with autobiographical elements that focused on a Scottish fishing village. By 1854, he had moved on to St. James's Theatre, which he managed with an actress named Laura Seymour, who would become his lifelong companion. He continued to write a series of plays, some again with Tom Taylor. They included *The King's Rival*, *Honour before Titles (or Nobs and Snobs)*, *The Courier of Lyons* (later as *The Lyons Mail*), and the *Peregrine Pickle* adaptation.

Reade's first successful novel, *IT IS NEVER TOO LATE TO MEND* (1856), focused on prison abuse and made clear his reformist passions. Other novels followed in rapid order: *The Course of True Love Never Did Run Smooth* (1857), *Jack of All Trades* (1858), *The Autobiography of a Thief* (1858), *Love Me Little, Love Me Long* (1859), and *White Lies* (1860). His experience as a dramatist remained evident in the stagelike dialogue in most of his novels. His best novel was *THE CLOISTER AND THE HEARTH* (1861), which showcases the talents that made him as popular as Charles DICKENS and George ELIOT in his day. It told the imagined story of Gerard, the father of Erasmus. Reade continued his reformist bent with *HARD CASH* (1863), which focused on problems in insane asylums. That novel was followed by *Foul Play* (1868), an exposé about abuse of sailors, dramatized that same year by Irish playwright Dion Boucicault; *Put Yourself in His Place* (1870), an indictment of trade union-closed shops, dramatized later that year as *Free Labour*; and *A Woman-Hater* (1877), which presented the negative side of village life. Reade prided himself on his attention to detail and research, which he had to show more than once to defend himself against charges of misstatement or exaggeration.

Reade's 1866 work *GRIFFITH GAUNT* proved his personal favorite, a book considered daring in its consideration of marital problems due to religious differences. He dramatized the novel with the help of Boucicault. He managed the Adelphi Theatre in 1870, publishing another novel the following year, *A TERRIBLE*

TEMPTATION: A STORY OF THE DAY, another attack against insane asylum abuses. In 1871, he serialized *A Simpleton* and published *The Wandering Heir*, based on the well-known Tichborne case involving disputed identity; Reade dramatized and produced the work in 1872. He wrote additional, lesser-known novels and, after suffering confinement due to bronchitis, began writing short stories. The death of Seymour in 1879 left him despondent, and his health deteriorated. After his death, a completed novel titled *A Perilous Secret* was found with instructions that his research, meticulous as always, be available for public scrutiny for two years.

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READER-RESPONSE CRITICISM One approach to gaining meaning from a story is by the application of literary criticism. Matthew Arnold, 19th-century literary critic, offered a definition of literary criticism that remained in favor as "a disinterested endeavor to learn and propagate the best that is known and thought in the world" (Bresslar 3). Within that disciplined activity, which analyzes literature, several different critical approaches have arisen; reader response criticism is one. Reader response theory views the reader as essential to the existence of a meaningful text. Until the 1800s the reader was believed to be passive and received little attention; only the text itself bore importance, a fact still adhered to by critics practicing FORMALISM/NEW CRITICISM. But with the arrival of the romantic writers in the 19th century, the author or poet assumed a new importance. Focus shifted from the text to include information about the writer's life and era as important analysis tools. This would lead to the development of NEW HISTORICISM. In the early 20th century, the text again became an autonomous object, complete unto itself, with the arrival of new criticism. Then one of its founders, I. A. Richards, turned his

interest to the reading process, recognizing that the reader brings to the text a host of experiences and assumptions that will guide her or his understanding. Finally, by the 1930s, Louise Rosenblatt shifted focus away from the text alone to emphasize the importance of interaction between the text and reader.

Reader-response critics believe that only in the context of reading can a text assume meaning. They take three approaches. In one, the reader brings assumptions and a background of certain signs to a text, and meaning emerges according to the discovery of such signs within the text. In a second method, supported by Rosenblatt, the reader enjoys a transactional experience while reading, so that the reader and the text have equal importance in gaining meaning. Finally, a third group emphasizes the reader's thoughts, beliefs, and experiences above the text itself as crucial to shaping that text's meaning. While reading, an individual is reminded of personal experiences that may overshadow the text.

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REALISM The term *realism* was first used in 1850s France to describe works that represented the world as it appears, rather than as an ideal. Containing a preponderance of authentic detailed description and using the rhetoric of everyday speech, realistic works reproduced environments objectively, observing colloquial life and language and focusing on characters from every social stratum. Realist writers focused on life events previously considered unimportant by the world of art, adopting human suffering as a topic eschewed by those with delicate tastes. It grew dominant in 19th-century Continental works as well as in

the works of English writers. Important early examples include George ELIOT's *MIDDLEMARCH* and *The Mill on the Floss*, often termed DOMESTIC REALISM, Elizabeth GASKELL's *MARY BARTON*, George MACDONALD's works for children, George MEREDITH's *RHODA FLEMING*, Charles READE's *HARD CASH*, and H. G. WELLS's *Tono-Bungay*, to name a few.

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REBEL OF THE FAMILY, THE ELIZA LYNN LINTON (1880) First serialized in *Temple Bar* in 1880, Eliza Lynn LINTON's *The Rebel of the Family* has enjoyed renewed interest in the 21st century due to the efforts of FEMINIST CRITICS who have focused on the novel's several controversial issues. While Linton gained reputation as an anti-feminist, her fiction portrays a sympathetic view of what her era called "the New Woman," an individual interested in intellectual and sexual freedoms not previously experienced by females, and likely to dye her hair, don outrageous fashions, and behave in a "vulgar" manner. Linton's contemporaries wondered in print in various reviews of the book whether the author intended her sympathetic voice to be taken as ironic, or whether her somewhat autobiographical protagonist, Perdita Winstanley, is meant to gain the admiration of readers.

Perdita remains out of step with the rigid cadences of her highly patriarchal society. She espouses social equity, work for women, and freedom to choose a marriage partner free from economic restraints. Linton peppers her novel with additional, related controversial themes, including lesbianism and the importance of an intellectual life for young females. As the lone plain, bookish democrat in a family of beautiful, vacuous, genteelly impoverished aristocrats, Perdita finds herself at odds with her sisters due to her rebellious behavior. Thomasina is described as having a "style and a perfect smile," while "Eva's blush-rose face took the heart out of men and made the wise like unto fools." The narrator adds, "So it has been ever since the sons of God lost their heaven for woman's eyes; and so it will be till the end of time—or the beginning of the

Emancipated Woman's supremacy." Perdita aspires to be that emancipated woman, embarrassing her mother and sisters by professing "extraordinary opinions," thereby "spoil[ing]" her sisters' chances of a harmonious social life. Linton plays on stereotypical representations of women and society's double message regarding an attractive female, who was given the unenviable assignment of remaining simultaneously desirable to men while chaste and pure. Otherwise, she was in danger of becoming a wicked seductress. The narrator says of the lovely Eva (obviously a version of the name Eve), "she had the power of a veritable witch," and describes Eva as exhibiting "harmless little sensualities," such as the manner by which her "red ripe lips closed over bonbons, and the white sharp little teeth buried themselves in the fleshy pulp of fruit," actions reflecting "the naive innocence of evil."

As "unconventional" in her dress as in her opinions, Perdita calls attention to herself by proclaiming that middle-class women be permitted to work. She accepts the position in the Post Office savings bank offered to her through the influence of Thomasina's suitor to act on her ideology. When she befriends, and later becomes romantically involved with, a druggist, she engages in the social mixing her sisters decry, and most dismays them by taking part in the West Hill Society for Women's Rights. There she forms a questionable relationship with the organization's president, Bell Blount. While Perdita will eventually denounce feminists as hypocrites and conform through marriage to Leslie Crawford, freeing her sisters to also form solid matches, her experiences make problematic her abrupt reversal of feelings. While Bell is at last revealed to be, in critic Deborah Meem's words, "a vampire on the prowl," Linton has also made clear the character's magnetic personality, revealing Linton's own awareness of a type of lesbian culture that in her own age grew along with increasing opportunities for women.

Like George ELIOT, Elizabeth Linton wrote of subjects said to cause readers "repulsion," gaining her the criticism of contemporaries like Charles DICKENS. However, her effect on the writing community materialized in later fiction, including Henry JAMES's *The Bostonians* (1886). While James could as a male writer deal with themes such as lesbianism and not fall victim

to charges of moral turpitude, a female writer could not. *The Rebel of the Family* adds to the development of a narrative persona on Linton's part that continues to fascinate those who wonder whether it resembled the "real" Elizabeth Linton, or simply promoted robust sale of her fiction.

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REDGAUNTLET SIR WALTER SCOTT (1824) Sir Walter SCOTT has long been acknowledged as the first writer of HISTORICAL FICTION, and when he chose Scotland as a setting, he generally produced his best work. He introduced this approach in his first novel, *Waverley* (1814), when he sent his English hero into Scotland during the 1745–64 Jacobite rebellion, the second of its type in Scotland. Some in Scotland remained loyal to the exiled Stewart prince, Charles Edward, who wished to regain the throne for his father, James Francis, son of the banished James. James's dual titles, VII for England and II for Scotland, helped set the framework for Scott's later theme of questioned identity in *Redgauntlet*. He again sends an Englishman, Darsie Latimer, into Scotland, this time some 20 years following the second attempt to overthrow the English Hanoverian monarchy in favor of the Stewart line. While Scott's additional novel, *Rob Roy* (1817), had focused on the also factual original Stewart uprising of 1715, *Redgauntlet* proposes a fictional third revolution by Prince Charles Edward, thus challenging Scott in a new manner. He had few facts on which to base his fiction, other than the dreams of a nation to form a new identity.

When Darsie enters Scotland, a man who bears no "certain name," Edward Hugh Redgauntlet, also dubbed the Laird of the Lakes and Herries of Birrensworck, kidnaps him. Redgauntlet holds Latimer hostage in hopes of promoting the prince's cause in England, revealing to Darsie that he is actually his nephew, properly Sir Arthur Darsie Redgauntlet, a new identity he gains when crossing into a kind of no-man's-land geographically located between England

and Scotland, called the Solway. As a tourist, Darsie enters Solway without taking seriously its history. He has also recently eschewed the practice of law, an act that will prove ironic. He soon suffers an odd suspension between reality and fantasy, when even his own identity is questioned. *Redgauntlet* is not the only individual in the novel with multiple names, and Darsie's split identity as Englishman and Scotsman symbolizes Scotland's struggle for a national identity separate from that of England, which has, in a real sense, had a new nationalism forced upon it by its Hanoverian rulers.

When Darsie's friend, Alan Fairford, arrives to rescue him, the two men discover that even representatives of the law in the Solway suffer from split allegiances. On the one hand, they are bound to the Hanoverian system, while on the other, history dictates loyalty to Sir Hugh. As for *Redgauntlet*, he holds a tyrannical view of life, believing that only fate can dictate a man's situation. Questions of identity become paramount. Even the book's title somewhat concerned Scott's publisher, who felt readers might expect the novel to be a tale of chivalry, when instead its focus on family history and connections took precedent over any single life gallantly lived.

Much has been made of the autobiographical elements in this particular novel. According to critic Kathryn Sutherland, in an 1806 letter Scott confessed that "I became a valiant Jacobite at the age of ten years old; and, ever since reason & reading came to my assistance, I have never quite got rid of the impression which the gallantry of Prince Charles made on my imagination." As Sutherland discusses, Darsie represents several of Scott's early acquaintances and even Scott himself, in his indulgence in romance fancy. Fairford acts as a foil to Darsie and symbolizes Scott's alter ego, one more grounded in logic, while his relationship with the character Saunders, a man whose overbearing manner suffocates Fairford, has been said to be similar to Scott's strained dealings with his own father. In addition, the beautiful woman labeling herself "Green Mantle," who later turns out to be Darsie's own sister Lillas, may have represented an early love for Scott that proved to be another traumatic relationship.

Various schools of criticism find much of interest in the novel. When Fairford eventually marries Lillas, he weds a feminine version of his best friend, Darsie, of interest to PSYCHOANALYTIC CRITICS, who also investigate the various self-identity crises in the story. Scott's telescoping of time and history attracts NEW HISTORICIST critical comment, and the "Green Mantle" label for Lillas, suggesting fertility as well as an assumption of a leadership role, might interest FEMINIST CRITICS, who often find little to investigate in the flat characterizations of women populating most of Scott's novels.

Darsie's firsthand report of his captivity reflects often on the act of writing itself as a method by which he managed to focus his energies and claim independence from his captor. Almost an EPISTOLARY NOVEL in the tradition of Samuel RICHARDSON'S *PAMELA* (1740), Scott's work, like Richardson's, focuses on a protagonist under the control of a representative of the law whose only recourse to freedom is that of self-expression. *Redgauntlet* represents one of the few occasions on which Scott utilizes a first-person point of view through letter and journal writing, a narrative structure that had gone out of fashion in the previous century. Furthermore, as with his predecessor Tobias SMOLLETT, Scott shapes a tale made up of multiple adventures with no overriding directed plot, perhaps in order to reflect more of what humans experience, although transformed from the everyday into a more imaginative world under the influence of Darsie's imagination. The novel was not well received, perhaps due to its self-reflective nature and lack of a clearly defined hero, as Scott contemplated questions of self-identity, supported by multiple references to other fictions, such as Cervantes's *Don Quixote*.

Ultimately judged a novel of social REALISM, *Redgauntlet* presents a view of a new society, which, while flawed, allowed figures such as Alan Fairford to achieve a social status his father could not. The manuscript, missing two leaves, survives in the National Library of Scotland, while the novel remains readily available to students and readers.

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REEVE, CLARA (1729–1807) Born at Ipswich in Suffolk, Clara Reeve grew up as a rector's daughter in a genteel family. While her first publications included poetry and translations, she gained fame with her contributions to the development of the GOTHIC genre. With *The Champion Virtue: A Gothic Story* (1777), published later in revised form as *The Old English Baron*, she made her reputation. Acknowledging Horace Walpole and his *The Castle of Otranto* (1764) as her predecessor, she criticized his work as too dependent upon the supernatural, purposely toning down such effects in her own highly DIDACTIC fiction. She followed her first success with *The Two Mentors* (1783) and a third Gothic titled *The Exiles* (1788) featuring, in the French style, taboo subjects such as bigamy. She departed from fiction to write *The Progress of Romance* (1785), important for its seminal consideration of the differences separating the romance from the novel, noting that the romance held women in high esteem, while the novel denigrated them through elevated emotion, using as an example work by Samuel RICHARDSON, Sarah FIELDING, and Charlotte Lennox, all of whom envisioned fiction as a possible instrument of morality. Reeve depicts her characters in a lively debate between Hortensius, Sophronia, and Euphrasia. Euphrasia acts as spokesperson for women and, thus, for Reeve, defending female authority. *The School for Widows* (1791) was later labeled, among others of her books, DOMESTIC FICTION, while she wrote *The Memoirs of Sir Roger Clarendon* (1793) in order to compare medieval ideas of chivalry to modern ideas regarding the efficacy of revolution. Additional works included *Plans of Education* (1792) and *Destination* (1799). Considered an important writer and critic, Reeve influenced many later female writers, including Ann RADCLIFFE. Her works are available in print and electronic texts.

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RETURN OF THE NATIVE, THE THOMAS HARDY (1878) Thomas HARDY's *The Return of the Native* moves at a slow pace that drives some readers to distraction. His narrative pace mirrors that of country life, very much a topic in his novel, featured in his setting of Egdon Heath. Natives of Egdon for the most part appreciate its laconic lifestyle; some, however, such as Eustacia Vye, do not. Eustacia revolts against a life that lacks romance and adventure, risking all to escape that existence, with tragic results. Hardy uses landscape as symbol, causing later critics to proclaim Egdon Heath as the novel's most important character. He adopted his native region as the setting for many novels, using its historic label of Wessex, adding to an illusion of reality in his fiction.

As the novel opens, readers enjoy a description of the heath with no humans present. Imagery suggests an enormous living entity, unaffected by time's passing. The novel's plot spans exactly one year and one day, adjusted to the growing cycle of the heath with its suggestions of life and death. The land offers no placid surface beneath which dangers lie. Nothing is hidden, except to those individuals who refuse to acknowledge life's harsh potential. In strong foreshadowing, the narrator warns early on that the Heath is not "friendly to women."

Hardy introduces his traditional large cast of characters with multiple love interests as his subject. The appropriately named innkeeper, Damon Wildeve, has returned to the heath to operate The Quiet Woman following a failed attempt to leave the heath that he hates. Not an evil man, he will nevertheless cause multiple problems. He is engaged to Thomasin Yeobright, whose surname identifies her with the work ethic employed by those yoked to the earth for their sustenance. A gentle creature, she eventually marries Wildeve, although he has enjoyed a sexual affair with Eustacia Vye. Eustacia detests her surroundings and, in the scene in which she is introduced, listens to the November wind across the heath, described in further foreshadowing as resembling "the ruins of human song."

Living with her grandfather, Eustacia desires nothing more than a wild romance but is deceived by Wildeve, who declares that his reason for marrying

Thomasin is to drive Eustacia to distraction. Thomasin's cousin, Clym Yeobright, another native who has lived abroad as a jeweler in Paris, returns to his roots where he hopes to teach, but immediately falls in love with Eustacia, although others warn him of potential danger. Eustacia assumes that as Clym's wife, she will enjoy the delights of Paris, and the two marry. At that point Hardy allows fate to intervene, striking Clym blind, forcing him to change his plans. He must cut furze in order to support his family, and Eustacia is driven nearly insane with her lot in life. Foreshadowing of a grim climax includes the melting of a wax doll representing Eustacia, symbolic of the universal practice of assigning a black magic curse.

Eustacia renews a relationship with Wildeve and accidentally helps cause the death of Mrs. Yeobright, mother of Clym and Thomasin. When Mrs. Yeobright arrives at their cottage in an effort to end the conflict in the family, Eustacia mistakenly believes that Clym hears her knock and will admit his mother. When no one opens the door, Mrs. Yeobright sits down to wait outside next to a poisonous snake, that traditional symbol of temptation and discord, which ends her life. The coincidental presence of a boy to witness the scene leads Clym to believe that Eustacia ignored her mother-in-law.

Eustacia quarrels with Clym, leaves home, and drowns in Shadwater Weir. Ironically, Hardy employs a traditional symbol of rebirth, water, as one of death, further emphasized when Wildeve also drowns in an attempt to rescue Eustacia. Eustacia represents the folly of human struggle against fate, demonstrating that such resistance leads to disaster not only for the individual who challenges destiny, but for others as well. The use of water as the instrument of death serves to mock the traditional religious ceremony of baptism, while also emphasizing the power of nature and its elements. Critics have suggested plot weakness in Eustacia's death following so closely the melting of her wax model. However, Hardy's belief in the power of coincidence made this an acceptable event. Clym will eventually become a preacher, adopting religion simply as an escape from grief, allowing Hardy to emphasize the futility of spirituality to improve the human lot, but also the inner strength inherent to a stoic acceptance of

fate. The widowed Thomasin abandons all hope for love but still believes in the ritual of marriage, as she takes the strange but loyal Diggory Venn as her second husband. Her compliant acceptance of her fate is rewarded with a modicum of happiness.

The novel remains popular, is available in electronic and print versions, and was made into at least one film version, a vehicle for a young Catherine Zeta-Jones and that also starred Joan Plowright. It continues as a subject for critical study, with Hardy's characterization of women always interesting to FEMINIST CRITICS, his heavy-handed use of symbolism to practitioners of FORMALISM, its use as a vehicle for Hardy's personal philosophy to NEW HISTORICIST critics, and its implied sexuality to PSYCHOANALYTIC CRITICS.

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REVIEW, THE Author Daniel DEFOE founded *The Review* in February 1704. Although he received some help from Robert Harley, earl of Oxford, the publication was without question Defoe's own. His journalism background is credited for his creation of detail so realistic in his later prose ROMANCE *ROBINSON CRUSOE* (1719) that readers believed the story to be true. First titled *A Weekly Review of the Affairs of France, Purged from the Errors and Partiality of News-Writers and Petty-Statesmen, of All Sides*, the periodical adopted the shortened title in 1713, also the year Defoe ceased its publication. As indicated by its title, the publication brought readers' opinions on European affairs as well as English society and offered the first examples of the literary essay. Defoe was often absent, serving Harley as a spy in travels throughout England and Scotland, making remarkable the thrice-weekly appearances of the periodical. He became the first English journalist, halting publication of *The Review* only due to his second

imprisonment. A devout dissenter, his early years writing political propaganda pamphlets honed the journalistic skills that made *The Review* so appealing.

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RHODA FLEMING GEORGE MEREDITH (1865) George MEREDITH's fourth novel, *Rhoda Fleming* dealt with a familiar theme, the pressure society places on both genders, but especially women, to conform to unrealistic expectations. That his culture governed love relationships with laws, such as those relating to marriage and divorce, greatly concerned Meredith. His own experiences supported his concerns, and autobiographical aspects may be found in many of his novels. Written over a three-year period while Meredith also worked on *SANDRA BELLONI* (originally *Emilia in England*) (1864) and its sequel, *Vittoria*, the novel was meant to be a one-volume straightforward moral tale. However, it stretched to two volumes in order for Meredith to fulfill publisher expectations of stringing readers along as long as possible. Such expectations during that time period account for an abundance of melodramatic detail and slow plot twists that bore contemporary readers, greatly reducing the popularity of once-successful novels.

The title character is one of two daughters, who lives with her widowed Kent farmer father, William. Her sister Dahlia serves as company for their London uncle, Anthony Hackbut, who works at Boyne's Bank. Both girls find city life intriguing, and Rhoda visits London, where she discovers that Edward Blancove has seduced her sister. Blancove, son of the bank's head, Sir William Blancove, and his brother Algernon, the squire of Wrexby, a village in the Fleming farm area, will play a major part in the emotional and physical maturity of the sisters. Algernon forms one part of a love triangle with Rhoda and Robert Eccles, an ex-soldier and farm assistant to Fleming. Rhoda cannot focus on her own romantic fulfillment, due to her concerns about Dahlia, whose name serves as symbol

of her innocence as well as her fate. She joins Meredith's other heroines in her blond, beautiful naiveté, designed to provoke erotic reactions from unprincipled males.

When Dahlia travels through Italy for several months with Edward, she ruins the reputation that society holds sacrosanct. Although she tells Rhoda and her father that Edward has married her, they doubt the truth of her statement. They look for her at a London address that she gave them and find that she has moved, leaving no clue as to where to find her. Predictably, Edward has tired of his dalliance and plans on leaving Dahlia alone while he participates in a Christmas house party at Fairly Hall, Hampshire. Before he departs, he escorts Dahlia and Algernon to the theater, where Rhoda and her father see her. They mistakenly believe that Algernon has seduced Dahlia when they glimpse the two together.

At the house party, Edward and Algernon are both drawn to the charming widow, Mrs. Margaret Lovell, who is revealed through Robert's connections to have had an affair with Major Waring while in India. Waring, Robert's friend, still loves her. Seeking to punish Algernon for his perceived seduction of Dahlia, Robert pulls him from horseback and attacks him. Edward plans revenge by hiring a local thug named Nicodemus Segett to beat Robert, while Margaret discovers Dahlia's address and passes it on to Robert. When Robert finds the address, Dahlia has again disappeared. In the meantime, Margaret has developed a plan to dissolve Edward's entanglement with Dahlia. She convinces Edward to bribe the dastardly Sedgett with £1,000 to marry Dahlia. Edward visits Algernon in Paris, giving him the note to hand over to Sedgett after he has completed the plan. Because Dahlia is in poor health after having lived on the streets, when her uncle discovers her, she agrees to the marriage plan. Although humiliated and repulsed by Sedgett, she does not share her fears with Rhoda, who knows nothing of the bribe and believes the marriage proposal to be legitimate. In her opinion, it offers the perfect escape from the problems Dahlia faces as a ruined woman, cast off by "legitimate" society.

Unfortunately, Algernon has spent the bribe money to pay his debts. Circumstances seem to change for the better when Edward realizes that he really loves

Dahlia. He returns to England to discuss the situation with his wealthy father, however, who explains that his marriage to this ruined woman would destroy his own reputation. Readers cannot miss the irony in such a statement. Sir William urges Edward to emigrate, but his love for Dahlia proves strong, and he rushes to her lodgings, only to be intercepted by Rhoda, who mistakenly believes that her sister will do well by marrying Sedgett. She turns Edward away and only learns of the marriage scheme later from Robert, after Sedgett abandons his wife, Dahlia, when he does not receive the bribe money. In a subplot centering on their uncle, Anthony Hackbut, Rhoda finds him roaming London with a bag of gold he was to deliver; he has become mentally unstable and pours the contents of the bag into Rhoda's lap. His act would interest PSYCHOANALYTIC CRITICS, who might apply a Freudian interpretation of the act as symbolically sexual, emphasizing women as commodities to be bought and sold.

Rhoda, Dahlia, and Robert take Anthony with them to the Fleming farm, where Sedgett appears, demanding money and that Dahlia accompany him. Her father, another conformist traditional figure, orders her to leave with her husband, although Rhoda explains the disaster awaiting her sister, should she comply. Suddenly Major Waring resurfaces. He has investigated Sedgett and determined he was already married to a woman he sent to America, but who Waring encountered when she came onshore at Warbeach. Sedgett escapes, and the action continues as Edward arrives to declare his love for Dahlia, who has attempted suicide by drinking poison. Although she does not physically die, she suffers an emotional death that prevents her from reuniting with Edward.

Algernon takes the position as squire, following his father's death, and Fleming urges Rhoda to marry him and make an admirable financial match. While Rhoda finds the strength to revolt against her father's expectations and marries Robert for love, Major Waring is disappointed when Margaret makes a money match with Sir William Blancove. Edward also pays for his early sins, never finding a wife and living a lonely existence. Dahlia finds temporary ease living with Rhoda, Robert, and their children, but survives only seven years.

Although a dark tale with a sober message, *Rhoda Fleming* offers comic relief through Meredith's trademark humor, found in characterizations such as Master Gammon, Mrs. Sumfit and Mrs. Boulby. Not caricatures like comic figures created by Charles DICKENS, they also offer balance to the grasping, greedy antagonists through their honesty and loyalty.

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RICHARDSON, SAMUEL (1689–1761)

Born in Derbyshire, Samuel Richardson matured in London, where his father worked as a joiner. In school he earned the nicknames "Serious" and "Gravity" and entertained the other students by telling tales. By age 13, his imaginative and writing skills were such that he wrote love letters on the part of servant girls. In 1706 he began an apprenticeship with a printer and married his master's daughter, Allington Wilde, in 1721. That same year, he established his own printing business and began a family that would include five sons and one daughter. While his business flourished and he eventually owned multiple homes, his family life did not. All his children died, as did their mother, and Richardson married again, to Elizabeth Leake. She produced five girls and a boy; four of the girls survived.

In 1733, Richardson published *The Apprentice's Vade Mecum*, a DIDACTIC book preaching the values of self-denial, followed by another preachy volume of *Aesop's Fables*. Among other early endeavors, he finished Daniel DEFOE's *A Tour Through The Whole Island of Great Britain*, published anonymously. Elected Master of the Stationers' Company in 1754, he continued his industrious approach to life, becoming, although vain by nature, a highly successful man. The first of his three books, a collection of fictional epistles, later labeled an EPISTOLARY NOVEL, called *PAMELA* (1740), made an invaluable contribution to the development of the novel by focusing on what he considered everyday life, even though it featured a wealthy antagonist. He followed that popular work with *CLARISSA* (1747–48), which created a stir among readers over the anticipated death of its main characters; many wrote to Richardson

and begged him to allow the antagonist Lovelace a change of heart. Richardson did not change his plot, but confessed to a friend that he himself had been shocked by the appalling development of Lovelace's character. He spent five years producing his next novel, *The History of Sir Charles Grandison* (1753–54), also epistolary in form. He wanted to prove that he could write with an aristocratic man, rather than a working-class woman, as protagonist. Seeking to correct the evil nature of his previous male characters in his title character, Richardson made Grandison so good that the work lacked the tension and impact of his previous books.

Imitation is always an important measure of the effect of a work, and Henry FIELDING'S PARODY *Shamela* (1741) took to task what Fielding viewed as the revolting sentimentality of *Pamela*. Seeking to increase his SATIRE by writing a book about Shamela's brother in *Joseph Andrews* (1742), Fielding instead discovered his calling as a writer, producing a remarkably unified piece that further advanced the novel's development. Richardson's popularity had waned by the century's end, but his books are still studied for their immeasurable contribution to development of the novel form.

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RIENZI: THE LAST OF THE TRIBUNES
EDWARD BULWER-LYTTON (1835) An author with an avid interest in history, especially that of Italy, Edward BULWER-LYTTON focused his HISTORICAL FICTION, *Rienzi: the Last of the Tribunes*, on a real-life figure named Cola di Rienzo. He proves an idealist who brings peace to various contentious forces in 14th-century Rome. More important, he succeeds in establishing a republic, which he serves as tribune. Displeased with his utopian ideas, Rome's citizens revolt against his forced government, a fact that Rienzi refuses to accept. As he explains to his son-in-law, Adrian, "the People love me, the Barons have fled from Rome, the Pontiff approves" and "never since the days

of the old Republic, did Roman dream a purer and a brighter aspiration . . . Peace restored—law established—arts, letters, intellect, dawning upon the night of time . . . the People ennobled from a mob, brave to protect, enlightened to guide, themselves. Then, not by the violence of arms, but by the majesty of her moral power, shall the Mother of Nations claim the obedience of her children." His words prove particularly ironic in light of the grisly end he meets at the hands of unhappy citizens following the entry into Rome of Montreal, the Knight of St. John. Although Rienzi proves victorious over Montreal, supervising his public execution by beheading, the Tribune will not survive such fractiousness. The crowd burns his home, driving Adrian with Rienzi's daughter Irene to escape, and leaving the senator's loving wife, Nina, to die in the flames as their home collapses. As for Rienzi, a crazed crowd in the streets of Rome dismembers him.

The novel supposedly served as a message to politicians of Bulwer-Lytton's own day. He warned against forcing freedoms upon people not yet ready or willing to accept the responsibilities accompanying independence. In an appendix to the novel, the author notes that Rienzi did not "fall from his own faults," was not killed by his excesses or "the vulgar moral of ambition," but rather he "fell from the vices of the People." In the end, a small group of 150 soldiers led by the Count of Minorbino entered Rome, forced Rienzi to abdicate, and met no resistance from the people as the soldiers "overthrew their liberties, and restored their tyrants."

As he did in his earlier novel *The Last Days of Pompeii* (1834), Bulwer-Lytton incorporated details gathered during his travels to Italy. He explains in his preface that he put aside *Rienzi* for a time to complete work on *Pompeii*, but that thoughts of the tribune haunted him as he delayed finishing the second novel. He wrote that he felt a "duty" to complete his novel about a "very remarkable man" who he felt had been "superficially judged, and a very important period crudely examined." He adds that while his plot is definitely a "Romance," he adheres with great "fidelity" to "all the leading events of the public life of the Roman Tribune." The novel has been reproduced in various dramatic forms, including an 1842 Richard Wagner

opera, dedicated to Frederick August II, king of Saxony. Of interest to fans of historical fiction, the novel continues to be read in both print and electronic form, particularly by those who enjoy Bulwer-Lytton.

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RITCHIE, ANNE (ISABELLA) THACKERAY, LADY (1837–1919) Born into a distinguished writing family, Anne Thackeray was the eldest daughter of celebrated British writer William Makepeace THACKERAY. Her mother had to be placed in a mental asylum, and Anne spent most of her childhood years with her grandparents in France. She served as secretary for her father as a teenager and published her first novel, *The Story of Elizabeth* (1862), in his magazine, *THE CORNHILL MAGAZINE*. She based the French setting on her own experiences as a child. Her DOMESTIC FICTION made her famous and included *The Village on the Green* (1867) and *Old Kensington* (1873), probably her best-remembered work. She found love at age 40 with a much-younger cousin named Richmond Ritchie, a civil servant stationed in India. Despite the 17-year age difference, they married in 1877, and she had two children. Ritchie then focused on writing memoirs, biographies, and essays, and she later penned introductions to the 13-volume posthumous “biographical edition” of Thackeray’s works (1894–98).

Ritchie also wrote the introduction to works by Maria EDGEWORTH and compiled journals and correspondence later published for their insight into writing of her era. Her sister Minnie was the first wife of Leslie Stephen. Although Minnie died young, Anne later played aunt to Stephen’s children by his second wife, one of whom was famous novelist and critic Virginia Stephen Woolf. Woolf based her character Mrs. Hilbery in *Night and Day* (1919) on Anne Thackeray Ritchie. Woolf wrote Ritchie’s obituary, noting the realistic sketches of her aunt’s characters. She remains best known for her biographies, replete with firsthand details regarding individuals she had been fortunate enough to know due to family connections. Such works included *Records of Tennyson*, *Ruskin* and *Robert*

and *Elizabeth Browning* (1892) and chapters from *Some Memoirs* (1894).

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ROBERT ELSMERE MRS. HUMPHRY WARD (1888) Mrs. Humphry (Mary Augusta) WARD became famous with the publication of her controversial novel *Robert Elsmere*, in which her protagonist undergoes a crisis of faith similar to her own. Just as she reacted to the decline in Christianity among the English populace in the latter part of the 19th century, Elsmere finds he can no longer adhere to the Articles of Faith of the Anglican Church, based on a literal interpretation of the Bible.

During his early training to become an Anglican parson, Robert Elsmere willingly accepts the church’s teaching, although he learns of two schools of thought that counter the acceptance of the Bible as truth. One Oxford movement that countered orthodoxy was that of Edward Langham, an approach resulting in a spiritual immobility, and the other, based on the philosophy of the German philosopher Hegel, held that man must reject the tyrannical teachings of old to achieve a liberation of the mind; he may achieve a spiritual unity with God without following the theology of the punishment of sins by an angry deity. Elsmere marries a pious Anglican woman and moves to a country living where he pursues historical studies and his scientific interests while engaging in a life of service. When Squire Roger Wendover invites Elsmere to read from his immense library, Elsmere encounters philosophical works, which, combined with the rationalist commentary of the squire, lead the young man to doubt his faith. As his studies continue, he gradually moves from blind engagement with biblical teachings and the miracles of Christ to accept the Bible as symbolic, with

Christ representing a divine spirit at large, promoting humanity.

Elsmere leaves the Anglican Church to seek a new approach to expression of his nontraditional spirituality. His journey culminates in his founding a new order, The New Brotherhood of Christianity, a slum school in London. Elsmere's emotional anguish adds tension to a plot that lacks traditional action, with his spiritual pilgrimage replacing the more common physical journey. Although some of the novel's tenets fell more closely in line with mid-19th-century thought than that occurring at the century's close, the novel gained a wide audience and high popularity. An article expressing concern regarding its challenge to Anglicanism written by the politician William Gladstone in the *Nineteenth Century* further advanced its sales.

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ROBINSON CRUSOE DANIEL DEFOE (1719) Arguably the first English novel, Daniel Defoe's prose romance *Robinson Crusoe* recounts the fictional adventures of the title character, an ambitious Englishman, through Crusoe's first-person autobiographical narrative. In the formally titled *The Life and Strange Surprising Adventures of Robinson Crusoe, of York, Mariner. Written by Himself*, Crusoe describes in realistic detail his adventures, his struggles to survive, his religious quandaries, and his strivings for economic advancement, from his headstrong youth into his relative old age. The majority of the book, and the part most popularly familiar, consists of Crusoe's description of his experiences stranded for 28 years on an uninhabited island off the coast of South America.

Written when Defoe was nearly 60, *Robinson Crusoe* was the first of a number of novels he wrote late in life after an earlier career as a prolific essayist and pamphleteer. *Robinson Crusoe* was probably inspired by the popularly reported, real-life adventures of Alexander Selkirk, a British sailor rescued in 1709 from Juan Fernandez, a desolate island off the coast of Chile, where he had lived alone for more than four years.

Although the young Crusoe of the first part of the novel sneaks off to sea against his father's wishes, he nevertheless impresses with his industry and hard work, building a successful plantation in South America after only several years away. Crusoe is a self-made man well on his way to economic success when, prodded by ambition, he sets sail to obtain plantation slave labor for himself and neighboring plantation holders. Crusoe's subsequent adventures with pirates, his capture, and eventual escape, shipwreck, and his strivings for survival largely alone on his island, coupled with the book's descriptions of exotic places, scenes, and wildlife, undoubtedly appealed to contemporary readers with whom travel and adventure books were very popular.

After the shipwreck, Defoe provides a detailed account of Crusoe's industry and self-reliance in his use of wreck-salvaged material first to provide for his own survival and later to build a comfortable home alone on his island. The virtues of hard work are clearly stressed, and later critics felt Defoe clearly embraced his culture's enthusiasm for mercantilist endeavors.

Crusoe's self-reflective and self-critical remarks form the basis for a Puritan message on obedience and duty, despite his headstrong behavior and failure to heed his father's advice to accept and pursue the "middle station" in life. Thus, his physical struggles for survival mirror his ethical struggles on religion and duty. While Crusoe periodically returns to his ethical reflections, he reaches a pivotal point when, alone and sick on the island, he repents and vows to be a better, more obedient servant of God. His epiphany is foreshadowed as he thinks to himself after having spent some time on the island, "I never felt so earnest, so strong a desire, after the society of my fellow-creatures, or so deep a regret at the want of it." The fever of his illness, symbolic of his spiritual disease, breaks with his repentance and new resolve.

His interactions and adventures with two characters, Xury and later the more famous Friday, further underscore the Puritan religious message. Unlike Crusoe, who has to learn to accept his station in life, the "savages" willingly accept theirs as subjects to Crusoe. The subjugation of Xury and Friday is just another part of

God's order, additionally justified by their resulting education in Christianity and European deportment. They are also, in effect, cheap labor for Crusoe. The book's secular Puritanism extols acquisition and the accumulation of wealth as the natural result of hard work, a Puritan value, and thus virtually a religious duty. As Crusoe instructs Friday, he strengthens his own beliefs and proves the value of proselytizing, musing that "in laying things open to him, I really informed and instructed myself in many things that I either did not know or had not fully considered before."

Modern readers may find the emphasis on Puritan Christianity, laissez-faire economics, middle-class economic individualism, and the white man's Christian burden as a justification for slavery farcically outdated. Even though the views expressed on these issues, especially Crusoe's treatment of Xury and Friday, seem offensive now, they most probably simply reflect the views of Defoe's time and place. As such, *Robinson Crusoe* can be read as a period piece indicative of 18th-century English political and racial views as well as a Puritan religious fable and adventure tale.

This first-person novel is written so convincingly, and with such realistic detail, even to the point of detailed accountings of Crusoe's assets, that it easily captures readers' imaginations. The book's autobiographical format underscores its individualist hue while also providing details that add to Crusoe's REALISM. Although *Crusoe* was not well received by refined readers, it sold very well to the general public, going through several printings. Its success encouraged Defoe to follow it with *The Farther Adventures of Robinson Crusoe* (1719) and *The Serious Reflections . . . of Robinson Crusoe* (1720), neither of which proved nearly as popular as the original novel.

Robinson Crusoe is a moral tale, extolling the virtues of a secular Puritanism, wrapped up in an appealing, realistic adventure story. It also appealed to contemporary readers because of its novelty. Robinson Crusoe represents a middle-class character, neither the classical figure nor the stereotype typically used in earlier works. The original plot and Defoe's strong rendering of an ordinary man, his island milieu, and his adventures in striking realistic detail continues its appeal. The use of realism and a common-man protagonist in

a vivid and convincingly detailed plot such that readers identify with Crusoe and his plight separates the novel from preceding books.

Critic Ian Watt argues that these qualities are important to the development of the novel as a literary form. He also argues as essential the growth of a protagonist's sense of identity over the course of a book, a quality that many argue is lacking in *Crusoe*. But while some argue that Crusoe does not fully evolve as a character and lacks the psychological development that marks the protagonist in a fully developed novel, Defoe clearly takes the written word in new and important directions. *Robinson Crusoe* remains available in print, as well as in various media forms, and continues to be widely studied and enjoyed.

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ROB ROY SIR WALTER SCOTT (1817) A Robin Hood figure, the factual individual named Rob Roy formed the basis for Sir Walter SCOTT'S HISTORICAL FICTION *Rob Roy*. The real Rob Roy (literally Red Robert, for his red hair) was a drover who became an outlaw, leading his clan in powerful support of England's Jacobites (Roman Catholics) in the 18th century. A dangerous man, he nevertheless gained a reputation for helping those in need, both the politically and economically oppressed. He eventually enjoyed the duke of Argyle's protection and adopted his mother's maiden name of Campbell. In Scott's traditional introduction, presenting the facts used to

create his fiction, he wrote that a man who knew the outlaw described him as "a benevolent and humane man 'in his own way,'" adding that "his ideas of morality were those of an Arab chief, being such as naturally arose out of his wild education."

True to history, the novel's setting is the north of early 18th-century England and Scotland. Scott employs a device he had used before, that of an English visitor to Scotland unknowingly becoming involved in an uprising. Despite its title, the novel features as protagonist young Francis Osbaldistone, an untried Englishman driven from his homeland by his father, a merchant who believes his son needs to mend his obstinate ways. The plot opens when Osbaldistone is an old man, recording his story from the vantage point of decades. Scott comments on his own methodology when Osbaldistone writes in his memoir that a tale between friends "loses half its charms when committed to paper." Osbaldistone reveals aspects of his character when he adds that, rather than a portrait of himself, he bequeaths to his friend "a faithful transcript of my thoughts and feelings, of my virtues and my failings."

Osbaldistone arrives as a young adventurer at the house of his uncle, Sir Hildebrand. There he meets the novel's antagonist and his cousin, the dastardly Rashleigh, who has designs on another cousin, Diana Vernon, a character critics agree is likely reminiscent of a Scottish woman that Scott loved and lost in his youth. She represented a departure for Scott from his traditional sweet, innocent, and often completely passive heroines. Intelligent, active, and brave, she forms a perfect match for Osbaldistone, who will mature in the novel from a brash, too-conventional figure into a thoughtful, mature man of keen judgment. As a Protestant Whig, he will be forced to reconsider his beliefs in light of Diana's Jacobite and Roman Catholic sentiments. Diana's obvious attraction to Osbaldistone arouses the thieving, treacherous Rashleigh's ire, and he decides to destroy not only his cousin but Osbaldistone's father as well.

Diana urges Osbaldistone to seek assistance from Rob Roy MacGregor against Rashleigh. Osbaldistone searches for the outlaw with the help of Bailie Nicol Jarvie, whose MacGregor roots will help the travelers'

acceptance by the outlaw clan. Scott's use of the first-person narrator allows Osbaldistone to reflect his maturation as he witnesses a battle between the clansmen and the men's troops, which endanger Rob Roy. Helen MacGregor offers Scott an additional strong female character, whose ferocity in defending her family, both immediate and extended, proves memorable. The reader meets her as seen through Osbaldistone's eyes: "I have seldom seen a finer or more commanding form than this woman . . . [who] had a countenance which must once have been of a masculine cast of beauty though . . . by the wasting influence of grief and passion, its features were only strong, harsh and expressive." Osbaldistone later refers to the awe-inspiring figure as an "Amazon" and is astounded by her ferocity as a clan leader. As the only individual who will not only stand up to her husband but also argue convincingly with him, she contributes to the development of Rob Roy as a real human, subverting his mythological image. Both of the novel's women offer personalities of interest to FEMINIST CRITICS in their assumption of male characteristics.

Rob Roy escapes and aids Osbaldistone and Diana, who surprises her cousin on the road in "masculine dress," ready to aid him in revealing the treachery of Rashleigh. Rashleigh proves one of Scott's most effective villains, due to his complete inhumanity. As suggested by his surname, his impatience overcomes his cleverness. When his part in embezzling from the elder Osbaldistone is revealed, Francis Osbaldistone returns to London and brings various lawsuits against his cousin. As he explains, Rashleigh proves a difficult opponent, as "the information he had given to the government was critically well-timed . . . and the artful manner in which he contrived to assume both merit and influence, had, to a certain extent, procured him patrons among ministers." While in London, he cannot stand thinking of Diana, assuming she has married an aristocrat.

Osbaldistone further infuriates Rashleigh by assuming his place in Sir Hildebrand's will, although Rashleigh does assume his father's title, his older brothers having all died in ways for which his father blamed him. Sir Hildebrand also bequeaths to Diana, now, Osbaldistone learns, Lady Diana Vernon Beauchamp,

diamonds and a silver ewer engraved with the arms of the Vernon Osbaldistone family. Osbaldistone learns, upon his return to Osbaldistone Hall to procure his property, that Diana's father, Sir Frederick Vernon, an enemy of the English Crown, had been masquerading as the man he had known as Father Vaughan. Had Diana crossed Rashleigh, who learned their secret, her father would have paid a heavy price, possibly with his life. However, she has refused to marry her cousin, a fact over which Osbaldistone rejoices.

Rashleigh betrays his cousins and Sir Frederick, leading supporters of King George to the Hall. His efforts are foiled by Rob Roy, who suddenly appears, stabbing his nemesis only after Rashleigh refuses to apologize for his treachery. He dies a slow and painful death, remaining despicable to the end, telling Osbaldistone "that the pangs of death do not alter one iota of my feelings toward you. I hate you!" Although Diana and her father escape to France, Osbaldistone follows and marries her. They have enjoyed many years as man and wife by the time he relates this history.

The novel's major characters receive support from a host of minor comic characters, all contributing to the book's continued success. *Rob Roy* is one of the novels that prompted modern critics to reconsider Scott's work as important in the early consideration of inequality in economic and social development within the United Kingdom, increasing interest by NEW HISTORICIST critics. Whatever the reader's motivation for reading, it remains one of Scott's most revered works, still widely read and converted to various media forms.

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RODERICK HUDSON HENRY JAMES (1875) *Roderick Hudson* was Henry JAMES's first extensive novel, appearing as installments in 1875 in *The Atlantic Monthly*. James chose as protagonist an amateur American sculptor, placing him in Europe

with a wealthy patron named Rowland Mallet. Critics agreed that this novel ended a writing apprenticeship for James, advancing him into his serious work. He used for the first time a dislocated American in a scenario that he would often repeat, focusing on an individual who must learn to cope within a foreign community. James's own experience as an American who chose to spend much of his life in Europe contributed the necessary background and familiarity with conflict that allowed his characters lifelike attributes; he wrote most of the novel while in Florence. While completing the book in America, he made the decision to return to Europe with the intention of remaining for a protracted period.

Roderick Hudson becomes a part of Rome's social art circle, sparking criticism of his talent by a French sculptor named Gloriani. Lured from his art by the ironically named Christina Light, whose father is an expatriate American, Hudson disconnects from his passion. Hudson will sacrifice talent to indulge passion, a fatal decision.

In hopes of bringing Hudson back to sculpting, Mallet asks the artist's mother and fiancée, Mary Garland, to travel to Rome from their New England home. Roderick realizes his folly and returns to work, sculpting first a bust of his mother. He becomes known for his enormous sculptures and his exploits in the Coliseum, allowing James to comment on the possibility that what appears to be artistic genius may dissolve simply into grandiosity. Roderick's revolt against demands such as those inflicted on him by the studio world mark his immaturity and self-centered nature. Still enthralled with Christina, he is again distracted from work when her mother urges him to marry Prince Casamassima, who will appear as a character in a future James novel, *The PRINCESS CASAMASSIMA* (1885–86). Clearly Hudson lacks both the self-discipline and focus necessary to a successful artist.

Hoping that a change of environment will move Hudson to work again, Mallet plans for the group to visit Switzerland, but when they run into Christina there, Hudson sinks so low as to ask Mary for funds so that he may trail Christina. Mallet censors Hudson and his ego for such an act, and the sculptor leaves to walk in the mountains, where an unexpected storm arises.

When Hudson's body is discovered, some believe he committed suicide rather than be separated from Christina and continue to live a life of disgrace.

James deals with his traditional themes of the consequence of choice and the necessity for individual responsibility in accepting those consequences. As did his contemporaries William Makepeace THACKERAY and George MEREDITH, James chose to write about well-read and well-spoken members of the upper class who have the freedom to travel. He contrasts that individual with an unsuspecting American who does not share the class values, setting the foreigner at odds with a social code he cannot understand. James's focus on the mind of his characters created psychological profiles that had never before been seen in fiction. While he remained intrigued by moral dilemma, his work rarely assumed the tone of DIDACTIC FICTION. He sought instead to encourage the reader in believing that he had on his own analyzed the situation at hand. This proved mostly true in *Roderick Hudson*, where he moralizes to a greater extent than in his more mature work. While not as commonly read as James's other work, the novel remains important to demonstrating the development of his approach.

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RODERICK RANDOM TOBIAS SMOLLETT (1748) Tobias SMOLLETT's first novel reflected both the reading interests of the day and Smollett's own attitude toward fiction. As a PICAESQUE with first-person narration, the novel offered readers an action-centered story with a rogue main character, but Roderick Random could hardly be termed the traditional picaro developed in a humorous vein. Framed with images that reflected Smollett's fixation on human filth, and caught up in incidents focused on violence and destruction, the novel's actors appear as flat caricatures with names describing their personalities, such as

Squire Gawky and Mr. Snarly; some represented vices, in the tradition of medieval and Renaissance drama. Smollett's fixation on decay and brutality grew from his own horrifying experiences as a surgeon's mate on a British ship that saw action in an ill-fated 1741 expedition against Cartagena. An author who dealt with life's disappointing experiences by shaping his real-life enemies into savage book characters, Smollett embraced the picaresque, showing his devotion by translating novels by Alain-René Lesage and Miguel de Cervantes. He demonstrated his admiration by mentioning *Gil Blas of Santillane* and *Don Quixote de la Mancha* in *Roderick Random's* preface. However, he took issue with Le Sage's method of exciting "mirth" rather "than compassion," and moving readers too quickly "from distress to happiness." In Smollett's opinion, that left the reader no time to pity the character "nor himself to be acquainted with affliction." When translated and published in France in 1748, the anonymous work was attributed to Henry FIELDING, causing Smollett to travel to Paris, where he corrected that impression.

The child of Scottish parents, Random has a miserable childhood. His father has been disinherited for making a poor marriage, and the family barely subsists. Before her son's birth, Random's mother dreams that "she was delivered of a tennis-ball." Satan, serving as her midwife, takes a racket to the ball and strikes it "so forcibly" that it disappears from view. Her vision foreshadows the fact that Random will be propelled by a force beyond his control through many adventures. Like Smollett himself, Random will experience bitter disappointment in life, and Smollett's preface states that the novel will expose mankind's "selfishness, envy, malice and base indifference." His chapter titles, such as that of Chapter XXI, Volume I, make clear this attempt at exposure: "Squire Gawky comes to lodge with my master—is involved in a troublesome affair, out of which he is extricated by me—he marries my master's daughter—they conspire against me—I am found guilty of theft—discharged—deserted by my friends—I hire a room in St. Gile's—where by accident I find the lady to whom I made my addresses, in a miserable condition—I relieve her."

The debilitating effects of poverty kill Random's mother, and, unable to bear his grief, Random's father

deserts his son, leaving him with an embittered grandfather. Trapped in an unloving home, Random gains an education through the help of his uncle, Tom Bowling, a naval officer later forced out of the navy following a disagreement with his captain. Although he loses touch with his uncle, Random secures a lifelong friendship with his devoted companion, Strap. Random travels with Strap to London and begins the series of adventures that mark the novel as rogue fiction; however, Random does not mete out the chicanery, but instead becomes its mark. He is denied happiness, even discovering his betrothed in bed with another man, and considers suicide several times, at one point climbing atop a chair to hang himself while in jail. Other prisoners alert the authorities, and he receives “thirty stripes,” or lashes, as punishment. Because he lacks the appropriate bribe money, his attempt to enter the navy as a surgeon’s mate is foiled. Instead, he works as an assistant to a French apothecary, but is pressed into navy service after all. Finding himself tired of Strap’s company, Random encourages him to leave, then later bitterly regrets his shallow act. Managing eventually to become a surgeon’s mate, he witnesses the carnage at Cartagena, is eventually shipwrecked, robbed, and stripped on the shore by a gang of marauders, then taken on as a footman by a woman poet. He falls in love with her niece, Narcissa, who has wealthier suitors than her family finds more suitable.

Many more harrowing adventures follow, including Random’s kidnapping to France, but there he reunites with his uncle, Tom Bowling. After fighting in the French army, he meets up with Strap, who has transformed himself through good fortunes into Monsieur d’Estrapes. With the help of his old friend, Random scores his own financial success and courts an heiress after he and Strap return to London. His efforts prove unsuccessful, and he meets up at Bath with Narcissa, but again fails to win her hand. A disagreement with Narcissa’s brother drives Random back to London. Distraught over his lack of love and fulfillment, he gambles away his funds and ends up in debtor’s prison. Once again, Tom Bowling appears and gains Random’s release from prison and his entrance into the navy.

On the next adventure, Random travels to South America and meets a mysterious trader, Don Roderigo.

In the picaresque tradition of disguise and questionable identity, Don Roderigo turns out to be Random’s long-lost father. The two men return to Scotland, procure the family’s property, and Random marries Narcissa, while Strap marries her servant.

Smollett wrote in a 1747 letter to Alexander Carlyle that the novel is a SATIRE, and he used the book to lambaste all individuals who had ever caused him harm, including those who rejected a play he tried for years to publish in London. Smollett also hoped to correct negative English attitudes toward Scots, growing from England’s IMPERIALISM regarding Scotland. Smollett himself felt he had suffered for those attitudes. The positive presentation of Random in the face of continuous harsh treatment is a part of Smollett’s revisionist efforts. Mrs. Random’s dream also supports the positive view of Scotland, as it concludes with the tennis ball’s return to the land of its birth, where it “immediately sprung up a goodly tree covered with blossoms, the scent of which operated so strongly on her nerves that she awoke.” While critics have wondered over the value of this particular novel in the picaresque tradition, Smollett played a crucial role in the extension of realism into novels, and influenced the later modified picaresque works by Charles DICKENS.

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ROMAN À CLEF Roman à clef refers to a novel “bearing a key,” which identifies the real persons represented by characters in the novel. The French term *roman*, meaning “novel,” refers to the ROMANCE tradition in both French and English literature in which writers explored the development of their main character through his reactions to conflicts and challenges, while *clef* may be translated as “keystone,” or in music as the “tuning-key.” Although the characters would generally be recognizable without the key, it is part of the satiric approach of the form. Examples are Thomas

Love PEACOCK'S *MELINCOURT* and *NIGHTMARE ABBEY* and Aphra BEHN'S *LOVE LETTERS BETWEEN A NOBLEMAN AND HIS SISTER*.

ROMAN À THÈSE See THESIS NOVEL.

ROMANCE NOVEL The term *romance* for centuries denoted a composition written in any of the several Romance languages. During the Middle Ages, the term came to mean a work of popular verse or prose focusing on legendary subjects and characters, often involving supernatural happenstance and featuring elements of love. Early romances generally featured aristocrats and knights engaged in activities of derring-do. All plots find roots in Christian and/or pagan mythology, narratives that include the supernatural in an attempt to explain the origin of the earth and the many forces that affect it; examples include Dante Alighieri's *The Divine Comedy* (14th century) and John Milton's *Paradise Lost* (1667). Mythology focuses on the human condition, which also includes a desire for love. While popular as early as the 12th century, romances lost their appeal during the 16th century. At that point, traditional ideas regarding chivalry and religious observances no longer were as meaningful to most communities. Ironically, not until the Spanish writer Miguel de Cervantes satirized the classical romance in his *Don Quixote* (1605) did the romance regain favor. By the 18th century, the romance convention was placed in a different context, and the more modern idea of romance as a genre focused on adventure with romantic love an important theme. That approach is evident in the wildly popular **GOthic FICTION** of that century, introduced most notably by Horace Walpole in *The Castle of Otranto*, and expanded through works by Ann RADCLIFFE and M. G. "Monk" LEWIS, among others. Thus, much fiction came to be labeled romance, and subgenres mixed, producing, for instance, a **HORROR** romance or a **SCIENCE FICTION** romance; both descriptions could apply to Mary SHELLEY'S *FRANKENSTEIN* (1818). Shelley's work renewed interest in the English romance, which had waned due to the Gothic's typical use of hyperbole and sentimentalism. She focused on the interior life of her characters, while incorporating

many of the external elements common to romance. Romance elements came to be used in an ironic or subversive manner, as in William Makepeace THACKERAY'S *VANITY FAIR* (1848), which bears the subtitle *A Novel without a Hero*. The 19th-century romance also transferred the hero role to women, evident in Jane AUSTEN'S many novels, as well as those by the BRONTË sisters and Henry JAMES'S *PORTRAIT OF A LADY* (1881).

When the term is applied to contemporary literature, it assumes a different meaning than that of the earlier romance tradition. It emphasizes, according to critic Angus Easson, "alternatives to realism's determinism. Realism stresses a mimetic representation, in content and style, whereas romance offers representational possibilities." Those possibilities may be presented through characters' dreams, which may introduce alternative idealistic or terrifying worlds or states, or illnesses, during which time characters may imagine a world different from their own. Romance elements also appear through the stylistic use of symbols and allusion, suggesting meanings different from the literal. For instance, while Charles DICKENS introduced the realistic theme of prostitution through the character Nancy in his novel *OLIVER TWIST* (1838), he romanticized her through her loving actions toward the child Oliver; the only true sign of her profession was her red boots. He also indulged in pure romance by arranging for Oliver a positive fate that was most unlikely in view of all the hardships and abuse the child had suffered.

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ROMAN-FLEUVE Any sequence of novels sharing characters in common may be labeled a roman-fleuve. The French term *roman*, meaning "novel," refers

to the ROMANCE tradition in both French and English literature in which writers explored the development of their main character through his reactions to conflicts and challenges, while *fleuve* means literally “river,” current, or torrent, as in the phrase *Fleuve de la vie*, or “the current of one’s life.” The approach flourished during the 18th and 19th centuries, including most notably Sir Walter SCOTT’s first, second, and third Tales of My Landlord series and Anthony TROLLOPE’s Chronicles of Barsetshire series and Palliser series.

ROOKWOOD WILLIAM HARRISON AINSWORTH (1834) When William Harrison AINSWORTH wrote *Rookwood*, he was struggling against a recent bankruptcy of the business he shared with his father-in-law. Returning to the practice of law in 1830 and anticipating the birth of his third daughter, according to biographer Stephen James Carver, Ainsworth wrote to a friend asking whether he knew of any gypsy stories and any accounts of “authentic middle-age speeches delivered over the dead.” His interests signal that he had begun work on the manuscript that would propel him to long-lasting fame. For a public mourning the recent death of Sir Walter SCOTT and still years away from recognizing the great talent that would be Charles DICKENS, Ainsworth’s blend of GOTHIC and ROMANCE was heartily welcomed.

The novel’s gruesome tale begins with the legend that a branch falling from an old lime tree on the ground of Rookwood Place always precedes a death. As predicted, the lord, Sir Piers Rookwood, dies and leaves behind one legitimate son, Ranulph, and one illegitimate son, Luke, to battle for the family fortune. Into their conflict come the mad Sexton Peter Bradley, actually Sir Piers’s long-lost brother, Alan, and Lady Maud Rookwood, Ranulph’s mother. They pit the brothers against one another in romance, as both fall in love with beautiful Eleanor Mowbray. As Ranulph’s cousin and heir to a family fortune, Eleanor seems to be the key to a second prophecy that distant branches of the family will marry and then gain control over a powerful family empire. One of several incantations and songs in the book, the prophecy reads, “When the stray Rook shall perch on the topmost bough, / There shall be clamour and screaming, I trow; / But of right,

and of rule, of the ancient nest, / The Rook that with Rook mates shall hold him possest.”

Eleanor loves Ranulph but falls victim to Luke’s apparent obsession with her; he is urged to pursue his passion by Bradley. Luke rejects his Gypsy lover, Sybil Lovel, and asks for help in winning Eleanor from the famous highwayman Dick Turpin. Instead of gaining Eleanor, Luke marries Sybil by mistake, as Eleanor has been drugged and kidnapped, hidden in a Gypsy camp. Sybil liberates Eleanor and then kills herself, causing her grandmother to send Luke a poisoned lock of Sybil’s hair, which leads to his death. As Lady Maud and Bradley, now revealed to be Alan Rookwood, fight in a tomb, it mysteriously seals itself, leading to two more grisly deaths. Lady Rookwood is crushed inside a sarcophagus, while Alan waits in vain for Luke to rescue him, not knowing of Luke’s death. Ainsworth indulges in further melodrama as he describes Alan’s terror with the emotional hyperbole that characterizes the entire novel: “The dead, he fancied, were bursting from their coffins, and he peopled the darkness with grisly phantoms. They were around about him on each side, whirling and rustling, gibbering, groaning, shrieking, laughing, and lamenting The air seemed to grow suffocating, pestilential; the wild laughter was redoubled; the horrible troop assailed him.” His knuckles grow bloody and his nails “were torn off by the roots.” While Ranulph and Eleanor are left to marry and realize their love, it is the novel’s horror, rather than its romance, that enthralled readers for decades.

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ROXANA, OR THE FORTUNATE MISTRESS DANIEL DEFOE (1724) Daniel DEFOE claims in his preface to the novel fully titled *The Fortunate Mistress; or, a History of the Life and Vast Variety of Fortunes of Mademoiselle de Bealeu, Afterwards Call’d the Countess de Wintelsheim, in Germany. Being the Person Known by the Name of the Lady Roxana, in the Time of King Charles II*, that it represents an autobiography. He

claims that the account differs from “most of the modern performances” of its kind in that its “foundation . . . is laid in truth of fact; and so the work is not a story, but a history.” In the traditional 18th-century approach, Defoe seeks to validate the novel form, which had not yet achieved full acceptance as a valid approach to writing, by claiming for it a logistical truth, rather than the applicable human truth, which became sufficient to readers in later centuries. A call to identify with the protagonist and to empathize with her conflict signals the defining of fiction’s purpose, shared with all literature, which is to study the human condition. Defoe also tactfully uses rhetoric to avoid censure for any material readers might find salacious, by employing an argument to be echoed almost two centuries later by Oscar WILDE: “If the reader makes wrong use of the figures, the wickedness is his own.”

The beautiful Roxana is born to Huguenot refugees in England with ambitions that rise beyond what her husband can afford. A London brewer, he soon loses all his money, prompting Roxana to depart in search of a better life, abandoning not only her husband but their five children as well. She moves from England to Holland and on to France, supported by lovers whom she chooses to term “protectors.” She encounters various adventures along the way, early on having a premonition of the death of her jeweler lover, who has set her up in a high-class home. When robbers kill him, Roxana is the one who makes out like a bandit, procuring the jewels, cash and other valuables he left behind. Although inconsolable, she finds her wits to wonder how “his relations, or his wife’s friends,” might behave and sends a message to her loyal maid, Amy, who proved “so dextrous, and did her work so nimbly, that she gutted the house.” Roxana proves herself equal to most situations in which she finds herself caught up, gaining her nickname because she danced like Alexander the Great’s widow.

When Roxana’s children learn of her identity, however, her fortunes begin to turn. She has married a wealthy Dutch merchant, but in a narrative turn representative of several such throughout the novel, Roxana explains to the reader the guilt she felt, thus arousing reader sympathy: “I know than ever Belshazzar did at the handwriting on the wall, and the occasion was

every way as just. Unhappy wretch, said I to myself, shall my ill-got wealth, the product of prosperous lust, and of a vile and vicious life of whoredom and adultery, be intermingled with the honest well-gotten estate of this innocent gentleman?”

Having charged Amy to find her children when she, now a countess, and her husband move back to London, Amy mistakenly reveals the identity of the countess who has been contributing toward the children’s well-being and eventually employed them as her own servants. Amy’s solution is to murder one especially troublesome daughter, but Roxana becomes angry with her maid for the first time in her life, then excuses her with the knowledge that only her “excess of affection and fidelity” caused her to suggest such a thing. Eventually Roxana concluded the original 1724 version with the summary statement that after “flourishing” for some years in “happy circumstances,” she and Amy suffered a reversal of fortune thanks to the efforts of her unrelentingly curious daughter and “was brought low again.” A continuation of Roxana’s life was published in 1745 containing a lengthy explanation as to who had authored it. While historians cannot claim absolutely that Defoe wrote the addendum, its style bears close resemblance to his own.

In a plot that runs on too long and, as critics later observed, becomes fragmented, tedious, and anticlimactic, Amy disappears for a time, Roxana believes her daughter murdered, finds the daughter is not dead after all, Amy returns, and Roxana’s husband learns of her identity thanks to the efforts of her own children, labeling her “an abandoned wretch,” with “a fair countenance, joined to a false unrelenting heart.” He dies shortly thereafter, leaving her only a small income. Remorseful and poor, Roxana must live the remainder of her life paying for her sins.

Claiming to write a true history, supporting the illusion of reality with varied and accurate external facts, Defoe sacrifices characterization in his early novel. As critic Lionel Stevenson notes, Defoe “is a chronicler of phenomena, not an interpreter of them,” and none of his works can be considered major novels. *Roxana*’s importance lies in its place on the continuum of the novel’s development. Drawing from works that likely included those by Aphra BEHN and Mary Delarivière

MANLEY, Defoe helped advance an approach that separated itself from the hyperbole of ROMANCE fiction, presented in a simple and straightforward style that allowed focus on the quotidian, or events of everyday life. Thus, readers could better identify with the characters in his more realistic presentations, although they proved so objective in his striving for resemblance to “truth” that they could not represent the complex aspects of life that the novel would eventually supply.

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RUTH ELIZABETH GASKELL (1853) Elizabeth GASKELL's second novel, *Ruth*, focused, as had her first, *MARY BARTON* (1848), on a young working-class woman. However, in *Ruth* she makes a heroine of an unlikely figure in a seamstress who bears an illegitimate child. While other novels of her era featured unmarried pregnant women, the characters generally died, often by violence, as if they committed social suicide through their pregnancies. Dedicated to social reform, Gaskell used her novels to comment on British society and its failure to care for its marginalized segments. When Henry Bellingham, a member of a higher class, seduces Ruth and abandons her, Gaskell clearly illustrates his lack of responsibility, both personal and social.

Ruth first meets Bellingham as she serves ladies at a ball. Innocent of the possible consequences, she accompanies him to Wales, where he falls ill, necessitating the arrival of his mother, who summarily dismisses the pregnant Ruth with a £50 payoff. While Ruth would gladly accept death, Thurstan Benson, an English clergyman on vacation in Wales, and his sister, the aptly named Faith, rescue her. Gaskell suggests the power of faith to overcome civil judgments, but does not overtly emphasize organized religion. Rather, she emphasizes the power of the spirit willing to be in touch with something greater than itself, as suggested in the romantic theories of the British poet William

Wordsworth. Romantic influences are also evident in the awakening that Ruth undergoes when exposed to the wonders of nature.

In the Bensons' Eccleston home, Ruth assumes the identity of a widowed relation named Mrs. Denbigh and raises her son, Leonard. The community welcomes her, and she eventually acts as governess to the wealthy Bradshaw family. When Bellingham, calling himself Donne, reappears, he proposes marriage to Ruth, but she declines, believing he would be a poor role model for Leonard. Although Bellingham has renamed himself, he has gained no new self-understanding or identity improving his values.

A crisis occurs when the Bradshaws learn of Ruth's past and dismiss her, resulting in the rejection by the community of the entire Benson family and also provoking Leonard's horror over discovering the truth about his birth. The persistent Ruth later works in a medical ward during a cholera epidemic, her heroic and selfless actions winning her and the Bensons a new place in the community. A physician named Dr. Davis offers to support Leonard's education as a doctor, promising a happy ending to Ruth's story. However, Bellingham/Donne again falls ill, and Ruth feels she must nurse him, then catches his disease and dies as he recovers. The community mourns her loss and clearly values her humanity far more than they judge her past errors.

Because in each of her first two novels Gaskell wrote of topics about which she had little firsthand knowledge, they were not received well critically, although both proved popular. Still, her characterizations are praised and her sympathy with Ruth as a victim of the social injustice she so abhorred remains pronounced. She employs Mr. Bradshaw as a representative of those who practice a strict moral code, but one directed by law, rather than spirit. While Bradshaw himself is a devoted Christian, resisting temptations such as those offered by the theater, he makes his own son a hypocrite, forcing him to lie about his theater attendance. That parent/son relationship offers a contrast to the much more understanding one shared by Ruth and Leonard.

Bellingham/Donne also offers a contrast to Ruth in his ego-centered behavior. While Ruth undergoes an

epiphany in Wales regarding the beauty of the world and her own inner beauty, Bellingham is blind to such elements. He goes to Wales primarily to promote his secret alliance with the innocent Ruth. Ruth's admirable development of self-awareness, rather than egotism, allows her to recognize her own weaknesses and to change her behavior as a result, something impossible for her seducer. Her total absence of guile is well represented in a scene where she is so moved by Benson's sermon, Faith must cling to her limp hand, "helpless on a cushion," as Ruth "sat on the ground, bowed down and crushed in her sorrow, till all was ended." Ruth retains a dignity that gains the admiration even of Bradshaw, her onetime accuser. In the closing scene following her death, after he visits the graveyard to plan a monument for Ruth's grave, Bradshaw leads the grieving Leonard into the Benson house, choked with sympathy, and eyes filled with tears. Only Bellingham/Donne learns nothing from

Ruth, refusing to kiss her on her deathbed, and leaving his son in Benson's care, offering money to help atone for his "youthful folly." In a satisfying response, Benson, only then realizing that Donne is Leonard's father, rejects his money in Leonard's name, telling him sternly, "Men may call such actions as yours, youthful follies! There is another name for them with God, Sir!"

While Gaskell's craftsmanship in her two early novels may pale in contrast to that evident in her far better work *CRANFORD* (1853), they remain important examples of the "problem novel" of her era. Both continue to be studied and read for pleasure, and will likely never go out of print.

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RUTHERFORD, MARK See WHITE, WILLIAM HALE.



ST. RONAN'S WELL SIR WALTER SCOTT

(1824) While not considered a major novel, *St. Ronan's Well* remains important in demonstrating a change of topic for its author, Sir Walter SCOTT. Scott, who basically invented HISTORICAL FICTION, varies from his traditional approach to employ as setting a fashionable 19th-century Scottish spa that frames a love-triangle plot. In his introduction, Scott explained he wanted to “*celebrare domestica facta*—to give an imitation of the shifting manners of our own time, and paint scenes the originals of which are daily passing round us, so that a minute’s observation may compare the copies with the originals.” In so writing, Scott interrogates an age-old argument as to whether art had a duty to imitate life. His historical fiction claimed to be based in the truth of history, but for this novel, he had only his own observations as basis. Many of the character contrivances remain familiar to readers of ROMANCE and of Scott’s other novels. The heroine, Clara Mowbray, cannot stand on her own but must instead be related to power; she is the daughter of a Scottish laird, in this case laird of St. Ronan’s. Blood relations play an equal consideration in the male characters as the two men who battle for Clara’s favor are half-brothers, both sons of the dead Earl of Etherington.

As the novel opens, Scott introduces the best-drawn character in the book in the form of Meg Dods, landlady of St. Ronan’s inn and the land around it. Her unusual position as a landowner came about due to the

energy of her parents in taking over the crumbling mansion of St. Ronan’s and converting it into a public house. The laird so approved of their venture, that he gave them the property to bequeath to their daughter, and Meg does not hesitate to remind visitors of her landed position. Her characterization as an independent and active female overshadows that of Clara Mowbray, who, while considered a free spirit as she roams the area unescorted on her pony, remains burdened by her past relationship with the brothers. She tells her own brother, John, in a statement that clearly foreshadows her fate, “Do not trust to Fortune . . . she has never been a friend to our family—not at least for many a day,” marking her as burdened by melancholy.

When Clara meets one of the brothers, the artist Frank Tyrell, their conversation lets readers understand that a bitter past has left Clara disappointed by love. Her name symbolizes clarity of vision and thought, neither of which helps her enjoy life. Her later expressions of “excited imagination” and belief she has seen “an empty shadow” from her past when the present earl of Etherington, Frank’s half-brother, visits her at her estate marks her clearly as a romantic heroine. As the earl reveals to Clara’s father that Frank is the bastard son of his father, ineligible to inherit title or property, many of the elements of romance fall into place, with questions of identity and class offered as barriers to the fulfillment of love. As readers suspect, the man claiming to be the earl will be unmasked by

Clara's brother as an impostor with the ironic name of Valentine Bulmer, but the knowledge will be discovered too late to save Clara from tragedy. Clara's sharing of Shakespeare's Ophelia's fate may have surprised some readers, but it was part of the melodrama that fascinated Scott, who could not focus all his energies on jealousy at a country spa. He had to include a pretend marriage, deathbed confessions, and other trap-pings for sheer entertainment value.

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SANDITON JANE AUSTEN (unfinished)

Begun in 1817, when Jane AUSTEN had become ill with what researchers believe to be Addison's disease, *Sanditon* remains incomplete. It promised to resemble Austen's previous novels in its focus on the relationships of the fashionable. However, it also promised some differences, one of those being a focus on health, as three of her characters were hypochondriacs. Austen wrote with a comic tone about illness, as she herself was dying. While she commented to her niece Fanny on March 23 that the writing was not going well, the activity provided satisfaction for Austen. Some critics feel she may have been trying to cheer herself by making fun of those who imagined themselves ill, others that the subject was simply so much on her mind that she naturally incorporated it into her work. That those ill would travel to Bath for "the cure" did not signal a new practice. Seawater cures were common as early as 1750, and Austen had written to her sister Cassandra of her enjoyment of "bathing."

Featuring healthy protagonist Charlotte Heywood, the plot was to turn on Charlotte's visit to the seaside village Sanditon to stay with the Parkers and their offspring, the lazy Arthur and his bored, imaginative sisters, Diana and Susan. Upon her arrival, she meets Lady Denham, her niece Miss Denham, and her nephew, Sir Edward. Diana, Susan, Sir Edward, and

Lady Denham all seem caricatures, while Charlotte lacks humor, to the point of being annoyingly prim. Thus, Austen's focus veers from complicated relationships and the strong characterizations exhibited in her other novels. It shifts to setting, bringing Sanditon and social conventions of the day to life, including fashion.

Living at Bath as she wrote, Austen had noticed that men had begun to carry umbrellas, which proved practical in that rainy town, but not everyone had accepted this new accessory as masculine. Austen demonstrates this minor conflict in *Sanditon*, as Mrs. Parker plans to buy her daughter a parasol in order to make her feel more mature and womanly, but Mr. Parker declares that his son should lead a more "robust" existence by playing in the sun. The narrative is framed in irony, for Arthur Parker, said to be too "delicate" to enter the water, is actually overweight and inert with no intention of exerting himself in any manner. Her characters indulge in the baubles offered everywhere, as does Charlotte Heywood, who goes to the library to purchase gloves and brooches. Mr. Parker takes great pride in his blue shoes and nankin boots, but Mr. Heywood remarks on the problems fashionable seaside retreats may cause the economy, raising prices and making "the poor good for nothing." Austen does not make fun of those who indulge in the material, for they are not bad people. Conversely, Lady Denham is not sympathetically drawn; she is mean and old-world, completely unaccepting of those not of her own social level. Austen also stressed one of her favorite subjects, the bleak future suffered by females who lacked wealth, expressed crudely by Lady Denham: "Young ladies that have no money are very much to be pitied."

No one knows the turn the plot would have taken. Austen's unusually hard SATIRE, likely explained by her severe illness, differs so much from her traditional approach that any attempt to complete *Sanditon* could not depend on familiarity with Austen's other novels. Such attempts have been made, including Julia Barrett's *Jane Austen's Charlotte* (2000).

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SANDRA BELLONI (EMILIA IN ENGLAND) GEORGE MEREDITH (1864)

George MEREDITH first published his third novel, *Sandra Belloni*, under the title *Emilia in England*. The title character is a singer, discovered while singing in the woods by the three Pole daughters, Arabella, Cornelia, Adela, and their brother Wilfrid, an army officer without merit recently returned from India. Their party also includes Mr. Pericles, a Greek merchant who partners with Samuel Pole, the girls' father and a great music aficionado. Excited by his discovery, Pericles wants to train Emilia to become an opera singer. After inquiries, Wilfrid discovers she is Emilia Sandra Belloni, daughter of a violinist in a London orchestra who has been exiled from Italy. The Pole sisters move Emilia to London and introduce her to the social scene. At one gathering, she meets the Welshman Merthyr Powys, an Italian sympathizer, and also Captain Gambier, a socialite who once tried to pick up Sandra in a park and with whom Adela has struck up a flirtation. All admire Emilia's talent, and then she departs to keep a promised singing engagement at a village club. When she is caught up in a dispute between men of different villages, Wilfrid rescues her, causing Emilia to fall in love with him.

Love triangles develop between Mr. Pole's children and their various suitors and love interests, causing intense conflict. Two of the would-be matches are ordered by Pole himself, allowing Meredith his traditional commentary lambasting society's requirements of women and men of position for "good" marriages, often not based on love. Wilfrid is loved by, and sometimes loves, both Emilia and his father's choice as his wife, Lady Charlotte Chillingworth. Cornelia, in love with the disinherited son of a baronet, Purcell Barrett, is destined, according to Pole, to marry instead the middle-aged member of Parliament Sir Twickenham Pryme. Arabella does not feel strongly enough about either of her suitors, Edward Buxley and Freshfield Sumner, to express a preference. As for the widower Pole, he romances an Irish widow named Martha

Chump, whom his daughters despise for her brogue and her commonness.

The setting for much of the novel is the Pole home in Surrey, Brookfield, where Pole invites Martha to visit. He engages in speculation with Martha's money to finance a much grander home in a higher status area called Besworth, a move that Wilfrid assumes will improve his chances of marrying the well-placed Lady Charlotte. In a regrettable move, Emilia pursues Wilfrid to Stornley, Lady Charlotte's mansion, pestering him to marry her, offering to sacrifice her opportunity to train in Milan at the renowned Conservatorio. This infuriates Pericles, who has plans for her future.

Wilfrid tells Emilia that he would like to marry her but cannot, due to his father's plans for him to marry Charlotte. Pole has suffered a financial disaster and depends more than ever on Wilfrid making a wealthy match, a recurring theme in fiction of the day. Recovering from a stroke, Pole escorts Emilia to a theater where she sees her father performing, causing her conflict, and leading her to attack Pole for turning Wilfrid against her. A short time later, Charlotte hears a rumor from Pole that Wilfrid has "compromised" Emilia, provoking Charlotte to meet with Emilia to persuade her to stop pressuring Wilfrid. Charlotte later agrees to marry Wilfrid even should he lose his fortune, when he attempts to break his engagement with her in order to marry Emilia, displaying his weak will.

Emilia has in the meantime developed three additional romantic interests. The symbolic meaning of character names holds true with the poet Tracy Runningbrook and one of Pole's clerks, Braintop; Merthyr also pursues Emilia. Charlotte invites Emilia to eavesdrop on a planned conversation with Wilfrid, in which he denies loving Emilia, a plot contrivance that harkens back to Shakespeare's dramas and beyond. Convinced at last of Wilfrid's worthlessness, Emilia decides to train for the opera after all, but when she attempts to sing formally for Pericles, her voice deserts her. FEMINIST CRITICS find interesting her self-silencing at this point in her career, as silence traditionally was inflicted on women by society. Meredith emphasizes the arbitrary value placed on humans, and particularly women, as commodities when Pericles no longer has

use for Emilia, who contemplates suicide, equating her value with her capacity to perform.

As Emilia wanders London, alone and hungry, Merthyr, her one true love, finds and rescues her. She learns as she recovers that Wilfrid has plans to depart England for a commission in the Austrian army, a fact Merthyr and his half-sister Georgianna try to distract Emilia from considering by taking her to a ball at Penarvon Castle. Wilfrid surfaces there, appealing to Emilia as she sits in her carriage. Merthyr, ever vigilant for Emilia's well-being, dissuades her from accompanying Wilfrid, and then departs to fight for freedom in Italy. Wilfrid begs for Emilia's hand and she refuses, but bargains to stay in England if he will not go to Austria.

While all this conflict is disconcerting, tragedy occurs through a misunderstanding with Cornelia's love, Barrett. He has become a baronet after all following his father's death and travels to Brookfield to deliver the good news. While there, another eavesdropping scene occurs when he overhears discussion of a pending marriage, believes incorrectly that Cornelia is to marry Pryme, and kills himself. Meredith again emphasizes the terrible consequences possible when parents force partners on their offspring, as well as the manner by which money is used to manipulate others; Pericles uses it to control Emilia's fate, and Pole takes advantage of a widow in attempts to restore his fortune.

The novel seems to come full circle when Emilia regains her voice, travels to Italy after all and is again heard singing in the woods by Pericles and Wilfrid, who are on this occasion accompanied by Charlotte. The imagery suggests the traditional female symbol of a bird in nature, as Emilia's art is identified with independence and the natural order. Pericles becomes excited again about Emilia's future career and agrees to support her training at the Conservatorio. Again vacillating between affections, Wilfrid declares his love for Emilia, but she cannot be deterred from her studies. Charlotte at last cuts Wilfrid loose, determining him of irredeemable character, and he loses her support in obtaining a diplomatic post. Upon the wounded Merthyr's return to England following the crushed Italian uprising, Pole has been rescued from his debts by Pericles, who takes Emilia to Milan. She

corresponds with Merthyr and writes that she belongs in Italy but will always remember England; learns from Merthyr that Wilfrid has completed his plan to join the Austrian army. Merthyr anticipates Emilia's eventual return to England, at which time he hopes they may marry. Their relationship would act as the focus for Meredith's later novel *Vittoria* (1867). In that novel, many of the characters reappear to play roles in one of Meredith's most directly political works, in which Emilia, who has renamed herself Vittoria, marries an Italian revolutionary.

Sandra Belloni was praised by critics for its presentation of a strong, shrewd female protagonist, rather than the stereotypically helpless nonintellectual being of most popular literature.

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SATIRE Satire may be defined as literature in which wit and irony are employed to mock views expressed by another. While its effect may be entertainment, satire traditionally intended to provoke change in the form of social or political reform. Because not all readers may agree with the author's desire for reform, the author must retain the reader's interest through skill and an intelligent revelation of his/her opinions. Satire may be categorized as Juvenalian, the type that attacks wickedness with open indignation, or Horatian, the type that takes a suave approach to attacking folly. In the 18th century, satirists viewed satire as laying the lash to the backs of foolish authors. In English literature, early examples of satire in fiction included Aphra BEHN's *The City Heiress* (1682), which attacked the folly of London high society, while her *The Luck Chance* (1686) satirized arranged marriages. Jonathan SWIFT's *GULLIVER'S TRAVELS* (1726) took to task moral weaknesses in the human race; Henry FIELDING satirized Samuel RICHARDSON's style and theme in *PAMELA, OR VIRTUE REWARDED* (1740), in his PARODY of that work, *Shamela* (1741), as well as in JOSEPH ANDREWS (1742), in which Andrews is a brother to Richardson's fictional Pamela. Charles DICKENS employed satire to attack social ills,

including poverty and abuse of women and children in several novels, including *OLIVER TWIST* (1837–39) and *DAVID COPPERFIELD* (1849–50), while William Makepeace THACKERAY used more subtlety and less sentimentality than Dickens in his *VANITY FAIR* (1847–48), satirizing social inequity and human frailty. Lewis CARROLL employed satire to criticize children's education through *CHILDREN'S LITERATURE* in his *ALICE IN WONDERLAND* (1862), and Samuel BUTLER'S *EREWON* (1872) created a utopian community to attack the moral hypocrisy he found in England, particularly in its attitude toward crime, religion, and treatment of children. Anthony TROLLOPE satirized English religious dissent between the high and low churches as well as England's political scene in a number of novels, including his chronicles of Barsetshire. Trollope's popular *The WAY WE LIVE NOW* (1875) brazenly satirized what he comprehended as the decaying ethical structure of British life. Satire's heavy-handed approach became less popular in the 20th century when readers desired more subtlety and less DIDACTICISM in novels of reform.

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SATURDAY REVIEW, THE *The Saturday Review* was published from 1855 to 1930. Reviews of fiction were supervised by L. P. Hartly, but the magazine featured articles of general interest and those of miscellany. Before 1860, contributors included Edward Shanks, Robert Lynd, and Humbert Wolfe. By 1860, literary reviews received the uppermost priority. In the 1880s, the journal gained in literary value with the contributions of John St. Loe Strachey, who regarded literature as a fine art. By 1893, the journal had decreased its number of reviews. Sectional headings included "Letters to the Editor," "Acrostics," "Literary Competitions," and "The City."

From 1894 to 1930, seven men ascended to editorship, including Frank Harris, editor from 1894 to 1898, who "discovered" H. G. WELLS, Bernard Shaw, Aubrey Beardsley, and Max Beerbohm. Excellence in theater, art, and poetry criticism was maintained by Ivor Brown, Walter Bayes, and Gerald Bullet, respectively. Thomas HARDY, Hugh Walpole, and Hillaire Belloc also wrote for the journal. In 1930, the publication's name was changed to *Week End Review*.

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SAVAGE, MARMION (1803–1872) Anglo-Irish writer Marmion Savage produced six novels, with the best known being *FALCON FAMILY* (1845), a SATIRE of the Young Ireland party, with one character remarking that in Ireland, "your poets are politicians and your politicians poets." His humorous approach emphasized his theory that the conflict between England and Ireland could be solved through the application of moderation. He also served as fourth editor for the *Examiner*. A talented Dubliner, he has been mostly neglected in critical circles, overshadowed by later, more nationalistic authors.

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SCHREINER, OLIVE (1855–1920) A precocious girl born sixth of 12 children into a missionary family in Basutoland, South Africa, Olive Schreiner was raised at various mission stations by her rule-bound English mother, Rebecca Lyndall, and strict German father, Gottlab Schreiner. Brought up in an atmosphere of Evangelical conservatism, her interest in social causes developed early. Profoundly affected by an acute awareness of suffering before she became a teen, Schreiner rejected organized Christianity at age nine. A crucial component in her questioning of her parents' beliefs was likely the death of a beloved sister.

Already teaching school by the age of 15, Schreiner found her agnosticism supported in work by Herbert Spencer, who anticipated Charles DARWIN's evolutionary theory and insisted on individualism as crucial to a free ethical society. His *First Principles* (1862) seemed to validate her beliefs and feed her intellect. She began her writing career in 1873, featuring in her fiction the distinctive South African setting and populating her works with women who demonstrated social inequality. While she was not born in England, she was raised British, and her writing proved important to the development of the British novel.

Schreiner served as a governess between 1874 and 1881, her position considered little higher than that of a household servant. That experience strengthened her empathy for working individuals, and she took a great interest in those marginalized, from streetwalkers to piecemeal workers. She moved to England in hopes of finding a publisher in 1881, succeeding with the acceptance of *The Story of an African Farm* (1883) at Chapman & Hall by English poet, editor, and novelist, George MEREDITH. Her novel contrasted the bleak farm, bereft of any spiritual sustenance, with that of its promising surrounding landscapes, countering romantic images of the frontier and emphasizing concerns of women. It proved seminal in the development of colonial literature.

During a return to South Africa in 1889, Schreiner embarked on an effort to oppose racism and IMPERIALISM, always envisioning herself more an individual endeavoring to reform society than a popular writer. That vision is apparent in *Dreams* (1891) and *Dream Life and Real Life* (1893), in which one topic is sexual equality. In 1894, she married Samuel Cronwright, later a politician, and continued to champion those victimized by an unjust society in *A South African's View of the Situation* (1898). Women's rights offered her focus in *Woman and Labour* (1911). Two additional important works were published posthumously, *From Man to Man* (1926), an experimental work that leaves unresolved the tensions between two sisters, an artist and a "fallen woman," and *Undine* (1929). A memorable pacifist radical, Schreiner wrote works of great interest to FEMINIST CRITICS that continue to be studied as seminal in the advance of literary feminism as well

as South African anglophone literature; most are available as electronic texts.

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SCIENCE FICTION Science fiction incorporates elements of other genres and subgenres, including FANTASY and ROMANCE. Plots turn on logical developments that might occur in technology beyond those available in the author's era. That could include the use of inanimate figures, such as robots, powered by technology to serve man, or the use of electric power to animate (from the term *anima*, literally "breath" or "soul") the dead. Developments might also include advances allowing humans to ignore natural laws like gravity, or the confinements of time or space. Humans might also discover a way to assume animal powers, such as flight, speed, or strength, by ingesting potions or through the discovery of an unknown source of energy. The stories may be cautionary in nature, allowing readers a glimpse of a terrifying future or alternative existence that may promise advancement but that should ultimately be avoided. Some science fiction creates what seems an ideal world as UTOPIAN FICTION, only to reveal its conflicts and sometimes horrors. The power necessary to execute the types of advancement depicted by science fiction often corrupt those who may begin to use that power with the best of intentions, supplying a moral statement about man's tendency toward depravity. Developments at first thought to advance and improve the plight of mankind may become its scourge instead, resulting in disease, famine, war, pollution, chaos, or other aspects of doom, cautioning readers against unbridled enthusiasm over new concepts. Although few representatives

of science fiction in its purest sense appeared during the 18th century, Robert PALTOCK's *The LIFE AND ADVENTURES OF PETER WILKINS* (1751) qualifies as an early form. More examples of the developing subgenre appeared in the 19th century, due to the nascent condition of technology and scientific advancement. They include works such as Mary SHELLEY's *FRANKENSTEIN* (1818) and Robert Louis STEVENSON's *The STRANGE CASE OF DR. JEKYLL AND MR. HYDE* (1886), both of which also qualify as HORROR FICTION; Edward BULWER-LYTTON's *The COMING RACE OR THE NEW UTOPIA* (1871), which also qualifies as SATIRE; Samuel BUTLER's *EREWON* (1872); and H. G. WELLS's *The TIME MACHINE* (1895).

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SCOTT, SIR WALTER (1771–1832) Born the ninth child among 12 to a Scottish Writer to the Signet, Walter Scott would overcome early illness to complete education at Edinburgh High School and study law at Edinburgh University. A lover of the written and spoken word, he consumed books and studied with delight ballads and Scottish history. His interest in the supernatural led him to contribute to Matthew Gregory (Monk) LEWIS's "hobgoblin repast," also known as *Tales of Wonder*. A poet early in his career, Scott also published an edition of poetry by John Dryden, a monumental edition on Jonathan SWIFT, and translated German GOTHIC tales. He first gained attention in 1805 with *The Lay of the Last Minstrel*, which he followed with many lengthy poems, including *Marmion* (1808), *The Lady of the Lake* (1810), *The Vision of Don Roderick* (1811), and *The Bridal of Triermain* (1813). His original ballads gained him fame, but he felt poetry better served by his contemporary, George Gordon, Lord Byron, and turned to writing novels. The change was partly a practical one, as Scott needed to increase his income, although he hesitated at first, considering fiction a lower order of literature.

Scott remains crucial to the development of the novel, gaining credit for the popularity of what would later be labeled HISTORICAL FICTION. His effect on other writers proved immense, as his incorporation of ROMANCE and QUEST elements, as well as detailed focus on a particular locality, would influence American writer James Fenimore Cooper and English writers with as diverse approaches as Charles DICKENS, William Makepeace THACKERAY, and Jane AUSTEN. A lifelong correspondence with another Scottish novelist, Maria EDGEWORTH, began in 1814, culminating in her visiting Scott in 1823. He described to friends the day of her visit as one of the happiest of his life, emphasizing his friendly and outgoing nature.

Scott produced an amazing 20-plus novels between 1814 and 1828 featuring individuals dealing with conflicting cultures and reflecting the 18th-century influence of the Enlightenment. His three different Tales of My Landlord series stressed his belief in the necessity of progress built on tradition and included an astounding output: *WAVERLEY* (1814), *GUY MANNERING* (1815), and *The ANTIQUARY* (1816) were followed by the first Tales series, *The Black Dwarf* and *OLD MORTALITY* (both 1816). The second series included *ROB ROY* (1817) and *The HEART OF MIDLOTHIAN* (1818), with the third including *The BRIDE OF LAMMERMOOR* and *The LEGEND OF MONTROSE* (both 1819). Additional novels included *IVANHOE* (1819), *The MONASTERY*, and *The ABBOTT* (both 1820), *KENILWORTH* and *The Pirate* (both 1821), *The Fortunes of Nigel* (1822), *Peveril of the Peak*, *QUENTIN DURWARD*, and *ST. RONAN'S WELL* (all 1823), *REDGAUNTLET* (1824), *Tales of the Crusaders*, including *The Betrothed* and *The TALISMAN* (1825) and *WOODSTOCK* (1826).

Scott's success allowed him to build a baronial mansion in Scotland, which he named Abbotsford, and he became a baronet in 1820. However, Scott's amiable nature allowed others to take advantage of him, and financial investment in a failed firm left him more than £100,000 in debt. He spent the rest of his life in an honorable attempt to pay his debts, continuing editing and writing large volumes of literary criticism, as well as corresponding with other writers. From 1820 through 1825, he published *Chronicles of the Canon-gate*, which included *The Two Drovers*, *The Highland*

Widow, and *The Surgeon's Daughter* in the first series of 1827, *St. Valentine's Day, or The Fair Maid of Perth* in the second series, and the fourth series in the Landlord group, *Anne of Geierstein* (1829), *Count Robert of Paris*, and *Castle Dangerous* (both in 1832). Too weakened to sustain such a pace, he left Italy, where he had been writing, to return to Abbotsford, where he died in September of 1832.

Not only was Scott a literary force, he actually affected British culture as well, boosting Scotland's reputation following its 1745 rebellion against England. While some later critics judged his characters shallow and one-dimensional and his plots thin, his focus on history and on cultural development through political and social change has always been praised. The enormous source material on Scott demonstrates the huge effect he had on literature, and especially on fiction. Important contributions include his journal, edited by W. E. K. Anderson (1972); his letters, edited by Sir H. J. C. Grierson (12 vol., 1932–37); biographies by his son-in-law, J. G. Lockhart (10 vol., 1902) and E. Johnson (2 vol., 1970); and studies by A. O. J. Cockshut (1969), R. Mayhead (1973), J. Millgate (1984), J. Wilt (1986), J. Kerr (1989), and A. N. Wilson (1989). His works will be studied and enjoyed forever; many have been transformed into dramatic presentations for the stage and film, and several are available in electronic as well as print versions. At least one novel, *The Abbot*, inspired a painting, *The Abdication of Mary Queen of Scots at Lochleven Castle* by W. B. C. Fyfe (1860).

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SCOTTISH CHIEFS, THE JANE PORTER

(1810) Jane PORTER'S *The Scottish Chiefs* predated by four years, and proved second only to, Sir Walter SCOTT'S novel *WAVERLEY* (1814) in arousing the reading public's interest in Scotland and its history. An enormously ambitious work in terms of both length and researched material, it chronicles the feats of the two Scottish war heroes, William Wallace and Robert the Bruce, in their revolutions against the tyranny of England over Scotland during the reign of Edward II. While both men are touted as seminal in Scotland's revolutionary history, Wallace receives the most attention.

Porter did not spare the reader from scenes of gruesome violence, beginning with perhaps the most unsettling of the death scenes in the murder of Lady Marion Wallace by Heselrigge, the dastardly English governor of Lanark. When she will not reveal her husband's hiding place, declaring, "I kneel to heaven alone; and may it ever preserve my Wallace from the fangs of Edward and his tyrants!" Heselrigge becomes so incensed, he plunges his sword through her body, killing her unborn child as well Lady Marion. The murder of innocents galvanizes the Scots against Heselrigge, who is deserted by some of his own followers, so appalled at his act of cruelty that their personal sense of honor demands their withdrawal of support.

The setting of Stirling Castle provides a backdrop for hundreds of bloody deaths. While Porter does not support war, she does distinguish between those men who act within its artificially imposed boundaries of behavior with valor and those who act with duplicity, betraying and lying to men whose trust they have gained. Wallace is depicted as an angel of vengeance, adhering to popular belief of the day; comparisons to Gideon and also to Ulysses help support the myth-building. Even so, Wallace is not drawn as a bloodthirsty warrior. His stance as a willing leader but unwilling participant in war is clear, for example, when he reacts to a fellow soldier's call for Loch Lomond to run red with English blood: "To hail the field of blood with the fierceness of a hatred eager for the slaughter of its victim—to know any joy in combat but that each contest might render another less necessary—did not enter into the imagination of Wallace." All 89 chapters of the novel are available online at The Celebration of Women Writers Web site.

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SECRET HISTORY OF QUEEN ZARAH AND THE ZARAZIANS, THE MARY DELARIVIÈRE MANLEY (1705) *The Secret History of Queen Zarah and the Zarazians* proved to be Mary Delarivière MANLEY's first success, following the unimpressive productions of two of her dramas. Her story proved popular enough to follow with a sequel, also in 1705. A political piece published during parliamentary elections, it delighted readers with SATIRE aimed at members of the Whig Party, including Sarah and John Churchill, the Duke and Duchess of Marlborough, and Sidney, Earl of Godolphin. Like many members of the more conservative Tory Party, Manley despised Queen Anne, who had risen to the throne in 1702 after her brother-in-law, William III, died. Gossip spread that the Churchills maintained undue influence over the weak queen, manipulating her from the time she was a princess at odds with the king. Both Churchills achieved high appointments at court and appeared to dominate Anne.

In the tale of sexual and political intrigue, Zarah represents Sarah Jenyns, later Sarah Churchill. The narrative describes her as a woman "whom fortune had cut out purely for the service of her own interest, without any regard to the strict rules of honor or virtue." As she seeks to ingratiate herself with the princess Albania (Princess Anne) and plots to endanger the life of Mulgarvius (John Sheffield, Duke of Buckingham), Zarah's actions are described as "a treacherous part as was ever acted by woman filled with love and ambition, for though she was resolved to gain the last, she was one who left no stone unturned to secure to herself the first, which has always made her life one continued scene of politic intrigue." Readers would later gain a key identifying each character with a real-life person, offering an example of the ROMAN À CLEF, a French approach to satire.

Almost as interesting as the story itself was Manley's introduction, a vastly important statement that discussed changes in the fiction genre. It was considered a crucial statement regarding English literature until scholars discovered the introduction to be a translation of a French essay from a 1702 French courtesy book. Manley writes of the story, "little histories of this kind have taken place of romances," explaining that "these little pieces which have banished romances are much more agreeable to the brisk and impetuous humor of the English." She also discusses proper subject matter, noting that to aid reader understanding the topic should not be from the too-distant past, and suggests regarding style that "names of persons ought to have a sweetness in them, for a barbarous name disturbs the imagination." Her discourse regarding truth brings up points still arguable, such as whether a character may indulge in improbable actions and still demonstrate realism. She also holds that fear and pity in romance and tragedy are what capture reader sympathy. She suggests that stories conclude with a moral "which may engage virtue," as history's end is "to instruct and inspire into men the love of virtue and abhorrence of vice by the examples proposed to them." All of Manley's writings became important during the revival of interest in early women writers inspired through FEMINIST CRITICISM in the mid-20th century.

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SELF CONTROL: A NOVEL MARY BRUNTON (1811) Had her short life not ended tragically by death in childbirth, Mary BRUNTON might have greatly expanded her volume of work, which influenced writers as important as Jane AUSTEN. Austen praised Brunton's first novel, *Self Control*, wondering in print whether she might ever reach its excellence with her own writing. With Brunton's additional two novels, *DISCIPLINE* (1815) and *Emmeline* (1819, posthumous), *Self Control* takes its place in the group of works deemed crucial to a women's writing tradition and valued by FEMINIST CRITICS. While all her writing is laced

with moral passages, Brunton's pace remains lively with a tone that edges on SATIRE.

A clergyman's wife, Brunton used fiction to assemble cautionary tales. In *Self Control* she focuses on Laura Montreville, a Scottish innocent who throughout the lengthy novel must resist seduction. The reader learns from the first page that Laura will meet the challenge when the narrative notes that she possesses "an active mind, a strong sense of duty, and the habit of meeting and of overcoming adverse circumstances." That she will be victorious is of little doubt, despite the many pages of conflict ahead of her. They began with her contentious mother, who "had no principles and her heart was a mere 'pulsation on the left side.'" However, Laura's father, Captain Montreville, adores her. When Laura is 17 her mother dies, and romance becomes important, entering her life in the form of the dastardly Colonel Hargrave, later described as having been "the spoiled child of a weak mother." He holds little interest for Laura, who has fantasized about the perfect man, next to whom Hargrave pales. To escape Hargrave, she moves in with her friends the Douglasses, in their country cottage. Her father eventually joins her, and they relocate to England as she continues to hope for her hero. In an amusing conversation, a friend asks Laura whether she might like a lover like Tom Jones, title character of Henry FIELDING's novel. Laura makes clear her opinion by saying, "I could not admire in a lover qualities which would be odious in a husband," declaring that the public tolerates Tom only because he compares so positively with the novel's horrid antagonist Blifil. Laura declares that her favored heroes are from works by Jane PORTER, allowing Brunton to emphasize female writers and the importance of creativity to women, also evident in Laura's painting.

When Montreville falls ill, Laura must sell some jewelry to help support herself and her father and accidentally encounters Hargrave, who is overjoyed to have found her following a three-month search. Unfortunately the toll of her recent concerns overcomes her and she faints, caught up by Hargrave, who feels she has especially chosen him to support her. As Hargrave renews his acquaintance with the ill Montreville, he convinces the older man that his union with Laura would be in her best interest. Laura grows wan and

pale, as a good ROMANCE heroine should, bravely attempting to hold up under the pressure to marry a man she does not love. Her continued pursuit of her art emphasizes the value of the release of passion such creation involves.

The novel presents an excellent example of the overblown language of the period and the popular romance novel when Laura protests her father's attempts to persuade her to accept Hargrave's offer: "How can a father urge his child to join to pollution this temple, (and she laid her hand emphatically on her breast) which my great master has offered to hallow as his own abode? No! The express command of heaven forbids the sacrilege." Following her father's death, Laura falls on predictable hard times, yet manages to escape Hargrave, her virtue and stamina rewarded by an eventual loving union with the virtuous Montague de Courcy.

While many early critics stressed Laura's more obvious characteristics (her religious piety, moral superiority to many around her, natural sense of self-worth and dignity, modesty and passivity), later feminist critics noted that through Laura's actions, Brunton clearly supports a woman's right to creative work and to the income made possible by that work. And while Laura fantasizes about a certain man, she never waits passively to be rescued by one. Instead, she is an active heroine who disengages herself from threatening situations. Brunton's work may hold little aesthetic appeal for readers centuries after its writing, but it remains of great interest to those seeking to understand the development of women's writing, and as an example of work by an ordinary woman of a middle class that would soon be heard in its demand for social reform.

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SENSATION FICTION Wilkie COLLINS wrote in the preface to his novel *Basil: A Story of Modern Life* (1852) that the extraordinary, such as themes and events found in French drama of the day, yielded just

as legitimate a subject matter as did ordinary daily events, lending itself well to fiction. His admiration of the approach of those sensational plays led to his production of the first true sensation fiction in his *Hide and Seek* (1854). He borrowed freely from Charles DICKENS'S *BLEAK HOUSE* (1853), in which questions regarding the parentage of an illegitimate child form the basis of the plot. His mixture in that novel of tranquil aspects with sensational ones did not yield success. However, he had honed his approach by the time *The WOMAN IN WHITE* (1860) appeared, and it proved hugely popular. Similar to the approach of GOTHIC FICTION, in which authors attempted to produce fear and an overabundance of curiosity in the reader through abundant sordid detail, sensation fiction focused on crime and mystery, with their resultant tone of suspense and overstimulation to excite readers. This Victorian genre sold many novels, both in a pure sensation form and as a blended approach with other styles, including Charles READE'S *Peg Woffington* and CHRISTIE JOHNSTONE (both 1853), *It Is NEVER TOO LATE TO MEND* (1856), his most popular work, *The CLOISTER AND THE HEARTH* (1861), and *HARD CASH* (1868). In addition, Mary Elizabeth BRADDON'S *LADY AUDLEY'S SECRET* (1862), Charles DICKENS'S uncompleted *The MYSTERY OF EDWIN DROOD* (1870), and Thomas HARDY'S first novel, *Desperate Remedies* (1871), represent only a few examples of the sensation approach.

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SENSE AND SENSIBILITY JANE AUSTEN (1811) Begun in 1795 with the early title of *Marianne and Elinor*, Jane AUSTEN'S second published novel, *Sense and Sensibility*, would become one of her most

famous. Austen signed the novel "by a Lady" and had to publish it at her own expense. Begun in the 18th century, the novel reflects the views of that age and Austen's own resistance to new ideas and expression of emotion. Firmly a member of the social class best described as minor social gentry, Austen remained unaffected by the ambition for material goods of the working class and resistant toward the self-indulgences of the aristocratic class. She rarely traveled outside of southwestern England, spending most of her time in small villages or resort areas immune from the INDUSTRIAL REVOLUTION, and most of her friendships were with those of her own age or the elderly. Thus, she focused on the concerns of those groups, which were basically proper etiquette and social behavior and romantic relationships, specifically marriage. But within that romance theme, she focused on specific details, not emotions. Her title notes her dominant themes, with sense proving superior to sensibility, culminating in a judgment against the recent wildly popular SENTIMENTAL FICTION.

Marianne Dashwood represents sensibility, with her high spirits, public displays of enthusiasm, and adoration of poetry, while her older sister, Elinor, represents sense, approaching situations with logic and determination, and remaining ever mindful of social conventions. When their father dies, the Dashwood sisters and their mother must abandon the family home in Sussex, when it passes to Mr. Dashwood's son by a first marriage, John Dashwood. Although Mr. Dashwood had asked John to care generously for the women, John's selfish nature is supported by those of his wife and mother-in-law, Mrs. Ferrars, prompting him to remove the family to a Devonshire cottage. There Elinor meets and forms an affection for Edward Ferrars but later discovers he has promised himself to Lucy Steele. Because Edward had not shared that information with her himself, Elinor feels betrayed, but her self-control allows her to continue to function in her normal manner.

Another character, Colonel Brandon, a man who had suffered due to a lost love when young, becomes interested in the Dashwoods, especially Marianne, whose high spirits he admires. In the meantime, Marianne has fallen passionately in love with John Willoughby, and he seems to return her passion. However, he suddenly

departs for London with little explanation, which greatly upsets Marianne. Colonel Brandon is not surprised by this behavior, as he had known Willoughby to behave in a dishonorable way in the past. While Elinor handles her separation from Edward with quiet grace, Marianne, never one to keep her emotions secret, pursues Willoughby when the sisters visit their London friend, Mrs. Jennings. Willoughby behaves coldly toward Marianne, further distressing her, and she at last learns he is engaged, an engagement he pursues to please a relative whose fortune he hopes to inherit. Marianne falls ill, and Colonel Brandon plays a crucial part in her recovery, during which time she realizes that steady love is far more important than a momentary passion. As for Elinor's happiness, Edward's mother has disowned him for his honorable agreement to keep his engagement to Lucy, and she assigns the family fortune to his brother Robert with whom Lucy then elopes. That frees Edward to propose to Elinor. He accepts the offer from Colonel Brandon of a pastorate at a church that will allow the couple to remain close to the rest of the Dashwood family.

As do all Austen's novels, this one ends happily, with all misunderstandings settled. Because of her chosen subject matter, a happy ending necessarily equated to the marriage of all eligible female characters. Austen often emphasized the limited choices available to women of her own class, who remained dependent on husbands, fathers, or brothers, as she herself did, supported by her brother when she failed to marry. For that reason, FEMINIST CRITICS remain interested in Austen's fiction, despite its lack of overt emphasis on female independence. Austen's quiet approach well makes the point that Britain's property entailment system was flawed, always following the male line and sacrificing to circumstance innocent and deserving women.

Sense and Sensibility has never been out of print, remaining popular with the general reading public as well as academic programs. Its production in a 1995 movie version brought it renewed attention.

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SENTIMENTAL FICTION Sentimental fiction grew from a tradition of belief, like that espoused by French philosopher Jean-Jacques Rousseau, that human emotions were pure and good, growing from a natural state. By the 1850s, the theory of original sin attracted fewer believers, as many followed Rousseau's suggestion that civilization proved a corrupter of humans, not honest feelings. They also hoped to tap the strength from sentimentality once furnished by religion. Long believed to be the first English novel, Samuel RICHARDSON'S *PAMELA* (1740) represented the first sentimental fiction as well, and Richardson's next novel, *CLARISSA* (1747–48), continued the trend. Taking a high moral tone, Richardson produced work based on the method of French drama, shaped to appeal to a mostly female and sentimental readership. His plot of a poor young woman who succeeds in moving up in life was a common one, appearing in broadside ballads and scandalous chronicle sheets of the day. It proved so popular that readers would flaunt copies in public, fans were printed with scenes from the work, and the famous actor David Garrick appeared in a stage version. Told in a hyperbolic first-person narration, via the use of letters from various characters as the full text of the novel, both plots were buoyed by sentiment and emotion that many readers enjoyed, but many other abhorred, including Henry FIELDING, who would write *Shamela* (1741) as a PARODY of the form and a particular rebuff of Richardson's work. Unlike those who saw *Pamela* as filled with virtue and innocence, Fielding agreed with others that she represented nothing more than an opportunistic hypocrite.

Readers of sentimental fiction could anticipate main characters that were cloyingly good, set apart from a hostile world in which they often could not survive. Examples include Henry MACKENZIE'S novel *The MAN OF FEELING* (1771) and Oliver GOLDSMITH'S *The VICAR OF WAKEFIELD* (1776). As the century closed, authors began rebelling against the demands of such predictable storytelling. Jane AUSTEN mocked the approach in her novels *SENSE AND SENSIBILITY* (1811) and *NORTHANGER ABBEY* (1818), the latter also a parody of GOTHIC FICTION, another approach utilizing pronounced tension and sustained unrealistic emotion in its style. Elizabeth GASKELL added a large dollop of

sentimentality to her DIDACTIC yet appealing tales of the trials of young workingwomen, *MARY BARTON* (1848) and *RUTH* (1853). Later, such fiction became synonymous to moralists with sex tales, as indeed *Pamela* was, in its focus on the attempted seduction of a servant girl by her master. Young women were discouraged from reading tales to prevent heightened passion and overwrought temperaments. Yet even astute readers such as Samuel JOHNSON preferred Richardson's work in his day, and he once wrote of that novelist, "you must read him for the sentiment." Mrs. Eliza HAYWOOD adhered to Richardson's pattern in her *The History of Pompey the Little* and *The History of Miss Betsy Thoughtless*, didactic works of mediocrity.

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SENTIMENTAL JOURNEY, A LAURENCE STERNE (1768) Published only a few weeks before Laurence STERNE's death, *A Sentimental Journey Through France and Italy by Mr. Yorick* featured a parson character made famous in Sterne's first novel, *The Life and Opinions of Tristram Shandy*, the title later shortened through familiarity to simply *TRISTRAM SHANDY*. Although Sterne did not complete. *A Sentimental Journey*, and Yorick spent most of his time in France, it became popular due to some extent to the author's close identification with his character. Sterne based Yorick's experiences on his own, including much detail from his travels. More to the point, he had to some extent traded personas with his fictional character, referring to himself as Yorick and Tristram and inserting one of his own sermons into *Tristram Shandy* for Yorick's delivery before his congregation. The conflation of character with author proved so successful that Yorick's actions in *Tristram Shandy* elicited anger against Sterne himself. One critic expressed outraged, as Parson

Yorick's wearing of a harlequin coat to deliver a sermon amounted to Sterne's satirizing the Anglican Church and his own pledge of sobriety in all actions as a church representative. Sterne must have delighted in resurrecting his alter-ego to wander through France and Italy.

Later critics question much of Yorick's behavior in *A Sentimental Journey* as to its motivation. He supposedly acted as suggested by the novel's title in treating those he met along his journey with sentiment, or sympathy. As Paul Goring explains, the term *sentiment* had multiple meanings in Sterne's era, its first recorded use seen in a letter written by Lady Bradshaigh to Samuel RICHARDSON in 1749. She asked the famous novelist what he believed to be the meaning of the fashionable term, often overheard in conversation. Generally it represented an idea expressed with some emotion, but it also related to the intellectual idea of sympathy, as in Adam Smith's expression in *Theory of Moral Sentiments* (1759), when he argued that society could not engage in proper conduct without exercising sympathy for all its members. Richardson had used the approach to strong effect, eliciting sympathy for the protagonist of his novel *PAMELA* (1740) by arousing reader emotion through overuse of hyperbole and repetition. The *SENTIMENTAL NOVEL* gained immediate popularity, its formulaic nature prompting *SATIRE* and *PARODY* on the part of artists who declared it opportunistic fiction. However, Sterne's use of the term was based on its original sense as the capacity of human nature to feel sympathy toward others, prompting actions that would help relieve their suffering. Thus, his obvious use of irony in undercutting Yorick's so-called selflessness have caused critics, particularly *PSYCHOANALYTIC CRITICS*, to question whether Sterne was conscious of Yorick's egoism and even what might have been seen as repressed hostility.

For example, the chapter "Montriul" concludes with Yorick meeting a group of unfortunates he determines to help. He decides at first to present each one with a single sou, a French coin of low value, an insulting amount in exchange for the travails of the individuals; one traveler had lost a hand in war, while one woman suffered a dislocated hip. In addition, he repeatedly calls attention to his own sacrifice in a patronistic tone, writing, "I gave one simply *pour l'amour de Dieu*" (for

the love of God), and in the next chapter refers to his acts as “little matters.” When he later donates to a young girl and describes his reaction to her expressions of gratitude by stating “it was a small tribute . . . which I could not avoid paying to virtue,” Yorick seems to refer to his own virtue. His penchant for placing monetary value on human suffering also suggests a worldly nature, and Yorick seems obsessed in commodifying human experience. This may be a conscious effort on Sterne’s part, representing his sly attitude toward his subject and readers. Yorick is, after all, a creation of Shakespeare, based on the skull discovered in *Hamlet*, a fact of which readers are reminded by Monsieur Le Count de B****. While Yorick the narrator takes some pains to separate himself in the minds of his characters and readers from the original Yorick, he clearly lacks humility in laying claim to the greatest writer in the English language as his father creator. On the other hand, his self-consciousness may reflect Sterne’s determination to satirize the popular genre of travel literature, specifically that of Tobias SMOLLETT; he clearly suggests Smollett’s title, *Travels through France and Italy*, with his own. Sterne judged most examples of the genre as dull and boring in their generalized descriptions of geography and the practices of local inhabitants. Thus, he focuses on individual characters during his travels, in order to add interest and color and emphasizes Yorick’s reactions to those characters to set his work apart.

Based on Sterne’s general attitudes toward life and his other writings, *A Sentimental Journey* offers a fitting finale to his work. Regardless of his motives and sincerity, he shapes a humorous witty tale supported by the truths of his own experience that continues to be enjoyed as a subject of study. Yorick best expresses Sterne’s ability when he comments on the joy of reading Shakespeare’s *Much Ado about Nothing*, allowing his comment to represent the universal effect of all fine literature: “Sweet pliability of man’s spirit, that can at once surrender itself to illusions, which cheat expectation and sorrow of their weary moments.”

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SEWELL, ANNA (1820–1878) Born in Great Yarmouth, Norfolk, Anna Sewell was destined to write only one book, which would become a children’s classic. Her Quaker upbringing and home education, along with a permanent ankle injury, combined to keep her at home during much of her childhood and adolescence. Exacerbating her lameness was a debilitating condition, later suggested to be depression, causing her to visit various health spas seeking relief. Except for an occasional visit to relatives, she lived with her parents and was especially close to her mother. Mary Sewell began to write late in life, publishing moral verses for the middle classes, and Anna edited her work. Anna also taught in their self-organized evening gatherings, the Working Men’s Evening Institute, and pursued with her mother various causes, including temperance. She followed Mary Sewell’s lead in practicing a religious life, although she occasionally questioned Quakerism and studied other approaches to spirituality. Later in life confined to a sofa, Sewell revealed her compassion when she wrote *BLACK BEAUTY* (1877), an enduring classic of CHILDREN’S LITERATURE, the first novel to formally decry cruelty to animals. Published within the last year of Sewell’s life, the book became instrumental in motivating the establishment of a Society Against Cruelty to Animals, its popularity garnering that movement much support.

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SHARP, WILLIAM (1855–1905) William Sharp was born in Paisley, Scotland, and attended Glasgow University, although he did not earn a degree.

He chose to live for a time in Australia, blaming his heritage of Scandinavian “wander blood” for the urge to travel. Sharp would later visit America, France, and Greece, and travel to Italy multiple times, eventually dying in Sicily. He became secretly engaged to his cousin Elizabeth in 1875 but, with little financial resources to support a wife, did not marry. The two spent a season together in Scotland in 1876, but the death of Sharp’s father proved a shock to Sharp’s health, and he was “ordered a voyage to Australia,” according to Elizabeth.

When Sharp returned from Australia to London in 1878, his interests involved work by Dante Gabriel Rossetti, with whom he corresponded; his wife later published copies of their letters. While working at jobs including one bank appointment, he continued to dabble in poetry, but was advised by poet and playwright Robert Buchanan, whose work he admired, “not to dream of literature as a career.” Elizabeth noted that previous to their marriage, Sharp underwent a struggle between his public identity and “the sensitive, delicate, feminine side of him that he buried carefully out of sight.” He would later publish under the name “Fiona Macleod,” but according to Elizabeth, that aspect of his personality offered no inspiration during his early career.

Sharp was heartbroken over Rossetti’s death but was jubilant when asked to write the painter’s biography. It was later judged hack work, and Sharp seemed to agree in an 1890 diary entry, in which he described the book as “my first serious effort in prose, my honest and enthusiastic, and indeed serviceable, but badly written, ‘Life of Rossetti.’” He later became so depressed over his poverty (he owned only a revolver) and lack of financial prospects that he determined to join the service. According to his wife’s account, the receipt from *Harper’s* of a £40 check for his poetry “Transcripts from Nature,” along with a sudden windfall of £200 from a friend of a friend, convinced him to continue writing. He traveled to Italy for five months, where he met OUIDA, who arranged introductions to other artists.

After nine years of engagement, Sharp and Elizabeth married on October 31, 1884, and were entertained by notables including Oscar WILDE and Walter Pater. Over his lifetime, Sharp published a large volume of work,

most of it pronounced second-rate. Publications included biographies on poets Percy Bysshe Shelley (1887), husband of novelist Mary SHELLEY, and Robert Browning (1890), husband to poet Elizabeth Barrett BROWNING. Those biographies were not considered scholarly, nor was the criticism and introductions to volumes of popular poetry that he wrote. He published the novels *The Sport of Chance* (1888) and *The Children of Tomorrow* (1889), as well as volumes of poetry including *The Human Inheritance*, *The New Hope*, *Motherhood and Other Poems* (1882), *Earth’s Voices* (1884), *Romantic Ballads and Poems of Phantasy* (1888), and *Sospiri di Roma* (1891). His later verse and prose romances were published under the pseudonym Fiona Macleod, including *Pharais* (1894), *The Mountain Lovers* (1895), *The Sin Eater and Other Tales* (1895), *The Washer of the Ford* (1895), and a collection of short nonfiction prose, *The Winged Destiny* (1904).

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SHE: A HISTORY OF ADVENTURE

HENRY RIDER HAGGARD (1887) Like Henry Rider HAGGARD’s other ROMANCE NOVELS set in Africa, including *KING SOLOMON’S MINES* (1885) and *ALLAN QUATERMAIN* (1887), *She: A History of Adventure* is based in part on Haggard’s experience in that country. As assistant to Sir Henry Bulwer, lieutenant-governor of Natal, a British colony, Haggard hoped to rise in the ranks of British colonial representatives. However, the unrest in Africa, particularly the Boer Wars, both disillusioned and endangered Haggard when he brought his new wife, Louisa Margitson, to a newly established ostrich farm in Natal. The couple later had to abandon the project, and Haggard settled down in England to practice law and write romances that expressed his fantasies not only about Africa but also about women.

Separated from his first and true love, Lilith Jackson, by his determined father, Haggard would project her as his ideal into many of his stories in the form of his fictional women. However, in the figure of Ayesha, or she-who-must-be-obeyed, a light-skinned ruler of an undesirable African tribe who has discovered the

secret to mortality, Haggard went far beyond his ideal of woman to describe every man's terror. FEMINIST CRITICS especially would later point out the danger to males represented by Ayesha's power and her symbolic role as the "eternal feminine." Her use of uninhibited sexuality to control employs language of interest to PSYCHOANALYTIC CRITICS, as when she speaks of her enduring beauty, inviting the novel's narrator not to blame her "if passion mount thy reason." NEW HISTORICIST critics note Haggard's focus on British IMPERIALISM and his shared belief that the British were the most superior of all members of the white race and bore the burden to enlighten "noble savages." Those included members of the Zulu tribe, a group always represented in his fiction as heroic, although also of questionable ability to be educated. In addition, Haggard had long believed that the Boers, although white, were ignorant detestables who had somehow not developed in the same way as the British, reflecting his post-DARWINIAN belief in all humans as a member of the same species but with enormous biological and cultural differences. While he found certain aspects of the "gentleman" in the Zulus, he found no such aspects in the Boers or those whose brown skin color suggested a mixing of light and dark races.

She is narrated by Horace Holly, a proclaimed misogynist with ugly, near apelike features who acts as guardian to Leo Vincey, the novel's young adventurer protagonist. While Leo's Christian name suggests the aristocratic position of king, his surname suggests the conflicting idea that he remains "vincible," or defeatable. In a later scene when a crocodile, representative of Africa and Ayesha, fights a lion in a graphically violent struggle that leaves both dead, readers will recognize foreshadowing.

Vincey discovers a family history suggesting his duty in life is to seek revenge, and that the ancestor he should revenge first was named Kallidrates, meaning the-beautiful-in-strength, who was killed by a mysterious woman. When Holly and Vincey travel to Africa, they are almost killed by a brown-skinned tribe of cannibals, the Amahaggar tribe, who torture their victims by placing hot pots on their heads. Their tribal name suggests that of the biblical figure Hagar, the Arab woman with whom the father of all Jewish tribes,

Abraham, fathered Ishmael, supposedly the progenitor of the Arab tribes. Because Hagar was cast off by Abraham upon the birth of the wife's son Isaac, Christian-Judaic tradition suggests the brown-skinned Arab's inferiority. Haggard practices a neat character twist in both the simian Holly and the Arab character of Mahomed, subverting the negative connotations readers would bring to an understanding of both characters. When Vincey and another white man, Job, suffer enormous swelling due to the attack of mosquitoes, Holly tells the reader that he had come off best, likely owing to his darker skin and his abundant body hair, while he notes that in Mahomed the mosquitoes recognized "the taste of a true believer" and would not touch him. He adds, "how often, I wonder, during the next week or so did we wish that we were flavoured like an Arab!"

The Amahaggar's dwelling of Kôr is ruled by the light-skinned Ayesha, a fearsome queen who controls through her sexuality and magic abilities. She saves Vincey from a fatal illness and discovers he is the reincarnation of Kallikrates, whom she had murdered centuries earlier because he refused her love. In true QUEST fashion, the group descends into the feared Place of Life, a cave where Ayesha urges the two white men to walk through the Fire of Life to become immortal. Haggard adopts the traditional symbol of fire as representative of new life and cleansing. However, the men refuse, and Ayesha herself enters the fire, only to be seemingly destroyed, undergoing a Darwinian transformation into an ancient, monkeylike figure that asks the men to remember her beauty before she dies. Like all quest heroes, the men ascend from the depths, burdened by a new wisdom, both horrified and awed by what they have observed. They hope to rediscover Ayesha, who will, indeed, be resurrected by Haggard in his later novels *She-Ayesha* (1905) and *Wisdom's Daughters* (1923).

The novel has never been out of print, and Ayesha has been represented in multiple film and stage versions. Not only the plot but also Haggard's employment of traditional quest and ROMANCE aspects continue to interest FORMALIST critics. He incorporates the quest plot evident in the most traditional of all such tales, Homer's *Odyssey*, even adopting some of

Homer's imagery. Where Homer repeatedly references the "rosy-fingered dawn," Haggard begins the sixth chapter of *She* with the phrase "Next morning, at the earliest blush of dawn." He also incorporates traditionally patriarchal references to females as evil temptresses, as when the woman-hating Holly refers to Ayesha's perfect body as having a "serpent-like" grace, draped in a white robe with a belt "fastened by a double-headed snake of solid gold." Ayesha also only shows weakness when considering her long-dead love, Kallidrates.

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SHELLEY, MARY WOLLSTONECRAFT (1797–1851)

Mary Wollstonecraft Shelley was born into a family of influential writers. Her mother, Mary WOLLSTONECRAFT, had distinguished herself as one of the earliest feminist writers, while her father, William GODWIN, was a well-known philosopher and novelist. Wollstonecraft died due to complications in child delivery a few days after Mary's birth, leaving Godwin to raise not only Mary, but also Wollstonecraft's illegitimate daughter, Fanny Imlay. He remarried when Mary was four years old to the widowed Jane Clairmont, who brought an additional two children, Charles and Jane, into the family. The new Mrs. Godwin naturally favored her own children, and Mary developed an independent and willful nature, adoring her scholarly father, although he proved emotionally distant and overly protective. Ironically, his vigilance over Mary contradicted the individual freedoms he supported in his writing, most particularly his anti-marriage stance, one that had also been supported by Wollstonecraft. Mary's romance with the already-married 22-year-old aristocratic poet Percy Bysshe Shelley, a Godwin devotee, did not please Godwin. His

attitude helped prompt the 16-year-old Mary in 1814 to run away to France and Switzerland with Shelley, living with him for a time unmarried. Shelley left behind one child and a pregnant wife, marking the beginning of an unrelenting personal conflict that would haunt Mary; both her life and work would be continually marked by what critics Sandra Gilbert and Susan Gubar term "emotional extremes." By age 17 she had lost her first child, a daughter born prematurely. Within less than one year of her baby's death, both her half-sister Fanny Imlay and Shelley's wife committed suicide. Percy Shelley began a protracted battle to adopt his two children but would never succeed.

Mary Shelley remains best known for her cross between SCIENCE FICTION, HORROR FICTION, and ROMANTIC FICTION, *FRANKENSTEIN, OR THE MODERN PROMETHEUS* (1818), which grew from a challenge. The Shelleys and their friend, romantic poet George Gordon, Lord Byron, and his friend Polidori had wondered which of them could write the best horror tale while they shared a cabin on Lake Geneva in the summer of 1816. Critics believe the novel to be influenced by Mary's first pregnancy, based on her written statements desiring that the dead child have its life restored.

While the Shelleys occasionally returned to England to visit family, they settled in Italy in 1818 and remained there until Percy Shelley's death by drowning in 1822. They had several additional children, but only one son, Percy Florence, survived. Mary Shelley devoted herself entirely to his welfare, moving back in 1823 to England, where she pursued a writing career. While her later writings never seemed to equal *Frankenstein* in originality, strength of plot, or style, she did publish *Lodore* (1835) and *Faulkner* (1837). Those two works remain of interest to FEMINIST CRITICS, but represent a cross between SENSATION FICTION and SENTIMENTAL FICTION, no longer palatable to a reading public newly exposed to the REALISM of authors such as Charles DICKENS. She later produced the first authorized edition of Percy Shelley's work, and published short stories and some biography.

Mary Shelley's life formed the basis for a later unfinished fiction titled *Mathilde*, begun in 1819 but not published until 1959. Its reflection of her relationships with the romantic poets made it of great

interest to 20th-century feminist critics and NEW HISTORICIST CRITICS. Her focus on 14th-century Italian political ambition and intrigue in *Valperga* (1823) and on the end of man in a futuristic FANTASY FICTION set in the 21st century, *The Last Man* (1826), are also of interest and continue to be studied in academic settings. Only the latter compares favorably with *Frankenstein* and seems to express Mary's feeling of isolation and despair over having survived so many of the people she loved. In her own lifetime, a final travelogue, *Rambles in Germany and Italy, in 1840, 1842 and 1843* (1844), proved popular.

Frankenstein has been reproduced in various dramatic media. In its foreword, Mary Shelley famously wrote that she had tried to conceive a story "which would speak to the mysterious fears of our nature, and awaken thrilling horror—one to make the reader dread to look round, to curdle the blood, and quicken the beatings of the heart." Critics and fans agree that she achieved her goal.

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SHERIDAN, FRANCES (1724–1766) Born in Dublin, Frances Chamberlain depended on her brothers for a secret education, as her father disapproved of study for women. She wrote her first work, a ROMANCE named *Eugenia and Adelaide*, in her teens, but it remained unpublished. Her next endeavor was to write a pamphlet defending the Dublin Theater's

actor/manager Thomas Sheridan. When she later met Sheridan, they fell in love and married, and Frances gave birth to Richard Brinsley Sheridan, destined to become one of Ireland's most famous playwrights. She later spent much effort in entertaining her volatile husband's friends, having to write in secret. Despite difficult creative conditions, she published a verse fable in 1746 but became best known after relocating from Dublin to London and publishing *The MEMOIRS OF MISS SIDNEY BIDULPH* (1761), an EPISTOLARY NOVEL she had developed over many years. A popular work quickly translated into both French and German, it caused Dr. Samuel JOHNSON consternation over the suffering inflicted on its readers due to the loss of the heroine's morality. Sheridan also wrote plays, and her *The Discovery* (1763) proved a hit, featuring her own husband along with other players. She followed that drama with *The Dupe* (1763) and *A Journey to Bath*, produced at Drury Lane, but unpublished until 1902, neither of which proved successful. Her dramas most certainly influenced her son's work and helped to support the family, whose finances suffered from her husband's imprudent investments and the burden of caring for her father in his later years. After settling later in France, Sheridan wrote *Sidney Bidulph* (1767), a sequel to her first novel, and *The History of Nourjahad* (1767, posthumous), an Asian fable. Her husband later discovered her first novel and published it posthumously in 1791. In 1824, Sheridan's daughter, Alicia Lefanu, wrote Sheridan's biography, in which she touted her mother as strongly domestic in addition to being a writer.

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SHERWOOD, MARY MARTHA (1775–1851) Daughter of an English clergyman, Reverend George Butt, Mary Sherwood was born near Worcester and educated partially at the Abbey School at Bath, also attended by Jane AUSTEN and her sister, Cassandra. She wrote from an early age, and recorded facts of her upbringing, including the wearing of an

iron collar for punishment, an experience that likely affected her later harsh depictions of punishments for children's misbehavior. She matured to become a stern but compassionate Evangelical Christian, consumed by religious fervor following her father's 1795 death. Her first work of note, *History of Susan Gray* (1802), she wrote with her sister. A highly moral tale ending in the sordid death of its protagonist, it foreshadowed her later works, which, although highly moralistic and with mature themes, fell into the category of CHILDREN'S LITERATURE.

In 1803, Mary married British officer Henry Sherwood and, during his service in colonial India beginning in 1803, focused on the condition of the English children forced to live there. They often spent their days in barracks-rooms or with Indian nurses where they gained scant education. A deeply religious woman, Sherwood reacted by founding army post schools where children learned from a Bible-based curriculum. As part of the teaching materials, she contributed DIDACTIC literature in the form of cautionary stories, vehicles for the Evangelical messages of punishment and redemption through belief in Jesus Christ. *The History of Little Henry and His Bearer* (1814) became wildly popular in England, where readers viewed India as an exotic world, offering an appealing setting for Sherwood's tales. Before the publication in 1818 of her most successful novel/sermon and prayer booklet, *The History of the Fairchild Family, Part I*, she had read it aloud and circulated the manuscript version, publishing it shortly after her return to England from India. She followed with *Part II* in 1842 and *Part III* in 1847, but the first release remained the most popular. Subtitled *The Child's Manual: Being a Collection of Stories Calculated to Shew the Importance and Effects of a Religious Education*, the book, according to Barry Westburg, reflects "the author's special genius for producing an almost perfect concatenation of religious aim and narrative plan." Difficult for the modern reading palate to tolerate, Sherwood's books provided almost every middle- and upper-class British household a springboard into teaching morality to its children. Over her 50 writing years, Sherwood wrote almost 400 tracts, tales, and novels. Her many works were seldom

enjoyed after the 19th century, due to their Evangelical tone and Victorian moral excesses.

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SHIPS THAT PASS IN THE NIGHT BEATRICE HARRADEN (1893) Suffragist Beatrice HARRADEN had written short stories and one novel before publishing *Ships That Pass in the Night*, but that work brought her fame as a writer. An example of SENTIMENTAL FICTION, it depicts the doomed love of two patients suffering from tuberculosis. The setting is a "consumptive" patient winter resort, the Kurhaus at Petershof, where 250 gather, hoping for a cure. In heavy foreshadowing in the opening pages, a character identified perfunctorily as the Disagreeable Man tells the protagonist, Bernardine Holme, that she will not recover, as "I know your type well; you burn yourselves out quickly. And—my God—how I envy you!" Her uncle, in a typical sentimental fashion, next describes Bernardine as "thin and drawn" with eyes that "seemed to be burning themselves away." Within six pages the appearance of two references to a burning fire, symbol of destruction, but also renewal and rebirth, signal the reader that Bernardine is not long for this world. However, both references also connote envy or wistfulness on the part of the observers, suggesting that Bernardine will not die without passion. When the narrator describes her childhood as one "which even the fairies have failed to touch with the warm glow of affection," Bernardine's part as a sentimental heroine has been made clear.

Once a woman of interest and ambition, "a diligent scholar" and "self-reliant," a "modern product," Bernardine has come to a standstill due to illness. However, only through this weakness will she experience love, which she encounters at the clinic. This fact proves important to FEMINIST CRITICS, who understand that even though a staunch supporter of women's rights, Harraden had to employ a traditional aspect of sentimental fiction, the invalid female, in order to make her work acceptable to readers of the day. Other conventional approaches used in shaping Bernardine include the diminutive nicknames bestowed on her,

such as “Little Brick.” When the Disagreeable Man, Robert Allitsen, becomes her love, he refers to her as “You little thing,” and she even refers to herself as a “little playmate.” However, she also makes wise pronouncements, including “we realize that we stand practically alone, out of any one’s reach for help or comfort,” allowing clear delivery of Harraden’s subversive message regarding the isolation forced upon independent females who may be misunderstood as cold and without emotion. She seems, however, to counter her own message as Bernardine returns to a life of books, realizing love had made her become “probably more human, and probably less self-confident. She had lived in a world of books, and she had burst through that bondage and come out into a wider and a freer land.” While Harraden seems to suggest that women must have love to achieve self-realization, and that education may prevent that love, the scene may instead be interpreted as one with the message that a woman is allowed to reach her full potential only when separated from vocation, a declaration against society’s defined confining roles for women.

When Bernardine learns of the death of Allitsen’s wife she begins writing a book, and he suddenly reappears in her life, with the promise of future happiness for both himself and Bernardine. However, the novel supplies the expected tragic conclusion with Bernardine dying in an accident, without realizing a life of love. Knocked down in the street by a wagon, she is taken to a hospital, where a doctor pronounces, “she will not recover . . . poor little thing.”

Harraden loved America and in a preface to the first authorized American edition of her novel explained that the title came from American poet Henry Wadsworth Longfellow’s poem “Tales of a Wayside Inn.” The phrase “ships that pass in the night” would come to connote star-crossed lovers. In an edition that followed the original by seven years, Harraden added a preface describing the unexpected effects of the novel’s popularity in its bringing the “best gifts” of life: “generous appreciation, good-fellowship, friendship, and love, and a genial freemasonry with all sorts of conditions of men and women in many parts of the world.” That the novel created opportunities for Harraden to spread her ideas regarding the condition of women

may be its most important achievement. While little read or studied, it remains readily available in print form and is an excellent example of sentimental fiction that profits from a revisionist reading.

SHIRLEY CHARLOTTE BRONTË (1849)

Charlotte BRONTË’s second novel, *Shirley*, is set in Yorkshire during the Luddite riots of 1848, sparked in part by changes that had occurred since the INDUSTRIAL REVOLUTION and echoed by riots throughout the continent. NEW HISTORICIST CRITICS believe that Brontë based her depiction on her father’s experience as a clergyman near Dewsbury and Rawfold’s Mill, where a riot led to the execution of 14 men. The owner of the mill in her story, Robert Moore, may be based on William Cartwright, who helped defend Rawfold’s Mill, while the title character, Shirley Keeldar, may be based on Brontë’s sister Emily BRONTË. By focusing on the deplorable working conditions of those who manned England’s factories, Brontë’s novel takes its place among many others by novelists including Elizabeth GASKELL, Charles DICKENS, Benjamin DISRAELI, George ELIOT, and Charles KINGSLEY, often termed THESIS NOVELS, which sought social reform. *Shirley* also focused on the subject of “good” marriages, in which material advancement is deemed more important than love, and the often-limited choices for support available to women.

When the novel opens, Robert Moore owns a mill where he hopes to place new machinery, although his workers protest the move, as the machines will replace humans. They first try unsuccessfully to destroy the mill, ironic in that they would destroy their own means of support, and later plot to murder Moore. The plot also focuses on Moore’s brother Louis, who tutors children in the wealthy Keeldar family. Charlotte Brontë could base her depiction of the tutoring life on her own experience as a governess.

Robert loves a rector’s niece named Caroline Helstone, but feels he must try to marry into money to assure a stable future, seemingly unattainable on his own due to the economic depression that occurred at the end of the Napoleonic war. For that reason he attempts to court the independent Shirley Keeldar, but she rejects him in her outspoken way, knowing that he does not love her. The scorn she shows the proposal

may echo that felt by Brontë herself, who, although shy and described as “drab,” rejected two proposals of marriage before the age of 25.

Strongly influenced by William Makepeace THACKERAY'S *VANITY FAIR* (1848), Brontë developed two heroines for the novel, not using Caroline and Shirley as foils, but more as representatives of different levels of society. When the war concludes, Robert may follow his heart and marry Caroline. While critics suggest his character is simply a different type of BYRONIC HERO for a new age, he ultimately conforms to the realistic demands of society. Shirley is not left without love, as she becomes attracted to Louis. The novel suggests that the social system in England might change, allowing lovers to marry outside their social class, although that hope would not reach fruition for some time. Brontë varies from her approach in *JANE EYRE* (1847), debating women's-rights issues at length, rather than simply suggesting their importance.

Although the novel's narrative shows support for those who follow their instinctive passions, rather than society's dictates, Brontë warns her readers not to expect “sentiment, and poetry, and reverie . . . passion, and stimulus, and melodrama,” informing them that instead, “something real, cool, and solid lies before you; something unromantic as Monday morning.” While critics agree that the social consciousness of the novel threatens to overshadow its plot, the novel stands as part of the vitally important oeuvre of the Brontë sisters, the most gifted, according to Lionel Stevenson, of all new novelists emerging between 1847 and 1848.

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SHORTHOUSE, JOSEPH HENRY (1834–1903) Joseph Henry Shorthouse was born into a Quaker family in Birmingham, maturing to become a chemist who worked with his father. He turned away

from the Quaker beliefs, experiencing a difficult conversion at age 27 to the Anglican faith, and later became interested in the OXFORD MOVEMENT, which had cast a light on conflicts between Anglicans and Catholics. His novel *JOHN INGLESANT* (1881) remains his major work, representing the problem novel, a type of work examining characters challenged to make a decision based on personal creeds. George ELIOT made the approach popular, and others followed, showcasing controversies over various religious and moral questions and social situations, such as the status of women in British society. That type of book became popular following the decline of the SENSATION NOVEL and DOMESTIC FICTION. Based on Shorthouse's conversion experience, *John Inglesant* focused on a Jesuit-trained aristocrat during the era of Charles I who must learn forgiveness toward his brother's murderer. Quotations from the work, including “All creeds and opinions are nothing but the mere result of chance and temperament,” appear in the popular reference book *Bartlett's Familiar Quotations*. Shorthouse worked on the novel for 10 years before publishing it privately. It sold to Macmillan & Company, who issued it in 1881 to much critical and popular praise. Shorthouse published additional novels and edited 17th-century poet and priest George Herbert's collection *The Temple* (1882).

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SIGN OF FOUR, THE ARTHUR CONAN DOYLE (1890) Sir Arthur Conan DOYLE published the second Sherlock Holmes novel, *The Sign of Four*, to little fanfare. A *Study in Scarlet*, Doyle's first novel to feature the superdetective and his friend and chronicler, Dr. Watson, appeared in the 1887. However, the characters only became popular when featured in a series of short stories Doyle published in *The STRAND MAGAZINE*, a periodical later to be forever identified with Doyle and Holmes.

The Sign of Four begins with a chapter titled “The Science of Deduction,” which introduces several

important Holmes trademarks. As indicated, it outlines Holmes's approach to crime solving, as well as describing his dwelling at 221b Baker Street, where he lives under the watchful eye of his housekeeper, Mrs. Hudson. In addition, readers observed Holmes using cocaine, a habit he indulged when bored, as well as Dr. Watson's vehement opposition to drug use. Doyle's own background in medicine surfaces in Watson's admonition to "Count the cost! Your brain may, as you say, be roused and excited, but it is a pathological and morbid process, which involves increased tissue-change, and may at last leave a permanent weakness." The topic was a timely one, as increased drug use in London during the late 19th century had given rise to infamous opium dens, places Doyle also later featured in his series. Holmes speaks of his monographs on various topics and uses his trademark pipe and deerstalker hat. Dr. Watson's enduring fondnesses for pretty young women, as well as his experiences as an army surgeon, are also important topics. Finally, Watson's first-person-narrator voice, one with which millions of readers would become acquainted over the following century, frames the tale.

The plot begins when the lovely Miss Morstan employs Holmes to investigate a recent mysterious note, seemingly connected to the disappearance 10 years earlier of her father, Captain Morstan. Morstan was to have taken a year's leave from the navy, which he planned to spend with his daughter following a visit to a Mr. Sholto, but he never arrived to meet his daughter. Miss Morstan explains that the annual delivery of a single perfect pearl to her place of employment with a Mrs. Cecil Forrester began a few years following her father's disappearance. On the day of her visit to Holmes, she had received a letter asking her to bring two friends to "the third pillar from the left outside Lyceum Theatre tonight," and Holmes and Watson agree to play the part of the friends. Holmes has found the mystery he needed to substitute for his cocaine use. It will involve exotic men from the Orient; the bald-headed Sholto twins, sons of the original Mr. Sholto who first befriended, then betrayed, Captain Morstan; the mysterious phrase "the sign of the four"; murder; and a treasure chest filled with jewels. Holmes and Watson eventually work with Inspector Athelney Jones

to discover that Captain Morstan had been involved with a group of men who planned to recover the treasure stolen by one of them during a revolt in India. However, Sholto betrayed the group, and a scheme of vengeance was hatched by one group member, Mr. Small. In the end, the mystery of the sign of four is solved, and Small is discovered as a murderer. While his pursuers dream of wealth, he throws the treasure into the Thames rather than letting anyone else have it. However, Watson discovers a real treasure when he falls in love with Mary Morstan and takes her as his bride. The plot itself offers nothing remarkable. Rather, Holmes's methodology captures the reader's imagination. Cool, detached, logical to a fault, he sees clues where others see nothing, following the trail they form to the mystery's answer.

Sherlock Holmes set the standard for the modern detective, his name becoming an integral part of popular culture. He has appeared countless times in various media forms since Doyle's death, including a popular television series filmed by the BBC starring the late Jeremy Brett in the title role.

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SILAS MARNER GEORGE ELIOT (1861)

Generations of readers continue to enjoy the appealing story of an old miser who regains his humanity through the love of a lost child in George ELIOT's *Silas Marner*. In typical Eliot fashion, the novel reveals the tensions in a small English community, much of which turns upon the theme of wealth, both of a material and a spiritual kind.

The novel begins with a fairy-tale air, suggested by the opening phrase "In the days when," and introduces the reader to certain "undersized men" who resemble "remnants of a disinherited race." It foreshadows Eliot's emphasis on inheritance, in both a literal and figurative sense, as she features family relationships and fortunes lost and regained. The protagonist Silas Marner has been unjustly condemned as a thief and thus has lived apart from his dissenting community for 15

years. His vocation as a linen weaver suggests the act of creation and indirectly reflects on the metaphoric weaving of Eliot's tale, while the linen fabric suggests both finery and a death shroud. Marner's proximity to a deserted stone pit emphasizes his isolation but also ties him to the basic element of the earth, albeit a rocky earth where little could grow. The imagery Eliot uses to surround Marner includes "lingering echoes of the old demonworship" and "a shadowy conception of power" as the shape "most easily taken by the sense of the Invisible in the minds of men . . . pressed close by primitive wants." Marner's primitive desire will begin as one for material goods as he accumulates a large hidden sum of money, but will later be for love and companionship.

In the village of Raveloe reside Squire Cass and his two sons, Godfrey and Dunstan (Dunsey). Godfrey proves driven by base passion, secretly marrying and impregnating the opium-addicted Molly Farren, while also pursuing the lovely Nancy Lammeter. The evil Dunstan discovers his brother's secret and blackmails him. He then steals Marner's fortune and disappears, and Molly attempts to cross snow-covered fields with her toddler daughter, Eppie, to tell the squire of her marriage to his son. She dies close to Marner's cottage, and he discovers Eppie, taking her in as a solution to his loneliness. He proves a surprisingly excellent parent, allowing Eliot to contrast him with Squire Cass. The book fast-forwards 16 years, and Eppie has become a lovely young woman, devoted to Marner as they survive on the income from his weaving. He has long realized her value to be superior to that of the gold Dunstan stole from him, an epiphany that changes his life. When Dunstan's remains and Marner's gold are discovered ironically close to Marner in the stone pit, Godfrey confesses his earlier marriage to Nancy, now his wife. They have no children and set out to adopt Eppie, but even though they tempt her with their wealth, she refuses to leave Marner. She eventually marries Aaron Winthrop, and Marner shares their home, inheriting a full family after regaining his fortune.

Although Eliot's style suggests a cautionary tale, *Silas Marner* cannot be reduced to a simple moralistic presentation. In her traditional manner, she reveals through painstaking detail the complicity of characters

that could never be mistaken for flat fairy-tale contrivances. Nancy's romantic nature is played off against that of her sister, the "good-natured" and commonsensical Priscilla. While Nancy indulges in "inward drama," vowing never to marry a man "whose conduct showed him careless of his character," she will learn that such character is not always clearly revealed, even among those highly born. The discussions between Aaron Winthrop's mother, Dolly, and Marner about the proper way to raise a child introduce a gently ironic emphasis on the morality that common folk assume their "betters" possess. She instructs Marner, "You must bring her up like christened folks's children, and take her to church, and let her learn her catechize," adding that no one could die and rest peacefully "if they hadn't done their part by the helpless children as come wi'out their own asking." Eliot examines that native innocence that all humans possess at birth, demonstrating that community and family guidance remains imperative if they are to retain that guileless state. Her continued emphasis on the fact that guilt of the conscience can prove a more powerful force than the guilt awarded an individual by a civic court supports her favored theme of ethics and the sense of duty and personal responsibility that should be practiced by all. Clearly, Marner is rewarded for acting on that sense, while Godfrey is punished through rejection by his daughter for delaying his action. His fate proves infinitely more desirable than that of Dunstan, who had never developed the sense at all.

Silas Marner remains a satisfying read more than a century after its publication. Its moral sense readers of any age can relate to, and Eliot's details about country life ring satisfyingly true. Both television and movie versions have been produced.

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SILVER-FORK/FASHIONABLE FICTION

Before the 1840s, novels had almost exclusively portrayed the “high life” of the wealthy, thus gaining the label “silver-fork” or “fashionable” fiction. One story credits the label to a comment in the November 18, 1827, edition of the *Examiner* by William Hazlitt accusing Theodore HOOK of a preoccupation with “silver forks” in his novels. Another explanation holds that *FRASER’S MAGAZINE* accused Edward BULWER-LYTTON of being a “silver polisher.” Most writers of ROMANCE produced silver-fork fiction, including Frances TROLLOPE, Benjamin DISRAELI, Lady Blessington, and Mrs. Catherine Grace GORE. Said to allow the middle class to vicariously enjoy the lives of aristocrats, the silver-fork form would later be mocked by authors including Charles DICKENS.

The silver-fork subgenre enjoyed a relatively short life, replaced by the emphasis on REALISM in novels. In an 1845 edition of *BLACKWOOD’S EDINBURGH MAGAZINE*, the editor asked, “Where now are all the novels portraying fashionable life with which the shops of publishers teemed, and the shelves of circulating libraries groaned, not ten years ago? Buried in the vault of all the Capulets.” In April of 1849 a *Fraser’s Magazine* reviewer gave the opinion that the fashionable novel had become “most un-fashionable . . . aping the tone of a school and system of society which really died once and for ever . . . on the 10th of April last,” the date being that of the CHARTIST petition. Thanks in great part to *Fraser’s* unrelenting attacks, new novels of that form had all but disappeared by 1840.

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SIMPLE STORY, A ELIZABETH INCHBALD

(1791) In Elizabeth INCHBALD’s traditional story of forbidden love, a Catholic priest named Dorriforth loves his Protestant ward, Miss Milner, a character who in her youth had been indulged “to the extreme of folly.” Inchbald’s career as an actress informs the melodrama in the novel, which is DIDACTIC fiction, as does

her lifelong devotion to Catholicism. The novel can be considered the first Catholic novel, not because she dwells on questions of faith, but rather because most of its characters are among England’s Catholic minority. She models the character of Dorriforth on her own lover, the great actor John Philip Kemble. According to editor J. M. S. Tompkins, Inchbald’s contemporary, novelist Maria EDGEWORTH, wrote to her that unlike any other novel, hers “possessed me with the belief in the real existence of all the people it represents.” Edgeworth believed that was due to the fact that Inchbald left “more than most other writers do to the imagination.” Inchbald used her dramatic training to accomplish that feat through, for example, the description of her characters’ body language. Like Henry FIELDING did, she used the experience of the dramatist, but she had the added advantage of having been an actor herself.

Although the Miss Milner character is flirtatious, she is also somewhat sophisticated, so she does not attempt to act on her feelings, understanding Dorriforth’s vow of chastity. She enjoys the attention of several suitors, and is accustomed to being “too frequently told” the “high value” of her beauty. Their situation changes when Dorriforth becomes Lord Elmwood due to inheritance and leaves the priesthood. Inchbald did not design Dorriforth as a priest without dedication, although she shows him involved in only one major religious duty, private prayer. She may have feared the reaction against her story of a mainly non-Catholic readership had she included further detail regarding his duties, or gone beyond suggesting the importance of maintaining the Catholic nobility. That importance, as well as Dorriforth’s dedication to his vows, prompt his actions.

At that point, Dorriforth, now Lord Elmwood, can marry Miss Milner. However, the story is one of a mutual attraction between people who by nature remain incompatible, and their marriage cannot last. As Lady Elmwood, Miss Milner becomes involved in an affair with Sir Frederick Lawnley, despite the fact that Elmwood loves her and they have a young daughter, Matilda. Elmwood orders her to leave with the child. When she later dies, never having received forgiveness from Elmwood, Lady Matilda is left alone and is in danger. Only after Matilda is kidnapped does Elmwood realize his loss, helped by his replacement as

spiritual adviser, Father Sandford. He finds her abductor and brings her home as his heir.

Biographers suggest Inchbald based *Dorriforth* on Kemble, an attractive and impressive scholarly fellow Catholic who originally intended to enter the priesthood. Inchbald's characterization received later critical praise, even that of her minor characters. Mrs. Horton's slightly comic tone provides relief from extended tension, while Sandford's fear of the former pupil he once goaded to love the exquisite Miss Fenton, because "to resemble her, I believe, is above your ability," adds irony. In addition, Matilda's displays of temper add dimension to a characterization that could have simply dissolved into a victim stereotype. Inchbald excused the scenes of passion and the theme of infidelity by claiming in a note to her readers to be an invalid who only wrote because she had to. Critics later praised her simple style, and the book remained in print through 1908. It returned to print with the rising interest in women's writing in the mid-20th century, supported by FEMINIST CRITICISM.

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SIN EATER AND OTHER TALES, THE

See *WASHER OF THE FORD*, *THE* AND *SIN EATER AND OTHER TALES, THE*.

SIREN, A THOMAS ADOLPHUS TROLLOPE (1870) Anthony TROLLOPE's less famous novelist brother, Thomas Adolphus TROLLOPE, proved a minor novelist, his writing notable mainly for much inclusion of detail about Italy, where he lived for a number of years. *A Siren* is no exception, providing an example of an overused, overwritten mystery plot. The story turns around the murder of a young female Venetian artist, Paolina Foscarelli, sent to Ravenna at Carnival time to copy for an English patron some famous artwork there. She lives in the care of the Marchesino Ludovico Castlemare, nephew to the wealthy and influential bachelor Marchese Lamberto. Trollope begins inserting stock

ROMANCE contrivances, making Paolina an orphan, and having her fall in love with the womanizing Ludovico, who is enthralled with an opera diva, Bianca Lalli, brought by his uncle the marchese to entertain the people of Ravenna. An additional love triangle is established when the Conte Leandro Lombardoni, a pretentious, overweight, self-styled Don Juan type, hopes to marry Bianca. When he learns of a clandestine meeting and trip into the nearby woods planned during the Ash Wednesday celebration by Ludovico and Bianca for the following day, he informs the marchese. Unbeknownst to anyone else, the marchese has also set his sights on Bianca, and shares his plans with his lawyer, Signor Fortini, who attempts to talk him out of marrying the young performer. When Paolina sees Ludovico and Bianca enter the woods in a carriage, she runs to follow them. Fortini meets the upset Ludovico returning to the town without Bianca, who he fears is lost. He left her napping in the forest, but when he returned, she was gone. When Fortini accompanies Ludovico back into the forest to search for her, they meet several men carrying a covered body on a door. Ludovico is horrified, fearing it is Bianca, but he pulls back the sheet to expose the body of what the readers suppose is Paolina, although they cannot be sure, as Ludovico, the only person present who can identify the victim, faints.

Trollope then engages in a lengthy flashback, filling hundreds of pages in the three-volume work. He supplies detail about each character, including the fact that Ludovico had pledged his love to Paolina and engaged in eight months of clandestine meetings with her, which concerns the marchese, who had planned for his nephew to marry the niece of his friend, the cardinal legate. Bianca had also schemed with her adopted father, the singing master Quinto Lalli, to marry a wealthy man, considering either the marchese or Ludovico acceptable. A woman of various past affairs, she had much experience in tempting men. Not until Chapter I, Book V, Volume II does the reader discover that the body at the city gate was that of Bianca Lalli. The murder mystery at last begins, far too late to hold the interest of most readers, especially when the expected occurs, and Ludovico is accused, then acquitted, with Paolina substituted in his place. As the romance tradition demands, all will end well with

Ludovico and Paolina marrying, assuming the titles of marchese and marchesa.

Trollope populates his novel with stock characters, thus providing no one with complexity about whom the reader may care.

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SIR HARRY HOTSPUR OF HUMBLETHWAITE ANTHONY TROLLOPE (1871)

First published as a serial in *MACMILLAN'S MAGAZINE* between May and December 1870, Anthony Trollope's *Sir Harry Hotspur of Humblethwaite* differs from much of his fiction. Rather than constructing a large number of "portraits" as he normally did, Trollope sought to focus on "some pathetic incident in life," describing the novel to the founder and editor of *Macmillan's Magazine* as a common love story with a sad conclusion. The protagonist is Emily Hotspur, daughter to Sir Harry Hotspur. A wealthy man who lost his son two years earlier, Sir Harry must consider passing on his estate to a cousin named George Hotspur. While George possesses wit and charm, his reputation as a gambler causes Sir Harry to reject him as heir. Instead, he takes the unusual step of settling the estate on Emily and hoping that whoever she marries will choose to adopt the name Hotspur. Because he is a just man, Sir Harry bestows on George £5,000 and a promise that he will inherit double that amount upon Sir Harry's death. While Sir Harry and his wife, Lady Elizabeth, choose a suitable prospect in Lord Alfred Gesley, son of Harry's old friend the Marquis of Milnthrop, Emily does not care for him. Instead, she falls in love with George, who has not accepted Sir Harry's money with the grace and understanding for which Harry had hoped. Instead, he does his best to attract Emily, understanding the fortune she will bring to a marriage.

Despite her father's warnings and evidence that George leads an improvident life, Emily cannot resist his charms. She feels that she can change George and promises not to marry him unless Sir Harry approves, which he does not. George continues his racetrack gambling, lying about it to Emily. Lady Elizabeth is horrified when she asks Emily what she would do if

George had done "the wickedest things in the world," and her daughter replies, "I might break my heart in thinking of it, but I should never give him up." Trollope does paint a sympathetic mother figure when he has Elizabeth also succumb to George, "not knowing why, but feeling that she herself became bright, amusing, and happy when talking to him." When George is pressed by creditors and in danger of criminal charges, he accepts Sir Harry's payment of his debts and promise of a yearly income if he will stay away from Emily. The Hotspurs take the miserable young woman to Italy, where she will later die, ostensibly of a broken heart, leaving behind grieving parents.

In describing Hotspur in the opening sentences as "a mighty person in Cumberland, and one who well understood . . . what sort the magnificence, which his position as a great English commoner required of him," Trollope prepares readers for a fall from grace that will be all the greater due to Hotspur's position and wealth. The fact that he was "a proud man" hints at the stubbornness that will lead him to sacrifice his daughter to his own ideals. That the sacrifice will be made becomes clear as foreshadowing when Emily tells her mother, "George will always be to me the dearest thing in the whole world—dearer than my own soul." While Trollope rarely sketched true villains in his novels, George Hotspur comes close. He has no redeeming qualities, and as a drinker, womanizer, and gambler, he fails to accept responsibility for his own actions, anathema to Trollope. Trollope did not lack understanding regarding moneylenders; he had had experience with them in his own youth. However, he had never stooped to lying and theft, and when George does so, his social designation as "gentleman" assumes the emptiness of a mere label.

The book opened to mixed reviews but remains important as an unusual Victorian indictment of the narrow-mindedness often accompanying ancestral pride. It is readily available.

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SMALL HOUSE AT ALLINGTON, THE ANTHONY TROLLOPE (1864) The fifth novel in Anthony Trollope's Barsetshire sequence, *The Small House at Allington* introduced Lily Dale, the protagonist who would become his readers' favorite. It is a sad tale, for which Trollope makes no excuse, although he acts more tenderly toward Lily in her loss of love, leaving her to survive a spinster, than he did with the heroine of his *SIR HARRY HOTSPUR OF HUMBLETHWAITE* (1871), who dies from her broken heart. The novel reflects many of the elements common to the sequence, including multiple plots, with the subplots supporting themes of the major action. It also incorporates humor, often in the form of skillful irony, despite its sadness. In addition, it contains characters recognizable to avid Trollope readers from his other work, Septimus Harding and Plantagenet Palliser, the latter in a subplot romance of Griselda Dumbello that emphasizes the male assumption that women will conform to their wishes.

Trollope assumes a narrative approach that he seemed to favor, telling his story from the point of view, or perspective, of a female character. Lily and her sister Bell live with their widowed mother at the title residence, the Small House at Allington, where they enjoy the patronage of Mrs. Dale's late husband's brother, Squire Dale. The squire remains unmarried, living in his great house, removed from life but sympathetic toward his extended family. A London civil servant, Adolphus Crosbie, captures Lily's heart, fascinated by her naiveté and the arcadian innocence suggested by her name, but too jaded to recognize her spiritual value. Adolphus's focus on materialism becomes clear in an interview with Squire Dale when the squire questions his ability to support Lily "with all those comforts to which she has been accustomed." Endeavoring to get some promise of income from the wily squire, Crosbie nobly states, "As a matter of course, I would not take a shilling from her," and is surprised by the squire's return, "Then that settles it." While Lily cannot recognize an opportunist, the squire certainly does.

Crosbie rejects Lily for the wealthy Lady Alexandrina Decourcy of Courcy Castle. The two make an unhappy marriage that ends with their separation. Despite courtship by the admirable Johnny Eames, Lily

cannot overcome her passion for the out-of-reach Adolphus, and she rejects Eames's attentions. Her name remains a symbol of death, but it is the death of hope rather than a physical death Lily will endure, later explained when she states that she feels married to the man to whom she gave herself and in whose love she "rejoiced." Trollope emphasizes his often-used theme of the capricious nature of love, portraying without didacticism the fickle nature of passion. Eames's lonely existence in London is emphasized along with the financial problems that grow from his isolation. His observations add a dark humor as well as some balance to the innocence of the rural life enjoyed by the Dales, whose surname suggests their surroundings. Episodes in Eames's life include drunken husbands, obvious duplicity on the part of scheming women who trap inexperienced men, and all the farce expected in a boarding house that acts as the setting for a raw burlesque. Eames serves as a reflection of Crosbie, a young man not born to wealth yet corrupted by the city in the same way Crosbie was corrupted, by compromising his ideals in order to become successful. He eventually fights and defeats Crosbie, an act finding favor with the Dales but producing small satisfaction for the brokenhearted Lily. The various heartbreaks are relieved by Bell's romance with and marriage to Dr. Crofts, a local physician she chooses over her uncle's wish that she marry her well-placed cousin, Bernard Dale. Crofts remains the only male in the story that respects the wishes of women, thus acting as a foil to the other men.

In addition to a poignant love tale, the novel might be seen as a comment on the selfish concerns of aristocracy, the pride of family name, or an elevation of country life over the more duplicitous life of the city. Trollope revisits his enduring belief that a woman should never be forced into an arranged marriage, his famously stated idea in his autobiography. His writing a story about men who err in judging more correct women might be considered a socially subversive approach during his Victorian era. He includes a sharp reflection on his own trade when Mrs. Dale observes about Plantagenet, "The quick seeing of the meaning must depend a little on the reader, must it not?"

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SMITH, CHARLOTTE (1749–1806) Born in London, Charlotte Turner lost her mother at age three and lived with an aunt. She attended school and at age 14 was married to 21-year-old Benjamin Smith, handsome son of a West India merchant. Smith was extravagant and unfaithful, and the couple's home, in which Charlotte had to care for her demanding invalid mother-in-law, proved unhappy. Her husband entered debtors prison in 1783, enduring a seven-month sentence Charlotte was forced to share. By that time, the family included eight children, and she began to publish in order to support them. Her first collection of poetry was titled *Elegiac Sonnets and other Essays* (1784), making her the first English woman to publish sonnets. Her investment in that work turned her a profit, with 11 editions of her poetry appearing in rapid sequence. Forced to live in near-poverty in France, she began to work on translations, eventually gaining a divorce from her husband, although she agreed to continue supporting him. She could do so thanks to a successful novelist career. Her first work, *EMMELINE, OR THE ORPHAN OF THE CASTLE* (1788) gained praise from several critics, including Sir Walter SCOTT. A novel with a heroine whom NEW HISTORICIST CRITICS recognize as reflecting Smith herself, including her reading as a type of salvation, it became quite popular. Additional work included *Ethelinde* (1789), *Celestina* (1791), *Desmond* (1792), and, considered her best work, *The Old Manor House* (1793). She continued to publish quick adventure plots characterized by witty dialogue, issuing a novel each year through 1799. She also wrote for children and published additional poetry.

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SMITH, GEORGE (1824–1901) George Smith remains important to the development of the British novel due to his publishing through the business he took over from his father, Smith & Elder, of authors who made enormous contributions to the development of the British novel. He not only discovered the BRONTË sisters, he also published works by William Makepeace THACKERAY, Elizabeth GASKELL, Wilkie COLLINS, Charles READE, George MEREDITH, Charles DARWIN, and Mrs. Humphry WARD. In addition, he founded *The CORNHILL MAGAZINE*, edited first by Thackeray and later Leslie Stephen, father to Virginia Stephen Woolf. In addition to work by authors named above, *The Cornhill* published fiction by Anthony TROLLOPE, Charles LEVER, George ELIOT, Edward BULWER-LYTTON and Thomas HARDY.

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SMOLLETT, TOBIAS (1721–1771) Tobias Smollett was a Scotsman from a village near Loch Lomond. As a boy, he wrote and dedicated poetry to the Scottish hero William Wallace and by 18 years of age had written a tragedy titled *The Regicide*, about King James I and Queen Anne. Educated at Glasgow University, he desired a military career but instead studied Greek, mathematics, and philosophy, leaving school with no degree. He also served an apprenticeship with a physician qualifying him to perform surgery. Smollett decided to move to London at age 19 and became a surgeon's mate, serving in the navy. He saw action at the 1741 siege of Carthage in the Caribbean, witnessing the tragic British loss. His experiences hardened him to death, as well as to the horrid physical conditions present on the ship, including lack of food and sanitation, harsh corporal punishment of crewmembers, uncomfortable climate conditions, and surgery in the most basic surroundings. In Jamaica he fell in love with a planter's daughter. A wealthy woman, she brought to their marriage the financial support Smollett needed to leave the service. He then returned to London to establish his own medical practice.

After failing to convince anyone to produce his drama, Smollett became embittered and published SATIRE in verse considering contemporary literature and politics. The subjects suited well his proud and sometimes belligerent nature. His early poems, "Advice" (1746), "Reproof" (1747), and "The Tears of Scotland" (1747), gained him some attention, the latter focusing on reprisals against Scotland by the Duke of Cumberland following the 1745 rebellion.

When Smollett was 26, he began a full-length novel titled *The Adventures of RODERICK RANDOM*, published anonymously in January 1748. He relied heavily on his own experiences and included characters representative of real individuals. He featured a Scottish surgeon's apprentice who relocates to London and enjoys many adventures, some on the sea, including the Carthage expedition, where he romances a native. He eventually returns to England and through happenstance finds his once-lost father, becomes wealthy, and marries well. In its autobiographical approach and action in foreign lands, it followed the lead of Daniel DEFOE, but differed greatly in its REALISM and in the insertion of some humorous episodes. He took care to offer a disclaimer, writing that he simply reproduced scenes already familiar to the general reader, applying an "amusing point of view."

Smollett next wrote an opera titled *Aleste*, setting it to music by Handel. It was not staged, but Handel adapted the music for poet John Dryden's "Song for St. Cecilia's Day." Continually frustrated at not finding a producer for his drama, Smollett at last published it in 1749; its sales were by subscription, and he added a typical harangue against untrustworthy theater managers. After publishing another novel, *Sir Peregrine Pickle* (1751), he became a degreed physician and began practice in Bath, where he published a single professional piece.

Smollett did not practice medicine for long, relocating to Chelsea and writing prefaces and other piece-work for pay, but this would not support the spending habits of his wife, Anne. His next novel was *The Adventures of Ferdinand Count Fathom* (1753), followed by a translation of *Don Quixote* (1755), not well received, due to his poor knowledge of Spanish. His comedy, *The Reprisal, or, The Tars of Old England*, enjoyed a run

at Drury Lane, and from 1756 to 1763, Smollett edited the *Critical Review or Annals of Literature*, engaging in criticism that led to a suit for libel, gaining him three months' imprisonment. He used the time to write another novel, *The Life and Adventures of Sir Launcelot Greaves*, first published in *The British Magazine*, which he edited for a time. His fortunes had at last shifted when he published *Complete History of England Deduced from the Defeat of Julius Caesar to the Treaty of Aiz-la-Chapelle, 1748* (1758), as it would earn him the huge sum of £2,000. Smollett published a weekly journal named *The Briton* beginning in 1762, later defending the questionable actions of the earl of Bute, First Lord of the Treasury, leading to the earl's resignation.

Following time spent in France and Italy in 1764, Smollett wrote *Travels through France and Italy* (1766) and was later satirized by Laurence STERNE in his *A SENTIMENTAL JOURNEY THROUGH FRANCE AND ITALY* (1768). In poor health, he published another satire, *Adventures of an Atom* (1748), with politics as his target. A move to Edinburgh in 1770 for his health's sake allowed him to live into 1771, the year he published *The Expedition of HUMPHRY CLINKER*. Smollett's writing remains an excellent example of the satire of his age and is available in both print and electronic versions.

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SPIRITUAL QUIXOTE, OR THE SUMMER'S RAMBLE OF MR. GEOFFRY WILDGOOSE, THE: A COMIC ROMANCE RICHARD GRAVES (1772) *The Spiritual Quixote* represents Richard GRAVES's most important and best work, popular enough in its own time to require a second edition. Graves supposedly wrote the book while in a "pique" following an experience with an itinerant preacher who moved into his parish and succeeded in stealing much of Graves's congregation. The book does not have an angry tone, however, and Graves himself describes it not as SATIRE but rather as a "comic ROMANCE." Some disagree, labeling his characterization of Methodism as a movement promoted by overzealous showmen as deserving of the satiric label. His title

includes the novel within the tradition of Miguel Cervantes's great *Don Quixote*, and the similarities between the two books are many, although Cervantes's work is unquestionably superior.

As Don Quixote did, the comically named Geoffry Wildgoose takes to the road, leaving his life of luxury behind to preach Methodism in hopes of meeting his idol, George Whitefield. While Graves respected the leader of the movement, John Wesley, he believed Whitefield to be a charlatan and a hypocrite, and that view clearly comes across in the book. As do Don Quixote and Sancho Panza, the two main characters of Graves's novel, Geoffry and his cobbler companion, Jerry Tugwell, experience many adventures in their pursuit of a goal. Most critics agree that the descriptions of the 18th-century social scene and details about the individuals the travelers meet represent the true value of the tale. Graves also incorporates erudite humor in his description of Geoffry's excitement following their first sunrise; he was so inspired that he broke into quotations from John Milton.

NEW HISTORICIST CRITICS can point to various autobiographical aspects of the book, including the fact that Geoffry is likely based on Graves's brother, who converted to Methodism, while Tugwell represents a true rustic type common to Graves's era. The antics of Mr. Graham and Mr. Rivers are based on Graves's own innocent youthful activities. Other characters in addition to Whitefield so resembled real people that W. J. Croker in 1831 produced a "key" identifying the figures, aligning the work with the ROMAN À CLEF tradition. Influences include Henry FIELDING's comic prose epic narrative, as well as Laurence STERNE's abundant use of multiple obscure quotations, many of which in Graves's novel come from minor writers of his era.

Graves retains his good humor throughout, remaining always respectful of men who do their duty, regardless of their faith, and admitting that genuine piety may exist even within Methodism; it is just not practiced by Whitefield. He was particularly critical of Whitefield's manipulation of crowds into what he termed hysteria, and also of what Graves claimed was Methodism's reintroduction of certain superstitions that had been absent from the High Church for some time. Modern readers living in a world of televangelists

and charismatic leaders that prey on the naive in hopes of reaping material benefit can still enjoy the novel, well understanding Graves's outrage.

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SPORT OF CHANCE, THE WILLIAM SHARP (1888) First published serially in *The People's Friend* as "A Deathless Hate" in 1887, William SHARP's three-volume SENSATION FICTION *The Sport of Chance* was based in part on time he spent in Australia. An attack of typhoid prompted him to move temporarily to Australia for recovery, and Australia and Scotland formed the setting of the novel. He would not publish it until several years after its writing, as he mentions in a letter dated November 1887 to Edward Dowden: "Have just issued a 3 vol. novel *The Sport of Chance* written 3 or 4 yrs ago, & been running serially." The novel remains a predictable ROMANCE, which features a lovely endangered young heroine, Mona Cameron Armitage, delusional from "brain fever"; the Cameron family with a disgraced son; a kindly physician, Dr. Sterne; a long journey on the part of the protagonist, Hew Armitage, to reclaim his runaway bride and missing child; mistaken identity; mysterious visitors, including the wicked Charles Leith; and the aid of strong fearless helpers, in particular the Cornwall fisherman Garth Trendall.

While not a remarkable tale, *The Sport of Chance* offers an excellent subject for analysis by various critical schools. FEMINIST CRITICS will find predictable Mona's helpless state. The invalid female, driven mad following childbirth, was a stock figure of hysteria in Victorian fiction. Her manipulation by strong males makes her an unwilling party to forgery and theft, but her child/woman personality assures readers of her innocence, despite her husband's doubts. The various delusions and visions she suffers in which she and her

infant daughter fall victim to a male stalker interest PSYCHOANALYTIC CRITICS as well as feminists. In addition, abundant imagery of snakes, long considered phallic symbols, and of those snakes pursuing and even consuming Mona, may combine with some of the novel's other elements to tempt critics to psychoanalyze Sharp himself. A childless man, he eventually published secretly as Fiona Macleod. His wife's later comments about this alter ego suggested that Fiona might have been a manifestation of the child that the couple never had. In addition to the symbolism mentioned above, additional symbolic imagery would be easily analyzed by FORMALIST critics. The opening storm, accompanying comet, and flashes of dark and light all signal a cleansing through destruction of the old, making possible a new beginning, an idea further emphasized in the birth imagery of a naked man's body delivered from the sea following a shipwreck. The detailed scene of a shoat stalking and killing a hare clearly suggests the victimized Mona pursued by Leith. Students recognize Armitage staring at his reflection in a mirror as a strong suggestion of themes of self-identity. Characterization remains shallow, with the novel's characters acting as type, adding unintentional humor to the NARRATIVE for many 21st-century readers who prove more sophisticated and judgmental than readers of previous centuries. Sharp's rendition of setting proves his major accomplishment, his familiarity with the rugged geography that he describes producing faithful renditions of surroundings so important to the story, that they almost become characters themselves.

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STERNE, LAURENCE (1713–1768) Laurence Sterne was born on November 24, 1713, at Clonmel, in Tipperary, Ireland. His father Roger was an ensign in the infantry; his death in 1731 left Sterne in financial straits, but through the help of an uncle, Richard Sterne, he was able to continue his education. In 1737, he

graduated with a B.A. from Jesus College, Cambridge, was ordained, and became the vicar of Sutton in 1738. He received his M.A. in 1740. It was during this period that Sterne suffered a hemorrhage in his lungs, which led to incurable tuberculosis.

Family was a source of pain and conflict for Sterne. In 1741, he began writing for his uncle Dr. Jacques Sterne's newspaper, but he stopped in 1742. This caused a rift between the two, and Jacques had Sterne's mother thrown in prison just to embarrass him. The year 1741 also saw his marriage to Elizabeth Lumley. The Sternes' only child to survive into adulthood, Lydia, was born in 1747. The marriage was an unhappy one; in 1758 Elizabeth had a breakdown. In the meantime, Sterne had become famous for his numerous extramarital affairs. The most significant of these liaisons (just a year before Sterne's death) was to Elizabeth Draper, the wife of an East Indian Company official, to whom Sterne wrote *Journal to Eliza*. Like Sterne's sermons and other nonfictional writings, the journal is generally only available in complete collections of his works. For fairly obvious reasons, it was not published in Sterne's lifetime.

The vicar Laurence Sterne, known as a wit, an eccentric, and a practical joker whose behavior was often shocking for a man of the cloth, occasionally published in the early years of his career, including some sermons and *The History of a Warm Coat* (1759), a political SATIRE on church politics, which was burned by church members. However, there is nothing in the basic facts of Sterne's pre-1760 life that would prepare one for the publication of *TRISTRAM SHANDY*. By this time, Sterne had settled in Yorkshire. R. & J. Dodsley of London published the novel's first two volumes on January 1, 1760. Like all succeeding volumes, they were extremely popular. Volumes three through six were published the following year. Unfortunately, Sterne's health again failed him, and he spent several years traveling in France and Italy in search of a more favorable climate.

While Sterne was not Tristram, there is little doubt that this experience changed the mood of the novel and indeed directly influenced its later content. Volumes seven and eight were published in 1765. The ninth and final volume was published in 1767 and was

followed by a short and comparatively minor novel, *A Sentimental Journey (through France and Italy)*. Much of this later writing shows the influence of Sterne's travels in his later years, as well as a feeling of melancholy brought on by his failing health.

The same year (1767) that Tristram "ran out of pages," Sterne wrote and published *A Sentimental Journey*, a novel that brought back Yorick, this time as the supposed narrator. However, as the novel follows an Englishman through France and Italy, makes direct reference to a woman named Eliza, and is written in a voice far more similar to Volume VII of *Tristram Shandy* than to Yorick's, one may suspect that this travel book is somewhat autobiographical, and that Yorick's profession may well be the reason that he was selected to be Sterne's voice. As critic A. Alvarez has noted, "perhaps it gave him a soothing illusion of immortality to identify so completely with a character in his own work."

In April, Eliza had returned to India. Sterne left his wife and daughter in Paris (they visited him later in the year) and returned to England, where he worked on *A Sentimental Journey* and *Journal to Eliza*. Throughout this period, his health continued to deteriorate. He died in his lodgings at Bond Street on 18 March 1768.

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STEVENSON, ROBERT LOUIS (1850–1894) Robert Louis Stevenson was born in Edinburgh, where, despite a childhood marred by fragile health, he attended Edinburgh University in 1867. His mother Margaret was a religious person, her father having been a Church of Scotland minister, while Stevenson's father, Thomas, worked as a respected lighthouse and harbor engineer. Both were devoted to their son and worried over his delicate health. Suffering from frequent bouts of fever, he at times spent

weeks in bed, often worrying during sleepless nights about the devil and hell, concepts learned in the church. He later said that those days of terror honed his imaginative skills.

Stevenson first studied engineering but changed his major to law, a subject more to his liking. He would join others in rebelling against Victorian conventions in the later half of the 19th century. His respect for his parents conflicted with his desire to investigate new ideas, but he overcame his hesitation to pursue his own interests. By 1875 he gained his advocacy and considered a career in writing, beginning with contributions to the university magazine. His health continued to challenge his adventurous spirit, but he overcame his problem to embark on a tour of France and Belgium by canoe. His original account of that experience, *An Inland Voyage* (1878), was followed by a sequel, *Travels with a Donkey in Cevennes* in 1879, the same year he visited the United States. While in California, Stevenson met and later returned to marry Mrs. Fanny Osbourne after her divorce became final. It was for his stepson Lloyd that he supposedly wrote his enduring juvenile ROMANCE *TREASURE ISLAND* (1883). Travel pieces followed, and his publishing success convinced him to continue writing for a living. Considered a brilliant conversationalist, he enthralled others with his enthusiasm and love of storytelling. Critic Jenni Calder notes that in one letter to his mother, Stevenson wrote, "I wish that life were an opera. I should like to live in one."

Stevenson's work appeared in *The CORNHILL MAGAZINE*, and its editor, Leslie Stephen, father of Virginia Woolf, nurtured Stevenson's writing ambitions. But his famous essay "A Humble Remonstrance," written in response to Henry JAMES's "The Art of Fiction," was published in *Longman's Magazine* in 1884. Best known for his novels, which included *Prince Otto* (1885), *The STRANGE CASE OF DR. JEKYLL AND MR. HYDE* (1886), *KIDNAPPED* (1886), *Catriona* (1893), *The Black Arrow* (1888) and *The MASTER OF BALLANTRAE* (1889), Stevenson published many volumes of short stories, including *Virginibus Puerisque* (1881), *Familiar Studies of Men and Books* (1882), *New Arabian Nights* (1882), *The Merry Men* (1887), *Memories and Portraits* (1887), *Across the Plains* (1892), and *Island Nights' Entertain-*

ments (1893). While his work contained sensationalism in the vein of SENSATIONAL FICTION, reflecting the influence of Wilkie COLLINS, his graceful style mitigated against the vulgarity and horror that marked Collins's work. Stevenson left unfinished *WEIR OF HERMISTON* (1896) and *St. Ives* (1897 and 1898), completed by Sir Arthur QUILLER-COUCH. He also wrote poetry and drama that never achieved the success of his fiction, with the exception of his still-popular *A Child's Garden of Verses* (1885).

Stevenson's poor health drove him from England for good in 1888, with his subsequent experiences in the Pacific Islands and Samoa inspiring later works. With Fanny he set up a farm called Vailima, and the couple worked to become self-sufficient, although their efforts were not as successful as they wished. His interest in Polynesian culture and firm belief that Europe exploited the islands led him to write letters of protest and the books *In The South Seas* (1896) and *A Footnote to History* (1892). The latter focused on the struggle between Germany, America, and Britain to assume power in Samoa, their efforts damaging its culture. His two novellas, *The Beach of Falesá* (1893) and *The Ebb-Tide* (1894), continued his theme of protest against colonization. His Calvinist background contributed to his concern for injustice and his feeling a responsibility toward those marginalized by society. While he enjoyed Lloyd and his stepdaughter Belle and her son Austin living with them for a time, Belle's husband, Joe Strong, proved an embarrassment to the family. That problem eased following the couple's separation, but then Fanny became ill and grappled with poor mental health. Stevenson's writing helped him escape the depression that threatened his own well-being.

While in Samoa, Stevenson enjoyed much improved health for a time, yet he died from a sudden cerebral hemorrhage on December 3, 1894, at the age of 44, leaving behind a reputation as a local storyteller and champion for the island ways. According to Calder, Henry JAMES wrote of "this ghastly extinction of the beloved R.L.S.," while during Stevenson's lifetime, Edmund Gosse said he was "the most entrancing personality" he had ever known. His influence as a romance writer was great, touching in addition to Quiller-Couch, Stanley J. Weyman, Arthur Conan DOYLE, and Rudyard

KIPLING. Stevenson's classics will long be enjoyed in both written form and in various dramatic media.

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STOKER, BRAM (1847–1912) Born in Dublin as Abraham Stoker, the third of seven children, Bram Stoker suffered a childhood illness that kept him bedridden during the first years of his life. He fully recovered to engage in sports and attend school in his hometown and then matriculated to Trinity College in 1866. He later worked as a civil servant and wrote as drama critic of *The Dublin Mail* while also editing *The Penny Press*. He published FANTASY and a HORROR FICTION titled "The Chain of Destiny," which appeared in *The Shamrock* in 1875. In 1878, Stoker moved to London and served as a manager at Lyceum Theater for Sir Henry Irving, a famous and celebrated actor-manager, affording him a more creative environment. He married Florence Balcome, and they had one son, named Noel.

While working with Sir Henry for 27 years, Stoker published *The Duties of Clerks of Petty Sessions in Ireland* (1879), written during his earlier stint at service in Dublin. He followed with more than a dozen books, the first a collection of scary CHILDREN'S LITERATURE titled *Under the Sunset* (1882), and his first novel, *The Snake's Pass* (1890). In 1897, Stoker published DRACULA, one of the most enduring examples of horror fiction in English. Its success was due in part to the use of a documentary narrative, which included dated diaries, letters, and journal entries, to add REALISM to the plot, a ploy he borrowed from Wilkie COLLINS. His statement preceding the story explained that the "papers" were "placed in sequence" and that "a history almost at variance with the possibilities of later-day belief may stand forth as simple fact." *Dracula*, while dealing solely with the subject of vampires, is constructed in the GOTHIC NOVEL tradition, with debts to

Horace WALPOLE's *The CASTLE OF OTRANTO* (1764) and Anne RADCLIFFE's *The MYSTERIES OF UDOLPHO* (1794). Stoker never again matched the success of that novel. His final publication was the nonfiction *Personal Reminiscences of Henry Irving* (1906).

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STORY OF AN AFRICAN FARM, THE OLIVE SCHREINER (1883)

While Olive SCHREINER was born and lived for years in South Africa, she remains important to the British writing tradition as the first colonial novelist held important by British readers. She brought a manuscript with her when, at age 26, she moved to England, where she searched for a publisher. Her novel, *The Story of an African Farm*, became important to later FEMINIST CRITICS in its development of a strong independent female protagonist, exhausted by the demands of the land. The farm itself, an unremittingly bleak landscape, serves as a symbol to counter the romantic traditional version of the frontier. It focuses on two sisters, one of whom dies delivering her lover's child. It also offered readers a cross-dressing male character with the ironic surname of Rose. The workers' suffering indicts the imperialistic attitudes of those "civilizing" Africa, as did the violence that characterized IMPERIALISM, and she galvanized feminist issues in the first work by a colonial writer to garner acclaim. Critics were appalled by her promotion of a "free union" in the place of marriage, and she was roundly taken to task for her revolutionary attitude on the pages of publications including *Punch* and *Progress*. It also proves of interest to MARXIST critics, and socialist Edward B. Aveling, while not praising her style, wrote that Schreiner was "pointing the eyes" of her audience toward a "great socialistic revolution" that he judged imminent. Schreiner published adopting the name Ralph Iron, and her protagonist voices many of the author's own views, such as "I regard marriage as other people regard death." She

later received credit for anticipating what would be labeled the New Woman fiction in the next decade.

Schreiner's condition as a governess writing of her observations adds to the importance of her achievement. Her style omits all sentimentality as she adopts a tone of frank hostility, sketching the unpleasant reality of the lack of women's rights, the spiritual struggles caused by isolation and sexual harassment. The narrative includes some polemic material in Part II delivered by the novel's protagonist, Lyndall, focusing on women's rights. In addition, two sections resemble ALLEGORY; in those sections, Schreiner imitates, in order to subvert, biblical diction. She avoids sensationalizing scenes involving sex, by suggesting the action.

In addition to the first-person point-of-view narrator, Lyndall, who will die following the death of her three-hour-old child, the plot follows a number of additional characters. They include the evil Bonaparte Blenkins, an Irish shyster who brings ruin to the farm; Tant' Sannie, who believes Blenkins's lies and prospers due to her material nature; Sannie's wealthy niece, Trana, whom Blenkins hopes to marry; Em, Lyndall's sister and a young woman of low self-esteem who marries out of loneliness a man she had once rejected, the gentle naive German farmer, Otto, who will die due to Blenkins's duplicity; and Otto's son Waldo, who becomes an agnostic and dies an early death.

Readers understand that those honorable characters that seek an ethical life will not survive in an environment where material gain alone is admired. Tant' Sannie represents the most practical of the characters. Twice widowed and placed in charge of Em and Lyndall by their dying father, she finds freedom when Em turns 16 years old and inherits the farm. Released from control over the property and the girls, Sannie at age 30 makes a marriage of convenience to a 19-year-old albino named Piet Vander Walt, a widower. Those individuals who develop relationships share a sense of humanity, and they will lose everything in a land made barren more by the lack of compassion and by inequity than by nature. Even the spiritual bond that develops between foils Lyndall and Waldo will not save them. Death haunts this group, and no relief comes from religion. Waldo questions his family's faith as a result of the inexplicable suffering he witnesses. He suffers for

every death that occurs, not only in his own environment but the world over. His compassion is such that when Blenkins pleads with him at the conclusion of Part I for food and water, Waldo supplies his needs, despite Blenkins's persecution of the farms' inhabitants. Such a sensitive nature as Waldo's cannot survive on Schreiner's African farm.

Critics compared Schreiner's rendition of Lyndall's lot as a governess to that constructed by Charlotte BRONTË through the title heroine of her novel *JANE EYRE* (1847). At the time Brontë's novel was published, the public stood unprepared for the stark facts laid out by the diminutive Jane. When Schreiner's novel arrived almost 40 years later, social revolutionaries of a new generation welcomed her as their champion.

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STRAND, THE *The Strand* was founded in 1891 by Mr. (later Sir) George Newnes, an experienced publisher and editor who had made his name with a magazine called *Tit-Bits*, while also editing several other publications. Newnes hoped to compete with the American magazines imported to Great Britain, which he labeled "smarter" and "brighter" than the stodgy British publications. *The Strand* featured fiction by notables including P. G. Wodehouse, H. G. WELLS, Rudyard KIPLING, and Somerset Maugham, and is perhaps best known for Arthur Conan DOYLE's tales featuring the enduring detective Sherlock Holmes. It appeared at a time when such periodicals no longer required a polemic bent, a revolutionary change for magazines; the expanding middle class desired simply entertainment with no political message. *The Strand* and other popular publications were nicknamed "railway magazines," indicating their attraction for railroad passengers. *The Strand's* glossy pages and beautiful

illustrations, featured in imaginative layouts, supported its reputation for high quality. Readers could buy single issues or bound versions of six months' worth of magazines, with a choice of half-leather or blue-cloth binding. *The Strand* retained its popularity for decades, not ceasing publication until 1950.

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STRANGE CASE OF DR. JEKYLL AND MR. HYDE, THE ROBERT LOUIS STEVENSON (1886) A study of man's duality, Robert Louis STEVENSON's *The Strange Case of Dr. Jekyll and Mr. Hyde* vies with his *TREASURE ISLAND* (1883) for his most popular work. He wrote the piece while recovering from a hemorrhage, a nightmare having inspired its plot. When his wife, Fanny, heard it in its original version as a traditional HORROR tale, she suggested it might be better as an ALLEGORY. After a furious rewriting of only three days, Stevenson produced his enduring tale of a man who could alter his own character, both physically and emotionally. It was published to enthusiastic reviews praising Stevenson's capacity for sustained tension and entertaining terror, masterfully crafted.

Told through narration by Mr. Engeild, Mr. Uttersson, Dr. Lanyon, Poole the butler, and Dr. Jekyll himself, the tale reveals Dr. Jekyll's desire to separate his positive aspects from his evil ones, recognizing that human nature places both into the same body. A respected man, Dr. Jekyll develops a formula, which he drinks, releasing the odious figure, Mr. Hyde. As he continues the transformations, he finds increasingly difficult his return to his "true" self. Stevenson's use of an unemotional tone in relaying detail helps build tension and heightens the reader's sense of perception, increasing the horror of each moment. Hyde's propensity to violate laws both civic and moral leads to his committing murder. Terrified that he might permanently become Mr. Hyde when his formula is gone, Dr.

Jekyll commits suicide. The body discovered belongs to Hyde, but a note written by Dr. Jekyll confirms the dual identities of one being. The note represents the first expression from the doctor's point of view, his confession answering points previously unclear in other accounts, thus bringing the story to a unified conclusion. His obvious agony as he realizes his decline and eventually his inability to escape Hyde's hold contrasts satisfactorily with the nonjudgmental, rational tone of the previous narrators.

Critics feel both Charles DICKENS and American author Edgar Allan Poe influenced the novel, which relies on the German myth of the doppelgänger to appeal to readers' trust in the story's veracity. PSYCHOANALYTIC CRITICS also see Jekyll and Hyde not as equal personalities, but Hyde as a suppressed version of Jekyll, undercutting Jekyll's idea that separation of the two personalities may be achieved. While most praise Stevenson's narrative skill, many find weakness in the description of the physical conversion of the physically normal Dr. Jekyll into the ugly and disgusting form of Mr. Hyde. The criticism has not hindered continued enjoyment of the tale, both in book form and in various film and stage presentations.

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STUDY IN SCARLET, A SIR ARTHUR CONAN DOYLE (1887)

While the reading world took little note at the time, the appearance of Arthur Conan DOYLE's *A Study in Scarlet* in the 1887 *Beeton's Christmas Annual* marked a momentous occasion. The first in the tales of investigation by the soon-to-be-legendary Sherlock Holmes and his friend Dr. John Watson set the tone not only for additional Holmes's mysteries to follow but also for mystery writing in general. While the "Scarlet" mentioned in the title refers to the many references to blood and passion in the novel, it might also, in hindsight, be seen as symbolic for the royal carpet on which Holmes, the undisputed king among fictional detectives, would walk for decades to come.

Doyle's first Holmes story would be viewed as a treasure to later readers eager to discover the background to the celebrated Holmes/Watson relationship. In a meeting arranged by an acquaintance of both men who knew of their need to share living quarters, the long-lasting partnership was formed. When Watson quotes Alexander Pope to the acquaintance, "The proper study of mankind is man," the friend replies, "You must study him then," referring to Holmes, and he adds, "You'll find him a knotty problem. . . . I'll wager he learns more about you than you about him." The brief scene sets the tone for the two men's relationship.

As Holmes's chronicler, Watson would spend his life studying the detective as he gained fame for his approach to solving crime. Thus, Watson fills Holmes's need for someone to remedy the problem Holmes expresses early on when explaining to Watson that he often helped the two inspectors, Lastrade and Gregson, but never received any credit in the press for his assistance: "Whatever they do, they will have followers." In an ironic turn, Watson will gain for Holmes a much more appreciative following. Readers will encounter in the novel for the first time many oft-repeated elements throughout the series of tales, including the phrases "I have written a monograph upon the subject" and "the plot thickens"; figures such as the inspectors and the Baker Street irregulars; Holmes's tendency to play nothing at all on his violin while deep in thought; and his sensitivity, as Watson explains, "to flattery on the score of his art," meaning his deductive talents, "as any girl could be of her beauty."

Readers also encounter Doyle's frequent use of timely political and ethical/moral topics in his stories. For example, Holmes refers to Charles DARWIN's theory about music and also compares the first murder victim's appearance to that of an ape, a fitting unflattering depiction, as the victim turns out to be an immoral hypocritical religious fanatic of the worst type and a murderer in his own right. Doyle also includes excerpts from press clippings of the day, such as one newspaper's comment "upon the fact that lawless outrages . . . usually occurred under a Liberal administration," then demonstrates that the murders have no relation to politics of the day, but rather to human nature. Doyle even comments upon literature, both

classic, as the reference to Pope and another to Boccaccio's *Decameron* demonstrate, and popular. In a neat self-reference to his own genre and subject matter, he includes a brief discussion between Watson and Holmes of Edgar Allan Poe's popular investigator Dupin, the first such figure to appear in fiction. Watson's comment to Holmes that he reminds him of Dupin causes the retort that Holmes finds Dupin "a very inferior fellow . . . he was by no means such a phenomenon as Poe appeared to imagine."

The plot of the story is based on revenge for an act that allows Doyle to comment on another topic, his disdain for all organized religion, although readers do not encounter that aspect of the plot until midway through the book. A murder of the American Joseph Stangerson and later of his partner, E. J. Drebbler, allow Holmes to practice his clue-gathering skills. The capture of the murderer, Jefferson Hope, begins the lengthy flashback that explains his actions. Hope had fallen in love with Lucy Ferrier, the adopted daughter of John Ferrier, both lone survivors of an attempt by a group to settle in the wilds of the western United States. Their rescue by members of the Mormon faith requires that they practice that faith, an edict to which Ferrier conforms, though in outward actions only. When Lucy matures, the stranger, Jefferson Hope, rescues her from possible death in a cattle drive and the two fall in love. He is traveling to the California silver mines and must continue his journey with plans to return to marry her. Ferrier, long desiring to remove his beloved Lucy from the oppressive lifestyle, agrees. Simultaneously two members of the Mormon community, Stangerson and Drebbler, desire to add Lucy to their multiple wives and demand that Ferrier allow her to choose one of them. Filled with trepidation due to the rumored mystical happenings associated with the Mormons and their leader Brigham Young, Ferrier grows anxious that Hope will not return in time to rescue Lucy from the cult that Ferrier loathes. Doyle even describes a frightening visit from Young to Ferrier to emphasize his low view of such groups. While Hope returns in time to flee with the Ferriers, Stangerson and Drebbler pursue the group, murder Ferrier, and kidnap Lucy, forcing her to marry Drebbler. She survives only one month before dying of grief. For the

next 20 years, Hope pursues the two Mormons, although both have left the religious group, and he at last exacts his revenge. Hope's heart is first broken symbolically by Lucy's fate and later literally when an aortic aneurysm bursts and kills him, allowing his escape from British civic justice.

The story closes with Holmes explaining to Watson his famous analytical approach. He notes that most people could predict a possible result when supplied the events leading up to an end. However, when told the result first, few "would be able to evolve from their own inner consciousness what the steps were which led up to that result. This power is what I mean when I talk of reasoning backward, or analytically." Readers would come to admire that power as much as did Watson. *A Study in Scarlet* was later produced in various dramatic forms and remains readily available in print.

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SUFFRAGE MOVEMENT Almost since its inception, fiction has focused on social problems, including the rights of women. By its nature, art reflects its era, and much fiction proved to be political, supporting the rights of women and other marginalized groups, either overtly or more covertly through suggested themes. From the 18th century onward, written fiction and nonfiction by both women and men began to examine social causes. By the mid-19th century, the suffrage movement focused on gaining various rights for women and gathered strength in both the United States and in England, its aims naturally incorporated into the literature of both countries. The suffrage movement focused not only on gaining women the vote so they might have a right to help shape their own destinies through law, it also supported votes for African Americans in the United States, a woman's right to custody of her children, a woman's right to own property, and also temperance, as male alcoholism contributed to the abuse and the annual murders of hundreds of women and children.

Mary WOLLSTONECRAFT, mother of novelist Mary Wollstonecraft SHELLEY, was one of the earliest women writers to protest the legal restrictions placed on women in her seminal nonfiction treatise *A Vindication of the Rights of Woman* (1792). In the first justification of women's rights, Wollstonecraft constructed an elaborate critique of 18th-century misogyny, claiming that men projected a view of women as weak creatures in order to control them politically, economically, and socially. Other publications, including Catharine Macaulay's *Letters on Education* (1790), had argued for certain rights for women, but *A Vindication* represented the first claim that existing legal "protection" of women in fact transformed them into an inferior class. Not only did she lambaste writers such as John Milton, Alexander Pope, and Jacques Rousseau for promoting imagery of weak women, she took female readers to task for their fondness for ROMANCE, a genre that continued to depict women as passive, ignorant beings. Wollstonecraft's novel, *Mary, A Fiction* (1788), an autobiographical account of the horrendous struggle for survival thrust upon a woman protagonist, countered those images. She also began shortly before her death following childbirth a fictionalized version of *A Vindication* titled *The Wrongs of Woman: Or, Maria*, demonstrating a man's power to commit his wife to an insane asylum with no real proof of insanity, a theme that would become an enduring one in women's literature and of special importance to FEMINIST CRITICS. Wollstonecraft's contemporaries, Hannah More and Fanny BURNEY, also wrote in support of women's rights. They battled 17th-century beliefs that a woman's womb would wander about her body when she was emotionally upset, and that reading and learning would cause a woman's womb to shrink, thereby endangering her capacity to give birth to male heirs. Wollstonecraft affected a new generation of writers, including George ELIOT, with her visionary ideas.

By 1800, despite the American and French Revolutions' bid for human rights, women remained as confined to what became known as the domestic sphere than ever. While few authors focused overtly on women's rights in their fiction, feminist critics later offered a feminist reading of the enduring *FRANKENSTEIN* (1818), a novel by Wollstonecraft's daughter, Mary

SHELLEY. Some critics consider the monster as representing women, marginalized and controlled by the book's male protagonist. His developing intellectual and physical independence as he moves outside the restrictions of law suggests the fate of nonconformist women. Even Frankenstein's monstrous form reflects a male vision of women who fail to bend to the wishes of men, becoming monstrous anomalies. Another early-19th-century writer, Jane AUSTEN, fashioned a number of novels in which she emphasized women's lack of rights to inherit property, which would become a major focus of the suffrage movement.

Movements to gain rights for workers, most famously the CHARTIST revolutions, included many working women, and in 1831, the *Westminster Review* included an anonymous article supporting suffrage for females, support that would spread to the Parliament as early as 1832. Chartist causes would later become a topic for several popular socially conscious novels, including Charles KINGSLEY's *ALTON LOCKE* (1850). By 1839, Parliament supported Lady Caroline Norton's famous bid to regain custody of her children lost in divorce, causing her to publish several pamphlets, such as *The Natural Right of a Mother to the Custody of Her Child* (1837), leading to the Custody Act of 1839. In America, anti-slavery efforts would later become part of the suffrage movement, spurred on by London's 1840 World Anti-Slavery Convention. From that meeting grew a strong suffrage push in America, led by Lucretia Mott and Elizabeth Cady Stanton, later to be joined by Lucy Stone and Susan B. Anthony. In England comparable figures arose, including Barbara Leigh Smith (later Barbara Bodichon), whose 1855 petition supporting a Married Women's Property Act brought her to the forefront of the movement. She helped found a feminist newspaper in 1857 called *The Englishwoman's Journal*, later becoming a leader in women's suffrage and helping to form England's first Women's Suffrage Committee. Among writers supporting the cause was Harriet Taylor, who reported for the *Westminster Review* about the first Worcester Women's Rights convention held in 1851 in Massachusetts, the United States. She would later marry philosopher John Stuart Mill, whose 1869 *The Subjection of Women* was informed by his wife's vision and became seminal in

advancing rights for women the world over. When he was elected to the House of Commons, he helped bring about the first debate on women's suffrage in Parliament. While English women would not gain the vote until after World War I, the movement never weakened until their vision was achieved. The process leading to that achievement is mirrored in British fiction of the 19th century.

An ideology of conforming women prompted an early vision of a weak being prone to hysteria (from the Greek word *hyster* for "womb"), still present in Victorian times. Acceptable female stock characters in literature included the whore, the angel of the house, and the invalid. Ironically, some women writers promoted such imagery in conduct books, designed to educate young women in proper behavior. Mrs. Sarah Ellis in 1844 suggested in her conduct book that women's very existence, or self-identity, depended on their serving others. In such an atmosphere of the feminine ideal, the concept of women voting for their own rights amused many. Some believed that civic activity would bring on fainting, emotionally overpowering hysteria-prone women. They were expected to appear fragile, prompting many women to engage in ridiculous fads, including drinking vinegar to bring on a frail complexion. William Makepeace THACKERAY created an independent, active woman in the heroine of *VANITY FAIR* (1848), Becky Sharp, depicted as an immoral, improvident, manipulating shrew. He contrasted her with Amelia Smedley, an angelic, impossibly good heroine. While Thackeray satirized both these women as caricatures, they were based on an awful truth of the Victorian perception of women.

Novelists began to counter female stereotypes in the 1840s *THESES NOVELS*, designed to emphasize the mistreatment of marginalized groups, such as factory workers, including women. Examples included Benjamin DISRAELI's *SYBIL, OR THE TWO NATIONS* (1845) and Mrs. Elizabeth GASKELL's *MARY BARTON* (1848), as well as many of Charles DICKENS's novels. In Dickens's *OLIVER TWIST* (1838), he had protested the treatment of working-class children and also included Nancy, a prostitute cast in an unusually heroic light. Even such attempts to improve visions of women sometimes promoted stereotypes, as did Nancy in her represen-

tation of the one-dimensional and totally unrealistic "whore with a heart of gold" that would continue to appear in popular literature. Already victimized by a patriarchal society, Nancy's goodness leads her to brutal murder by a man, in a scene representing the large amount of violence enacted on women in popular literature. Later critics suggested that some readers would see Nancy's murder as justice for her scandalous lifestyle, rather than as the culmination of the social injustice that forced women into self-support through the use of sex. Gaskell departed from her early socially conscious novels in *CRANFORD* (1853), largely proclaimed her best work, which promotes a distinctly feminine point of view. She features a community of women forced to practice what she euphemistically refers to as "elegant economy" in the absence of supportive males. It skillfully depicts the lifestyle of a vanishing group, marginalized by the encroaching mechanization and dehumanization of British culture.

Women writers attempting to make statements against the disempowerment of women sometimes instead advanced the cause for control with double messages in their literature. Charlotte BRONTË's *JANE EYRE* (1847), celebrated for emphasizing the deplorable treatment of female governesses, was autobiographical, based on the author's own poor treatment in that condition. Hers was a timely topic; in 1840 the Governesses' Benevolent Institution had been founded to help "ladies in temporary distress" and was immediately overwhelmed by the application for aid. The founders of that group hosted a series of lectures, which evolved into Queens College for women in 1848. As pertinent to women's needs as Brontë's novel proved, it also contained a monstrous woman in the character of Bertha Mason Rochester, the madwoman contained by her husband in the attic without any legal recourse. Similarly, Elizabeth Barrett BROWNING, in her verse novel, *AURORA LEIGH* (1857), celebrated the artistic nature of her noble protagonist but pitted her against an independent-minded and monstrous Lady Waldemat. Both those works had the intention of advancing women's freedoms, yet worked against their own efforts by including romanticized stereotypical female images.

Other authors, such as George ELIOT, transformed ideas about women and their problems into fiction, although she did not write specifically for that purpose. In *ADAM BEDE* (1859), she highlighted cruel attitudes toward women pregnant out of wedlock that led to infanticide, while her later *MIDDLEMARCH: A STUDY OF PROVINCIAL LIFE* (1871–72 and 1874–76) focused on a bright female protagonist who, guided by her culture, chooses to subjugate her own intellectual needs to those of her husband. In her final novel, *DANIEL DERONDA* (1876), she suggests that women lead lives limited by the goodwill of male relatives. Like the Brontë sisters, Eliot adopted a male pseudonym in order to publish; Jane Austen had published anonymously, in order to avoid resistance to the female voice in literature. For decades, those women would remain among the few acceptable in the English language canon for reading within educational institutions. Only in the mid-20th century would women find their voice in popular literature with the onset of the feminist movement. Due to the interests of NEW HISTORICISM, MARXIST CRITICISM, and especially feminist criticism, women writers would take their rightful place in the canon and newly distinguished representatives of color would also appear. All would agree with Browning's character Aurora Leigh that "every creature, female as the male, / Stands single in responsible act and thought."

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SURTEES, R(OBERT) S(MITH) (1805–1864) Born in County Durham, R. S. Surtees passed his childhood on his father's English country estate named Hamsterley Hall, later attending Durham School. He matriculated to Newcastle and London in a study of law, for which he passed qualifying exams in 1828 to become a barrister. A sporting man at heart, he worked much more vigorously at chasing the hounds than law. He exploited an interest about which no one else was writing to launch a career, sharing a major characteristic of fiction in the 1830s; authors took advantage of personal experiences, hobbies, and interests, converting them into stories. The result for Surtees was fiction with strong characterizations and realistic details regarding the hunt.

Surtees began contributing in 1831 to *Sporting Magazine*, later becoming cofounder and editor of the *New Sporting Magazine*, finding that occupation far more satisfying than practice of law. His participation in various hunting events gave him material from which he developed his later satirical protagonist, Mr. Jorrocks. Surtees devoted himself to full-time writing in 1835, inheriting the family estate in 1838. He married, raised a family, and during the remainder of his life, he spent much time hunting. He published several novels, all anonymously, eventually becoming High Sheriff of Durham in 1856 after occupying several offices. A man with a fine sense of humor, he included comical characters in his novels representing all his earned and elected titles.

Surtees's best-known works included the officially titled *The Jaunts and Jollities of that Renowned Sporting Citizen, Mr. John Jorrocks*, but familiarly called *Jorrocks's Jaunts and Jollities* (1838, with an expanded posthumous edition in 1869). It lacked a unified plot, consisting of a collection of events in the life of Jorrocks, a character who would reappear in later novels. Other works were *HANDLEY CROSS* (1843, expanded in 1854); *HILLINGDON HALL* (1845); and *Mr. Sponge's Sporting Tour* (1853), the latter widely acclaimed for its antihero protagonist, Soapey Sponge, described by Lionel Stevenson as a male version of William Makepeace THACKERAY's manipulative Becky Sharp. It joined the group of 1850s novels that focused on social hypocrisy and conflict, including works by Charles DICKENS,

Thackeray, Charles KINGSLEY, and Elizabeth GASKELL. Surtees also published *Ask Mamma* (1858) and *Plain or Ringlets?* (1860). Critics praised his depiction of England's traditional country life, with a tone similar to that of Thomas Love PEACOCK, both of whom held the modern world of commerce in contempt. When Surtees died, he was at work on *Mr. Facey Romford's Hounds*, which later appeared in book form in 1865. Although little read in the 21st century, Surtees's books are readily available and the subject of study in literary programs.

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SYBIL, OR THE TWO NATIONS BENJAMIN DISRAELI (1845) The two nations to which Benjamin DISRAELI referred in his *Sybil, or the Two Nations*, did not relate to governments. It referred rather to the wealthy class and the working class, the rich and the poor. His interest in the social conditions of England were highly visible in the measures he introduced in Parliament, which focused on child-labor and sanitary reform, as well as support for the CHARTIST movement. Disraeli always felt empowered by his writing, and the novel acted as a means of analysis, the testing of possible future policy. While his novels represented the ideal side of politics, they helped him relish the realism of public service. The novel supports Disraeli's attitude that England's youth were the trustees of its posterity, and they would set the atmosphere necessary for reform. In a famous speech in 1844 at the opening of the Manchester Athenaeum, Disraeli stated, "It is not so much to the action of laws as to the influence of manners that we must look."

The novel's title character is the daughter of Walter Gerard, a man of great faith who represents the labor class and is the true heir to the Mowbray Estates. He works with the editor-reformist Stephen Morley tire-

lessly fighting social injustice. They are balanced by, first, the affluent, cold, spurious Marneys, whose ancestors obtained a dukedom following the revolution, by appropriating the local abbey lands. A second representative of heartless greed, the Mowbray family holds property rightfully belonging to Walter Gerard. They are descended from an 18th-century waiter who became the right hand of a wealthy nabob and was given stolen property. Both the Mowbrays and Marneys are fairly new to the aristocracy and feel no compunction to fulfill any traditional social responsibility. Disraeli showed readers misery that existed in industrial towns and the working mines, hoping to gain the sympathy that had to precede reform.

A devoted Catholic, Sybil plans to become a nun but instead marries the book's male hero, aristocrat Charles Egremont from the Marney family, after he embraces the cause of the oppressed workers. She first meets Egremont with her father and Stephen Morley after an argument with his brother in the ruined abbey, symbol of the destructive forces at work in English society. The two young people encounter irate mobs and the storming of a local business, as the independent Sybil seeks to convert Egremont to her point of view, and he attempts to convince her that hope exists for the two sides to reach some agreement based on their shared humanity. Multiple minor characters representing the upper class and various egregious acts against the workers, from neglect to direct abuse, include the Fitz-Warren daughters, Lady Marney, Alfred Mountchesney, Cocky Graves, Captain Grouse, Lady St. Julians, Sarah Lady Jersey, and the mean-spirited Lady Firebrace. They find balance in the rebel Devilsdust, the ill and tragic Warner, and the factory workers Harriet, Caroline, and Julia.

Later critics found narrative excess in the novel and an overblown use of language, leading to unintended humor. However, most agree that Sybil represents Disraeli's most powerful heroine and is an apt representative of her class and times.

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TALE OF TWO CITIES, A CHARLES DICKENS (1859)

Among the great Charles DICKENS's final novels, *A Tale of Two Cities* well represents his maturity as a novelist. Like his previous works, this novel investigates man's capacity for inhumanity. However, its emphasis on the cause for the abuses men heap on one another as an unwillingness to learn from history is something new. While not his most critically praised work, *A Tale of Two Cities* is Dickens's most widely read, continuing its obvious popularity at the time of its printing. It ran in serial installments in the newly created periodical *ALL THE YEAR ROUND* from April through November 1859. The first issue of the new publication sold 120,000 copies, with subsequent issues selling around 100,000. It has remained a best-seller into the 21st century. Accounting for that fact may be in part NEW HISTORICISM's theory that all historical fiction is ultimately about the era in which the writer writes, an idea that could be expanded to include, according to critic Jane Smiley, about the era in which it is read. When art mirrors reality, audiences find it irresistible.

Dickens had long been interested in the French Revolution, not unusual in light of his constant emphasis on the importance of social revolution. He repeatedly read Thomas Carlyle's *History of the French Revolution*, even carrying the work with him. Carlyle had met Dickens, knew of his high regard, and sent the author boxes of research when he learned of the project. Not only did Dickens value the idea of revolution

in general, he particularly valued the French, having visited France many times, becoming fluent in the language. In addition, a relationship with the 18-year-old Ellen Ternan, following Dickens's bitter and well-publicized divorce, may have affected Dickens's desire to create a feminine character mirroring Ellen's sweetness, possibly accomplished with Lucie Manette. For whatever reason, Dickens developed in *A Tale of Two Cities* more in-depth female characters than ever before. The passion of Madame Defarge, who can reply to Lucie's appeal for mercy on the basis that they were both women and mothers with "Is it likely that the trouble of one wife and mother would be much to us now?" provides evidence of her devotion to covert revolutionary activity delegated previously to male Dickens characters.

Both London and Paris at the beginning of the French Revolution provide the setting, allowing a consideration of the conflict in two distinct cultures. Dr. Manette seeks refuge in London with his daughter, Lucie, following his release from 18 years of imprisonment in the Bastille, due to his innocent relationship with the aristocratic Evrémonde family. Dickens seems to emphasize the peril in associating with those involved in what others may judge criminal activity, whether or not it is so judged by civil authorities. The Madame Defarges and the Vengeances of the world exist as society's conscience, although jaded by in-depth suffering that leads to a desire for revenge. Lucie

is in love with Charles Darnay, a descendent of the despicable Evrémondes but an honest and decent citizen, allowing Dickens to enforce the idea that choice for change remains open to every individual.

In one of literature's most famous love triangles, Lucie is loved by Sydney Carton, who will become the unwilling hero of the novel. Carton's similar physical appearance to that of Darnay helps achieve Darnay's release from unfounded charges, foreshadowing Carton's later crucial role in saving Darnay's life. When Darnay returns to France to help free a servant unjustly accused by the revolutionaries, he himself is imprisoned, freed on the basis of Manette's intercession. Although Darnay should immediately return to England, his wife, and their daughter, little Lucie, he lingers in France, determined to make right his ancestors' wrongs, a doomed undertaking. He is again arrested and condemned to death on the basis of Manette's own written words against the Evrémondes. Dickens hints at the power of words, particularly when placed in powerful hands, which can employ them to ironic ends. Prior to Darnay's execution, Carton travels to France to support Lucie's unsuccessful efforts to free her husband. When those efforts fail, he decides to replace Darnay in prison, their physical similarities again allowing the mistaken identity, and the Darnays escape to England. A friendship with an also doomed young woman allows redemption of the once-drunken Carton, in a way that his love for the pure figure of Lucie could not. His closing statement regarding "the far better" thing represented in his execution has become an immediately recognizable metaphor for the value of self-sacrifice.

Dickens did not, however, believe Carton's act should be evaluated as sacrifice. Carton remains the only one of the novel's characters not metaphorically imprisoned by history. The past does not paralyze him into inactivity, or doom him to repeat actions already proven improvident, as it does the Mannettes and Darnay. The execution experience provides his sole spiritual connection with another human being, the young servant girl, and as is evident in Dickens's quotation of the biblical passage that includes the phrase "whosoever liveth in me shall never die," Carton views his substitution for Darnay as his one opportunity to live on in the memories of his acquaintances. He does not

give into the temptation to flee, and Dickens stresses that bowing to temptation can lead to chaos. Although one can understand Darnay's temptation to rectify the past, and the revolutionaries' desire to reduce their attempts to correct society to a force for revenge on personal enemies, the choices of such paths inevitably lead to self-destruction. Carton also ignored the temptation for self-aggrandizement in his final action, choosing instead to die with a dignity and purpose that allowed him to gain through his actions.

The novel remains often taught, studied, and reproduced in various media forms. The application of its themes to any era will support its continued popularity.

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TALISMAN, THE SIR WALTER SCOTT (1825) Sir Walter SCOTT introduces *The Talisman*, second in his group of books comprising his *Tales of the Crusade*, explaining how he selected the topic for his novel. *The Talisman*, as indicated by the title, focuses on a charm or amulet called the Lee-penny that Scotsman Sir Simon Lockhart, famous for exploits with Robert the Bruce, procured during the Crusade led by James, the Good Lord Douglas. While ransoming a prisoner to his mother, Sir Simon noticed her care to scoop up a coin with a pebble in the middle, "some say of the Lower Empire," which fell from her purse. He demands the amulet as part of her son's ransom, and she explains its peculiar powers, including healing powers derived from its having been dipped in holy water. Each leader of the Lockharts of the Lee bequeathed the talisman to the next generation, and the hero in possession of the amulet in the novel is Kenneth, the Knight of the Couching Leopard. He travels in service to King Richard the Lion Hearted (Richard I) in an attempt to reclaim the Holy Land, and

his adventures made the book extremely popular. The accusations of treason against Kenneth, his near death at the hands of Richard, and his salvation through the efforts of the Saracen Saladin, are enhanced by the jousts Scott's medieval-setting novels always contain.

Scott explains that the Richard he sketches in the novel will differ from he who appeared in his earlier work. He bases his characterization on the reports that the monarch respected for observing the code of chivalry in his homeland "showed all the cruelty and violence of an Eastern sultan" during the invasion, while the sultan in the novel, Saladin, "on the other hand displayed the deep policy and prudence of a European sovereign."

Although not the case in later times, in Scott's own day, *The Talisman* proved even more popular than what later readers know as the author's classic, *IVANHOE* (1819). Scott struggled in deciding upon which aspect of the Orient to focus, explaining in his introduction that most of his knowledge of the area came from his reading of "Arabian Nights' Entertainments." He admitted he lacked insights into the present-day Orient of the author of *ANASTASIUS* (1819, Thomas HOPE) and *HAJJI BABA (ADVENTURES OF HAJJI BABA OF ISPAHAN, 1824, James MORIER)*, leading him to focus on medieval times, with history as his guide. Removal of Scott's trademark local color present in his earlier series to focus on the exotic setting of the medieval Crusades advanced Scott's popularity on the Continent. There, readers found thrilling the circumstances that pitted Christian against Muslim.

Like Scott's other works, this novel provided an excellent example of a QUEST, with elements borrowed from the GOTHIC and ROMANCE, such as dreams/visions; mysterious figures including hermits and dwarfs; the foreboding setting of Syria, compared to "brimstone and salt"; and the constant threat of bodily harm. It also advanced the development of HISTORICAL FICTION. In addition, *The Talisman* exhibits the author's trademark vision of great events in terms of the human beings they involved, handled with compassion and insight into human nature, although many of his characters lack true complexity. Scott emphasizes the burden of choice shared by all humans, and how such choice converts some men into heroes and others into scoundrels. More

important than battlefield heroism was the achievement involved in survival of day-to-day conflict and its pressures. Clear in *The Talisman* is that after 1820, Scott emphasized romance elements over realistic detail. While some critics took offense at his loose play with fact, Scott clearly stated he was writing romance, not history, a fact that NEW HISTORICISM critics appreciate.

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TANCRED, OR THE NEW CRUSADE
BENJAMIN DISRAELI (1847) With *Coningsby, or the New Generation* (1844), and *SYBIL, OR THE TWO NATIONS* (1845), Benjamin DISRAELI's *Tancred, or the New Crusade* made up his most successful and famous trilogy of works. All deal with individuals caught in the conflict of different communities—religious, social, and/or political—neither of which they fit into comfortably. *Tancred* draws its title both from the protagonist's name and the QUEST on his part to retrace his ancestors' journey to Jerusalem during the times of the Crusade in defense of Christianity. Disraeli's personal conflicts surface, as he examines the value of the preservation of his own Jewish culture, a culture he could never fully accept.

Disraeli reintroduces characters from his two previous novels, most particularly Sidonia, the proudly Jewish character from *Coningsby* who rejected a life in politics, where his religion would be questioned. In *Tancred*, Sidonia serves as a negotiator, involved when the book's protagonist, Tancred, Lord Montacute, is abducted in Jerusalem, but through the negative experience becomes part of a community that holds the Greek gods as their deities. Having traveled to Jerusalem's Holy Sepulchre in search of understanding "The Asian mystery," he will discover the importance of belief in the divine, regardless of the name given to its representative deity. Disraeli wrote the book to

develop his own theories regarding religion, one of which was the importance of spiritualism.

Tancred becomes enthralled with the daughter of a Jewish financier named Eva Besso. Eva, whose name suggests Eve, the first woman of biblical fame, teaches Tancred about the history of the area's civilization. She tells him that communities around the Mediterranean were accomplished long before those in Europe. When Tancred declares his love and desire to marry Eva, she rejects him as his parents arrive to take him back to Europe.

Disraeli's biographers make much of the fact that he wrote the mystical ROMANCE at the very time he should have been assuring his fellow members of Parliament of his "normalcy." Referred to often as "an Oriental," Disraeli actually proved the most English of men, far removed from the Jewish lands of his ancestors. However, he did hold the Eastern outlook, made clear in his novel, on material goods as desirable but ultimately dissatisfying.

The novel shocked many of Disraeli's contemporaries. Historian and philosopher Robert Carlyle detested Disraeli and his book, referring to him as a monkey. Many more of his peers did not much read, and so Disraeli did not come under attack in Parliament due to the novel. He would, however, expound on his ideas in Parliament when the Jewish Lionel de Rothschild was elected but could not assume his seat, as he was required to swear on the Christian faith. In a speech that left the House of Commons silent, Disraeli declared that Christ's church had itself made the Jewish religion famous, and that as a Christian, he could not exclude from the legislature men who were of Christ's original religion. Like the novel, his speech won him few supporters. His novel serves as a fine example of the expression of private sentiment in fiction.

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TAPESTRY ROOM, THE MRS. MARY LOUISA MOLESWORTH (1879) Popular works of 19th-century CHILDREN'S LITERATURE included several by Mrs. MOLESWORTH, *The Tapestry Room* among them. With the subtitle, *A Child's Romance*, readers know to expect

to find in the story elements of magic, a journey, examples of heroism, disguise, and some threat of danger, although it will occur on a scale appropriate to young readers.

The novel follows the FANTASY adventure of two cousins, the French Jeanne and the orphan Hugh, who come to live with Jeanne's family. They are accompanied by anthropomorphological animals through a tapestry that acts as gateway to an enchanted land. Led by a wise old raven with a crooked leg, Dudu, the children are able to glimpse their family's past, as Dudu has lived close to their family for centuries. They also enjoy a tale within a tale, entertained by the story of a princess who carries magical balls of light and breaks the spell of an evil fairy that transformed a prince into a monstrous bull. Molesworth's imagery is strong as she constructs a land unlike any the children have seen. For example, the children enjoy a boat ride in a craft pulled by frogs: "Each frog threw over several threads which he seemed to unwind from his body; these threads were caught by something invisible down below, and twisted round and round several times." Each frog grasps the cables they made with their front legs and "to the children's great delight, they felt the boat beginning to move." As they advance down the river, "the pass between the hills was dark and gloomy," foreshadowing that their journey will not be an entirely smooth one. In the DIDACTIC tradition of her age, Molesworth stresses the power of love, which has a magic of its own. Her books proved popular, many with drawings by the well-known illustrator Walter Crane.

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TENANT OF WILDFELL HALL, THE ANNE BRONTË (1848) As Anne BRONTË worked on her second novel, *The Tenant of Wildfell Hall*, she had in mind the terrible ravages alcohol had inflicted on her brother, Branwell. When her sister Charlotte

took exception to her portrayal due to its uncomfortable association with their brother, Anne defended it, believing the topic was just as appropriate to fiction as her sister's favored topic of social equality.

The novel's protagonist is its first-person point-of-view narrator, the farmer Gilbert Markham. He loves Helen Graham, who is the title's tenant of Wildfell Hall, but knows little about her other than the beauty and grace she possesses. While most believe her to be a widow, Markham does not know the truth, but he defends her against negative gossip that arises as others question her past and the propriety of her circumstances. When he observes her affectionate interaction with her landlord, Frederick Lawrence, Markham becomes incensed, understanding that such actions verge on social scandal. As the two appear to become intimate, Markham attacks Lawrence in a jealous rage.

Brontë then employs the flashback technique, a narrative approach new to her. Helen notes her love for Markham in a diary, but also records details of her past, moving readers through time. She writes of her doomed marriage to an alcoholic named Arthur Huntingdon, who ultimately abused and humiliated her when she attempted to reform him. Her sharp portrait of Huntingdon's dissipation mirrored the real dissipation of Branwell, who would die from drug and alcohol abuse only three months following the novel's publication. That detail, in addition to Brontë's scenes of Helen's locking her door against her husband, and drunken men invading their wives' bedrooms, succeeded in shocking readers to consider the negative effects of alcohol, precisely Brontë's intent.

Markham learns that Helen had left her husband to live with Lawrence, who is actually her brother. She returns to care for the ill Huntingdon, who mercifully dies. Now Helen is free to marry Markham, but he is at first put off by her sudden wealth, brought about through inheritance. In an interesting reversal on the traditional situation of a man wondering whether he should marry beneath his station, Brontë emphasizes the folly of class separation. Ironically, Markham's mother does not approve of the marriage, due to the past rumors regarding Helen; she also does not want Markham to leave the farm to live at Helen's estate. Markham also must win the approval of Helen's aunt

and her son, Arthur. He does so and, eight months after Huntingdon's death and with everyone's support, leaves the family farm in the hands of his brother Fergus and marries Helen. The last pages describe their life together following their wedding.

Brontë was assailed so vigorously by complaints about the novel and criticism as to its inappropriate subject matter that she appended a famous foreword to its second edition, defending her presentation. She maintained it better to present vicious characters in reality rather than as she wished they might be, adding, "I wished to tell the truth, for truth always conveys its own moral." Her defense of this new approach to fiction enlarged the already considerable contributions of the Brontë sisters to the novel's development. Despite protests, the novel proved popular and was a financial success; it is frequently studied and readily available.

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TERRIBLE TEMPTATION, A: A STORY OF THE DAY CHARLES READE (1871) Like his contemporaries Charles DICKENS and Charles KINGSLEY, Charles READE wrote SENSATION FICTION, in which fear played a prominent part. In *A Terrible Temptation*, he returns to a favorite frightening topic, the insane asylum, first featured in *HARD CASH* (1863). Like that novel, *A Terrible Temptation* deals with the inheritance of money and the lengths to which individuals will go to obtain funds they believe they rightfully deserve. Such is the situation with Richard Bassett, who feels his cousin Sir Charles Bassett stole his inheritance from him. The plot centers on that family feud, in which Sir Charles also "steals" the woman Richard loves.

Although details about the asylum disturbed readers, they were more scandalized by Reade's depiction of heartless intrigue within the upper class as well as its immorality. His intimate details regarding Rhoda Somerset, the mistress of Sir Charles, brought back the accusations of salaciousness lodged against Reade's *GRIFFIN GAUNT* (1866). A writer for *The Times* suggested

that mothers might want to hide the first volume of the novel from their daughters, prompting a furious retort from Reade, who stated he found his subject matter in *The Times* itself. According to Walter Phillips, Reade wrote that “no mother need forbid my book to her daughter; at all events until she has forbidden her daughter to enter Hyde Park, and *The Times* to enter her drawing room, and has locked up every Bible on her premises.” Reade includes an autobiographical character in Mr. Rolfe, who mirrors Reade’s social consciousness and his research technique of using filing cards. Rolfe is deemed the only individual who can rescue Bassett when his cousin imprisons him in an asylum, emphasizing Reade’s inflated self-view. However Reade envisioned himself, he rarely allowed his penchant for melodrama and hyperbole to mask his theme. Identity is put right at the novel’s conclusion, when Lady Bella Bassett must admit that she has masqueraded the child of another as her own, correcting the mistaken impression Reade purposely gives readers that Bella engaged in an affair. The children of the feuding cousins fall in love, and balance is regained.

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TESS OF THE D'URBERVILLES THOMAS

HARDY (1891) Thomas HARDY’s novel *Tess of the d’Urbervilles*, originally subtitled *A Pure Woman*, is about Tess d’Urberville’s tragic dilemma between her seducer, Alec, and her named husband, Angel, both of whom intrude into her life. In epic form Hardy describes Tess’s life from about the time she is 16 or 17 to about 21. The plot centers solely on the female protagonist. The reader not only observes her actions but also understands her motivations, her continual struggles, and her efforts to overcome circumstances and events caused by providence and fate.

In *Tess* Hardy addresses Victorian beliefs about class, morals, patriarchal society, conventionality, and the influence of fate or chance in individuals’ lives. The novel begins with Tess’s father learning of his lineage in the d’Urberville family and thus feeling that work is

beneath him. It is fate that Tess is the first born of her family, creating feelings of responsibility for its members. Blaming herself for the loss of the family’s livelihood, Tess’s guilt causes her to acquiesce to parental pressure to seek help from the rich Mrs. d’Urberville, her supposed relation. Fate intervenes and Tess meets the son, Alec d’Urberville, before she meets his mother, and consequently Alec presents her as just a servant. Ironically, Alec’s family isn’t aristocratic; they only purchased the name because no one claimed it. It allows them to disassociate themselves from their past. Meeting Alec first proves paramount in directing Tess’s future. Alec seduces and rapes her; she returns home disgraced, pregnant, and unmarried. The child fathered by Alec dies, and Tess flees to a place where her past is unknown to try to find happiness.

Working as a dairymaid at Talbothays Dairy, Tess encounters Angel Clare. Angel is ironically named, as he proves to be no guardian to Tess and also because he claims to have rejected religion. Angel is there to become a dairyman after deciding not to follow his father into the clergy. Tess and Angel fall in love and decide to marry even though Tess is concerned about her past and worries about confessing all to Angel. On the eve of their wedding, Tess slides a letter of confession under his door, but as fate would have it the letter slips under the carpet and Angel never receives it. Realizing Angel didn’t read her letter, Tess convinces him to exchange confessions on their wedding night. Angel tells of a previous indiscretion and is forgiven by Tess, but when she reveals her past victimization, Angel rejects her, an act of power interesting to FEMINIST CRITICS. Angel’s actions show that he is a product of Victorian convention, hypocrisy, and double standards. His sensibilities are offended because Tess isn’t the “pure and virginal woman” he believed her to be.

The story continues with Angel in South America. Tess, dependent on herself to make a living, is working under deplorable conditions at another farm. Finally, in desperation, she sets out to appeal to Angel’s parents for help; fatefully, she overhears Angel’s brothers discussing his marriage and tragically misjudges the character of Angel’s parents by the negative comments of his brothers, causing her to abandon her plan. On her return trip, fate once more intervenes and Tess

encounters Alec, who convinces her that Angel will never return. He pleads with her to come with him; she refuses, but as her circumstances and those of her family worsen, she eventually succumbs to his pressure. At long last, but not until after Tess has joined Alec, Angel returns to Tess, who tells him he is too late. In anger and frustration, Tess kills Alec for once again destroying her life and her only chance at happiness. She spends a few blissful days in hiding with Angel, but the novel ends tragically: Tess hangs for her crime.

Hardy employs numerous GOTHIC elements in his work through omens, symbols, and biblical references. A sign painter appears throughout the novel, painting signs with biblical warnings and foreshadowing events to follow. The day Angel proposes to Tess, he sees the "red interior of her mouth as if it had been a snake," symbolizing impending evil. A cock crows in the afternoon on their wedding day, which also signifies betrayal and denial, as Peter denied Christ before his crucifixion. Angel's fateful decision to spend their wedding night at the old d'Urberville mansion proves to be unfortunate. The two life-size portraits of her ancestors upset Tess and symbolize the treachery that will follow. These portraits also keep Angel from entering the room later to reconcile with Tess. Perhaps the most prophetic is the scene in which Angel tells Tess that her situation might be different if "the man were dead," pointing out the effect her past would have on their children, and foreshadowing the ultimate demise of Alec.

Hardy reveals the double standards and hypocrisies of his time. He addressed Tess's sexuality and presented her as a sensual protagonist, thus redefining the role of women. As an independent and passionate woman, Tess represented a new characterization of woman, threatening the accepted Victorian model of women in society, but these characteristics resulted in her isolation and execution. Hypocritical Victorian values play a vital role in the heroine's loss of innocence and death. When Tess stabs Alec in the heart, her action symbolizes retribution and rebellion against a system that had already judged her guilty, though she had committed no crime. Subsequently she ends up in the hands of the authorities and becomes victim to another hypocritical value of the Victorians, that one must pay for their sins.

Fate or providence proved true in Tess's case. She was destined to die with the d'Urberville curse. Defeated by an unaccepting society, she took the law into her own hands. While Alec's payment for his sins seemed fair, Tess's only crime was that of being a woman caught in a hypocritical value system. The reader feels her death is unjustified.

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THACKERAY, WILLIAM MAKEPEACE (1811–1863) William Makepeace Thackeray was born in India, where his father, who died when Thackeray was six years old, served in the East India Company. Upon his mother's remarriage, he was sent home to England to the preparatory school Charterhouse, where he had a thoroughly miserable experience. He moved on to Trinity College, Cambridge, for two years but took no degree, wasting money at gambling. He later traveled throughout Europe, living for a time in France and also Germany, where he met the great writer Goethe, who would appear in his later novel *VANITY FAIR* as the character Pumpnickel. He read law, studied art, and wrote for the *National Standard* newspaper.

Thackeray lost most of his money in the 1833 failure of the Bank of India, and the newspaper went out of business in 1834. Often destitute and without many friends, Thackeray began drawing caricatures and published cartoons featuring ballet dancers in 1836 in a book titled *Flore et Zéphyr*. He worked as correspondent for another short-lived paper, *The Constitutional*, and married a young Irish woman named Isabella Shawe, a union that would prove disastrous due to her mental instability. They returned to London and began

a family that included a daughter, later famous as a novelist, Anne Thackeray Ritchie, and another who later married Leslie Stephen, father of Virginia Woolf (by a second wife), Minnie Thackeray Stephen. His early struggles for self-identity and success combined with his miserable marital experience to make Thackeray a bitter man. His childhood feeling of isolation and rejection by his mother, adult financial difficulties, and an unusually tall build, which exacerbated his self-consciousness, all helped shape his satirical tone. A friendly man, he felt especially hurt by those who abandoned him during his financial distress but developed deep attachments to the loyal few who did not desert him.

While contributing pieces including reviews, PARODIES, and SATIRES to several publications, primarily *FRASER'S MAGAZINE* and *Punch*, Thackeray often used alter-egos such as James Yellowplush, a near-illiterate Cockney whose phonetic spellings reproduced the Cockney speech, and Major Goliath Gahagan, who had served in India and delivered exaggerated reports of his service. As Michael Angelo Titmarsh, he wrote art criticism for *Fraser's*; the public never suspected one man stood behind the various voices. Pen names were common with writers, and they helped Thackeray to create more interesting material than he felt he could under his own name.

As a book reviewer of many works he viewed as poorly executed, Thackeray developed a dislike for melodrama and hyperbole, which disregarded the REALISM to which he as a journalist was dedicated. He attacked such shoddy writing through a parody of popular NEWGATE FICTION in a piece titled *Catherine*, by Ikey Solomons, Jr., published serially in *Fraser's*. He stopped the series after six entries, as his characters began to develop a humanity that, ironically, converted them to sympathetic beings. As he struggled to make a living with mixed success, the Thackerays lost one daughter when she was eight months old, and Isabella's mental instability worsened. By 1840, he institutionalized her. He based his next fiction, *The History of Samuel Titmarsh and the Great Hoggarty Diamond*, published in *Fraser's*, on his own experiences, but the melancholy work did not catch readers' imagination.

At last gaining a permanent writing position on the periodical *Punch*, Thackeray improved his writing of short pieces and also wrote travel books: *The Paris Sketch Book* (1840), *The Irish Sketch Book* (1843), and *Notes of a Journey from Cornhill to Grand Cairo* (1846). His first full novel, *The MEMOIRS OF BARRY LYNDON* (1852) appeared as a serial titled *The Luck of Barry Lyndon* in *Fraser's* in 1844. He varied his normal narrative approach, adopting a first-person point-of-view narrator, producing a far more subtle character study than in his previous works; however, readers did not warm to the tale written by one George Savage Fitzboodle. With his series of satirical portraits titled *The Snobs of England*, Thackeray at last began to shape his novelist identity as a social satirist. The term *snob* in his age meant townspeople, and readers of Thackeray's piece parlayed it into slang indicating a member of the pretentious bourgeoisie. A second parody, his self-illustrated *PUNCH'S PRIZE NOVELISTS* (1847) criticized what he viewed as mundane popular writers: G. P. R. James, Benjamin DISRAELI, Catherine Grace GORE, and Charles James LEVER.

Thackeray's greatest achievement, *Vanity Fair* (1848), appeared first in monthly installments, 1847–48. While writing the novel, he had fallen in love with Jane Brookfield, who was married to a good friend. The frustration he felt on never being able to act on that love has been credited by some critics with his development of the character of Amelia, who worships an undeserving husband rather than returning the love of her husband's far more deserving friend. He followed that hugely popular success with another well-received work, *The HISTORY OF PENDENNIS* (1850), also first published in monthly installments between 1848 and 1850. It served as a mostly autobiographical BILDUNGSROMAN, reflecting a theme of melancholy love, one he extended into *The HISTORY OF HENRY ESMOND* (1852), set during the age of Queen Anne. He confessed that novel was the only one he had planned well before writing, and it was the only one of his works to appear in the traditional three-volume format. His 1815 lectures on *The English Humorists of the Eighteenth Century* were published in 1853, later forming the basis of his first lecture tour to the United States. A panoramic work featuring English society

during the first part of the 19th century, *The Newcomes* (1853–55) was followed by *The Rose and the Ring* (1855), the last of six books based on Christmas. Thackeray returned to the United States from 1855 to 1856 to lecture on *The Four Georges* (1860), and he published another historical novel featuring the Esmond family, *The Virginians*, in monthly installments, 1857–59. It focused on the American grandsons of Henry Esmond and their involvement in the War of Independence. He had met with two American novelists while in the States, John Esten Cooke and John Pendleton Kennedy, to ensure accurate facts. Many critics point to this work as representing Thackeray's deterioration as a writer, mainly due to his lack of any new material.

Thackeray served as the initial editor of George SMITH's *The CORNHILL MAGAZINE*, a successful venture begun in 1859. He would have to resign three years later due to poor health but continued to contribute fiction to the periodical, including *Lovel the Widower* (1860) and *The Adventures of Phillip* (1861–62). When he died in 1863, he was working on a novel titled *Denis Duval* (1864).

Thackeray's influence on fiction proved immense, directly affecting the work of Henry JAMES, Robert Louis STEVENSON, George du Maurier, and many other writers who practiced social satire or used high society and its abuses as themes. His works remain widely studied and read, have been converted into various dramatic forms, and many are available as electronic texts.

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THESIS NOVEL The thesis novel, also known as the *roman à thèse*, became popular with socially conscious writers at the end of the 1840s, when the

troubling conditions for laborers that followed the INDUSTRIAL REVOLUTION became clear. Efforts at social reform on the part of novelists paralleled a number of government probes into labor problems and poverty that resulted in formal Commissions of Enquiry. The movement in literature to alert the general public to such issues began in the 1830s with works such as Charles DICKENS's *OLIVER TWIST* (1837–38) and continued into the next decade with Frances TROLLOPE's *Michael Armstrong* (1840). Benjamin DISRAELI's *SYBIL, OR THE TWO NATIONS* (1845) focused on CLASS STRUCTURE and the wide disparity between the rich and the poor, with Mrs. Elizabeth GASKELL's *MARY BARTON* (1848) expanding that theme by demonstrating the violence that can erupt over such disparity. Dickens continued his attack against society's disgraceful tolerance of the ravages of poverty in *Barnaby Rudge* (1841) and in *HARD TIMES* (1854), a novel born out of Dickens's investigative journalism into the factory conditions suffered by cotton workers that precipitated a strike. A November 1850 FRASER's review of Charles KINGSLEY's *ALTON LOCKE* (1850), a novel revealing the terrible working conditions for tailors, along with other novels, noted the growing tendency for "political pamphlets, ethical treatises, and social dissertations" to be published "in the guise of novels." How painful, the editor wrote, to expect pleasure when opening a novel but to be greeted instead by "an essay upon labour and capital," an experience "by no means agreeable." The thesis novel indicated the expansion of the concerns of literature, described in the same article as fiction's bold invasion of "those realms of politics and economy, upon the confines of which she has hitherto stopped short with hesitating tread and averted eyes. It is growing up into a kind of ambition amongst authors of all creeds, colours and capabilities, to write books 'with a purpose in them.'"

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THREE CLERKS, THE ANTHONY TROLLOPE (1858) By the time Anthony TROLLOPE published his autobiographical *The Three Clerks*, he had established himself as a novelist who resisted the DIDACTIC fiction on which his mother, Frances TROLLOPE, had made her name. He did not shy away from tales with moral dilemmas; rather, he did not comment on those conflicts faced by his characters, choosing, instead, to reserve judgment on their realistic actions. He had proven this approach in *BARCHESTER TOWERS* (1857), published three months before he completed work on *The Three Clerks*. Due to the subject matter of *The Three Clerks*, however, Trollope slipped into an accusatory tone and a heavy-handed characterization that qualified as caricature of the public-service men who controlled the fate of the clerks he depicted.

Trollope had worked unhappily as a postal clerk for several years before moving to Ireland, where he became more independent and finally proved himself a success. In those early years, he suffered at the hands of his superiors, who adhered to a promotion system with which Trollope did not agree. In the novel, Harry Norman suffers from the discrimination that Trollope experienced throughout the flawed civil-service system. He describes various levels on which one might take a post as a civil servant, including the fictional Internal Navigation Office, considered higher than the Post Office.

Harry Norman works with Alaric Tudor at the Weights and Measures Office and, along with Alaric's cousin Charley Tudor, visits often Mrs. Woodward and her three daughters. The Woodward family composition of a widowed mother with three attractive daughters became a staple in Trollope's fiction, a tribute to the real-life Grant family, who played a large role in his life as a young man. When Harry falls in love with the eldest daughter, Gertrude, he is bested by Alaric, who receives a promotion following a successful scoring on the civil service exam. Alaric proves by nature more competitive, aggressive and ambitious, attributes valued by his superiors more than the good character of Harry. Gertrude agrees to marry Alaric, but financial problems arise due to his foolish investments. With this plot turn, Trollope suggests that high test scores do not always represent intelligence, a rationalization of

his own poor showing on the job in his early years. He reproduces early in the novel his experience on an entry exam, when he had misspelled and blotted words from a passage he was asked to copy from the *Times* newspaper and embarrassed himself due to his lack of math skills. Trollope later opposed such testing, arguing that exams could be passed simply through a cramming technique that in no way reflected one's honesty or sense of responsibility.

Far worse than simple bad investments is Alaric's panicked embezzlement of company funds to pay his debts. He is caught and sent to prison, serving a sentence that may seem to readers more a result of his betraying his friendship with Harry than of his illegal activities. Thus, Alaric's ambition suggests a character flaw leading to immorality. Trollope offers a metaphor of the political games that proved Alaric's downfall with his depiction of the hunting of badgers by dogs, an activity that he had regularly observed as a child on the Hampshire downs. He suggests that members of the House of Commons routinely play both roles, depending on which party was in power.

Charley represents a foil for his cousin, working diligently to repay his debt and overcome a youthful weakness that threatened to leave him broke and trapped in an imprudent relationship with a common barmaid named Norah Geraghty. His situation suggests Trollope's own prior to his transfer to Ireland. Trollope writes in his autobiography of the selling of his £12 debt to a professional moneylender, which caused his debt to grow. A collector embarrassed him at work, a scene reproduced in *The Three Clerks*, but characterized as far more horrible. While Trollope suffered pursuit by a presentable elderly man, the horrible character Mr. Jabez M'Ruen, whose dirty room near Mecklenburgh Square Charley is forced to visit, haunts poor Charley.

Simultaneously Harry marries the second of the Woodward daughters, Linda, and becomes a country squire. After championing his problems, Charley takes the third daughter, Katie, as a wife, having proven himself literally a hero by rescuing her from drowning in the Thames. Charley is promoted into the Weights and Measures office, with a far more promising future there than either Alaric or Harry had enjoyed. Readers

cannot miss the heavy-handed symbolism in the setting, where a man's honor is weighed and measured according to his propensity for advancement on the job. Charley and Harry prosper, while Alaric and his family become outcasts, immigrating to Australia to settle there with many other English convicts.

While the civil service did eventually undergo necessary reforms, Trollope's book did not promote those reforms. Rather, it acted as a type of revenge for him against an early miserable working experience that silenced and threatened to rob him of a strong self-identity. Having gained a public voice and the accompanying audience, he offered his readers a firsthand view into a corrupt system while enjoying a catharsis in its production.

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THROUGH THE LOOKING-GLASS AND WHAT ALICE FOUND THERE LEWIS CARROLL (1871) Lewis CARROLL wrote the sequel to *ALICE'S ADVENTURES IN WONDERLAND* (1865) and continued to alter forever CHILDREN'S LITERATURE by omitting any moralizing from *Through the Looking-glass and What Alice Found There*, just as he had in the original Alice book. He well realized his goal of writing stories for the pure amusement of their readers that lacked the traditional preachy nature of DIDACTIC literature, a common narrative approach with books for the young.

Alice is again caught up in an absurd FANTASY world where its inhabitants seem not to adhere to the same rules that govern Alice's world. In reality, the fantasy world represents a chess game, a logical outgrowth of Carroll's love for math and puzzles. That very fact allows Carroll's emphasis on the absurdity of humans, or their representatives in this instance, adhering to rules controlling their movements, when they understand neither the rules or know the identity of the force making them move. It proved a brilliant concept, one

that speaks to adult readers just as clearly as absurdist writings by later philosophers Franz Kafka and John Paul Sartre.

The story makes simple fodder for critics of all schools. PSYCHOANALYTIC CRITICS examine various sexual references, such as that suggested by the unicorn, particularly from a Freudian perspective. In addition, Carroll's shaping of the Red Queen as cruel and heartless and the White King as a more kindly being, characterizations that appear to reflect on his fondness for his father and his dislike of his mother, may be reversed in the looking-glass world to suggest an Oedipus complex on Carroll's part. One more of many interesting psychological aspects is the fact that the entire incident occurs as Alice's dream. FEMINIST CRITICS find of interest Alice's logical approach to problem solving, which counters stereotypes of females who depend on intuition to guide their actions, as well as the querulous natures of the two most powerful females, the queens. MARXIST CRITICS find the Queen and King's rule over their subjects in the interest of material gain pertinent, as well as the fact that Alice seeks a crown in hopes of changing her commoner status through the donning of a traditional class symbol. NEW HISTORICISTS may posit that the abundant use of red and white suggests the War of the Roses, an interpretation also applied to the first Alice story. They may share the interest of psychoanalytic critics in Carroll's interest in girl children and how that preference surfaces in the Alice tales. Deconstructionists could examine Carroll's use of puns and the language as controlled by the chess game in progress, applying their theory that language developed through its own internal system of sounds that act as signifiers, suggesting concepts, which are what is signified.

While not as successful in later centuries as Carroll's first Alice book, *Through the Looking Glass* proved quite popular in its own day with both young and adult readers. For children removed by time and geography from Victorian England, the book became a challenge, as many cultural references proved confounding. It remains popular with aficionados of Victorian literature, of children's literature, and of humorous literature, a supremely constructed jest to those who understand that Carroll's story is not at all random, but

instead achieves a unity based on mathematical principles unique before Carroll.

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TIME MACHINE, THE H. G. WELLS (1895)

H. G. WELLS had written the basis for his brief novel *The Time Machine* in a series of stories published in *The Science Schools Journal* in 1888. Labeled a dystopia by some critics, the story acts as a warning to readers that man's future may not be a positive one. Wells wrote in the tradition of Edward BULWER-LYTTON's *The Coming Race* (1871), the extremely popular cautionary futuristic tale of a threatening underworld.

The nameless characters in *The Time Machine* meet together in the home of a man called simply the Time Traveller on a Thursday in late-Victorian England. Guests include representatives from important vocations: a mayor, a doctor, an editor, and a psychologist, all men. The Traveller introduces his guests to a machine, described in detail by the narrator, that will allow him to travel through time. As they observe him, he sits in the saddle of his metal two-levered machine, pulls the levers, and disappears. The men follow his written instructions to return one week later when they will learn of his discoveries.

When the Traveller arrives, his appearance is disheveled, pale, and bloody. As critic Harry Geduld suggests, he falls into a tradition of scientists not taken seriously, such as Victor Frankenstein in Mary Shelley's *Frankenstein* (1818) and Dr. Jekyll in Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr.*

Hyde (1886). After cleaning himself up, the Traveller tells a tale of arrival in London in the year A.D. 802,701. Two distinct groups populate the land, the first being the small, robed Eloi, who move with an aristocratic bearing and seem to have the perfect society. Then the Traveller learns of the smelly cannibalistic subterranean Morlocks, supposedly descendants of the working class, who leave their caves at night in the dark to attack the Eloi. Biographers suggest that the dark imagery associated with the Morlocks grew from Wells's childhood in a house with its kitchen completely underground. He recorded memories of strange dark men marching through the kitchen in order to store bags of coal under the staircase. He had also nursed an irrational fear and dislike of working men, a strange attitude for a boy whose own father practiced a trade.

In typical QUEST fashion, the Traveller meets with a guide, whose life he first saves, a female named Weena. His home base is a museum filled with artifacts, some of which he recognizes, some he does not. He worries over the disappearance of his time machine, which he had disabled by removing its levers, fearful of never being able to return to his own time. He eventually avoids an attack by the Morlocks by threatening them with fire. However, Weena disappears, leaving the Traveller lonely. Wells himself had admitted his debt to Jonathan Swift's prose satire *Gulliver's Travels* (1726). The story of the lone traveler threatened by inhabitants of an alien land had haunted Wells in the manner Swift intended for it to haunt his readers, as reflecting the disinterested attitude of a civilization in jeopardy of losing its humanity.

The Traveller at last discovers his machine and departs as the Morlocks surround him. Before returning to his own time, he moves forward, landing on a deserted shore where he sees only giant crabs, suggesting a mutation of life. Through eight different versions of the story, many published in various venues, Wells varied details, describing evolved beings some critics determined too gruesome. In a version printed in the *New Review*, Wells described creatures resembling rabbits that represented further evolved Eloi, hunted and eaten by the evolved Morlocks in the form of centipede-like monsters.

The Traveller moves further forward, viewing the earth 30 million years into the future in its last decline as a deserted sterile landscape. His guests remain skeptical about the Traveller's report, and some critics suggest this as the novel's goal. Wells hoped to depict men blindly complacent in the face of a grim evolutionary future. As the Traveller again departs, he leaves behind a flower of unknown species, the only hard evidence of his travel.

Wells stressed how important the time he spent with Thomas Henry Huxley, a great proponent of the theories of Charles DARWIN, proved to his writing. He sent a copy of the book to Huxley with a note reminding him that Wells had been his student, asking him to accept the novel with "the central idea—of degeneration following security," which "was the outcome of a certain amount of biological study." He added as a partial excuse for what could be considered a presumptuous act, "The book is a very little one." Wells's tale has been retold a number of times, taking various dramatic and written forms. Most suggest his original warning, that if humans do not learn to co-exist peacefully, all civilization will disappear.

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TOM BROWN'S SCHOOL DAYS THOMAS HUGHES (1857) In *Tom Brown's School Days*, Thomas HUGHES established a long-lasting model for stories about the education of the young. The novel is highly autobiographical, demonstrating how much Hughes enjoyed and benefited from his years attending Rugby, made famous by the great educator and historian Thomas Arnold. Mainly due to Arnold, Rugby

became the epitome of education, both of an intellectual and a spiritual and emotional type, for middle-class parents. The school promised a thorough program of training that included a religious and sports emphasis, as well as an academic one. Tom Brown's boarding school does the same, and even features Arnold as Tom's tutor. Hughes's association with THESIS NOVEL writers including Charles KINGSLEY in their campaigns supporting education of the working-class male and Christian socialism also is reflected in the novel's themes.

The novel introduces a character approach that would be repeated in such "hale and hearty" tales, shaping a protagonist accompanied by friends who represent foils in personality; one is shy, idealistic to a fault, and mannered, while the other is outspoken, practical, and physically adept. Tom's friends deserving of such description are the gentle Arthur and the irreverent East. Each helps Tom in various ways. For instance, Arthur is ever ready with words of wisdom and encouragement, while East helps Tom defend weaker boys at the school against bullies, stressing the importance of equality and charging readers to protect those not as strong as they. Termed muscular Christianity, Tom's practice of leadership, spirituality, and sportsmanship was deemed more important than mere academics. The tone is decidedly DIDACTIC and idealistic, as an intrusive narrator calls to England's youth, "O young England! young England! . . . why don't you know more of your own birthplace," attaching a patriotic bent to the tale.

Burdened with stereotypes of women as weak and passive, detected in reductive phrases such as "The little governess" and in scenes where girls are commanded to kiss boys as rewards for their astounding physical performances, frequent authorial intervention, too many "plucky" feats by the title character, and the use of war terminology applied to boys' activities, the novel may offend more sophisticated modern readers. However, those same elements offer excellent examples of what popular reading audiences craved in the mid-19th century—the promise of a bright future for boys properly trained. Still, the book offers opportunities for universal identification when bullies with unlikely names such as Flashman and Slogger meet

satisfying consequences for their actions, rugby victories are celebrated, and the boys mourn the death of one of their own. Hughes wrote a sequel titled *Tom Brown at Oxford* (1861) that did not prove nearly as successful as his first published work.

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TOM JONES, A FOUNDLING, THE HISTORY OF HENRY FIELDING (1749) One of fiction's more irreverent and likable characters, the title character of Henry FIELDING's *Tom Jones* has entertained readers and viewers of the multiple dramatic forms he later assumed for centuries. What has become familiar to 21st-century readers proved an entirely new approach for those of the 18th, as Fielding wrote whole chapters to introduce each of the novel's 18 books. He used those introductions to explain the purpose of fiction and suggest for readers the way they might judge the narrative, touching on the moral purpose that Fielding's contemporaries believed literature should have. As Tom himself proves a most immoral protagonist, that Fielding could convince his readers proved a delightful feat. Fielding's readers recognized in Tom the 18th-century ideal of a natural goodness in man that could, with encouragement, be revealed even in the most mischievous human. He represents a prototype of the playboy hero that would appear in later fiction. Much of the novel's enduring success is due not only to Tom's likability as a flawed hero but to the shaping of the heroine, Sophia Western, free of stereotype, as well as of the detestable Blifil, Tom's antagonist and a disreputable aristocrat that readers loved to hate. The well-drawn characters and dramatic tension counter the sometimes-contrived coincidence and mistaken identity on which much early drama and fiction turned, an inheritance from classic ROMANCE.

As suggested by the novel's subtitle, Tom is literally found as an infant, discovered by the good and wealthy Mr. Allworthy, whose name is only one of several symbolic names in the story. He elects to raise Tom along with his nephew and heir, the detestable Blifil, already a spoiled, self-centered brat who lives to torture Tom

with the help of their tutor, the aptly named Thwackum and the so-called philosopher Mr. Square. While Tom prefers keeping company with common folk, including poachers on Mr. Allworthy's property, Blifil is too good to mingle with the ordinary man. The gamekeeper's daughter, Molly Seagrim, likes Tom, but he loves Squire Western's daughter Sophia, who has already been pledged to Blifil. Sophia first feels affection for Tom when he attempts to help her with a bird, symbolic of Sophia herself, a creature Blifil simply wants to kill. She first voices that Tom possesses a noble character, assuring readers that nobility will triumph in the end. Tom can get into enough trouble on his own, without being framed by Blifil, but the conflict between the two escalates until they become young men. Tom's first sign of honor occurs when Molly announces she is pregnant, and he agrees to take responsibility for his actions and marry her. He is freed of that commitment when he learns that she has slept with several men and there is no way to know the identity of the father. However, Blifil ensures that Tom's reputation is ruined with Mr. Allworthy, who sorrowfully ejects him from his home. Tom plans to join the army and travels with a teacher companion named Partridge.

Tom is surprised to encounter Sophia traveling with her maid, Mrs. Honour. She is fleeing to London to escape the arranged marriage with Blifil, a fact that thrills Tom. When he discovers her lost pocket book, he vows to deliver it to her in London, but has several adventures along the way in the tradition of the classic ROMANCE. Each proves his honorable intentions, some of which are lost in mischief and the passion of the moment. He engages in a sexual affair in London with Lady Bellaston in return for her support. Sophia again enters the plot when Lady Bellaston plans a meeting for her with her friend Lord Fellamar, leading the horrified Sophia to discover Tom's illicit relationship with his mistress. All hope for establishing a relationship with Sophia seems lost, and after Tom's participation in a duel in which he believes he has killed his opponent, Bellaston and Fellamar have him arrested for murder. Although he spends a stint in prison, he has not actually killed anyone, and so is released. Despite Tom's best attempts, his actions continue to be misunderstood and

misjudged. Even so, Sophia continues to pursue Tom, even when she understands he has taken yet another lover in Mrs. Waters; she leaves her hand muff on his bed with her name pinned to it, informing Tom of her continued interest. That Sophia remains on Tom's mind is evident when he refuses the attentions of yet another possible conquest, the Widow Hunt, choosing to commune with the muff, and by extension Sophia, instead.

Tom's fortunes return when Mrs. Waters explains to Mr. Allworthy that Tom had "rescued" her from the hands of a "villain." She testifies, "he is the worthiest of men. No young gentleman of his age is, I believe, freer from vice and few have the twentieth part of his virtues; nay, whatever vices he hath had, I am firmly persuaded he hath now taken a resolution to abandon them." After being proclaimed a gentleman, Tom is proved one when Allworthy learns from Mr. Dowling that Blifil had hidden a letter intended for him that revealed Tom's true identity as the son of Allworthy's sister Bridget, and thus his nephew. Following this revelation, Blifil earns his just desserts. Tom becomes heir to Allworthy's fortune and recipient of his blessings, and he at last is worthy of Sophia, who is in love with him.

All schools of criticism find much to study in Fielding's novel. FEMINIST CRITICS are interested in Sophia's stance as the novel's moral center and also in Fielding's sexual allusions, as in his vulgar implications in discussions of Sophia's muff and the control it exerts over Tom, one of several inferences in the novel that also interest PSYCHOANALYTIC CRITICS; NEW HISTORICIST CRITICS find of interest Fielding's stance on issues of the day such as copyright, and the definitions of history and truth, as they pertain to writing; and FORMALISTS look to this early novel for development of narrative and unified plot. Modern readers enjoy Tom's rebellious personality and the fact that he is rewarded for his ultimate honesty, although Fielding commented that the quality of one's inner being is worth little without actions that support it. Despite that statement, only when Tom is proved a member of the wealthy class does he earn his reward, a condition totally acceptable to readers of Fielding's age, when fiction that featured the commoner as protagonist had not yet developed.

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TRAGIC COMEDIANS, THE GEORGE MEREDITH (1880)

George MEREDITH based his novel *The Tragic Comedians* on an account of a love affair that became famous in social circles of his day. In the opinion of later critics, his use of the true account stifled the ingenuity apparent in his previous novel, *The Egoist* (1879). In the 1892 edition, an introductory note about the historic Ferdinand Lassalle was added to the novel, in which an effort is made to sort fact from myth. The book's NARRATIVE derives from Helene von Donnige's remembrance of her relationship with Ferdinand Lassalle, a notorious German socialist. Helene was a young woman of 19, betrothed to an Italian 28 years her elder, when she first met Lassalle. Their dramatic meeting produced love at first sight, and the two could not dream of parting. They would part, however, and regardless of whether her version were entirely true, Lassalle did die a tragic death following imprisonment for an incident in which he claimed innocence, when he fought and died with the Turks in the Crimean war.

In the novel the Lassalle figure is named Alvan, while von Donnige is Clothilde, a young woman easily manipulated by her high-society family. She commits to marry Alvan, although she suspects her aristocratic family will never agree to the match. In the name of honor, Alvan sends her to her family to gain their blessing on the union. Clothilde's family insists she marry their chosen match, Marko Romaris, and they eventually trick her into committing to him. Meredith suggests she is rendered incapable of action in one scene in which she wishes to appeal to Alvan's friend, Dr. Storchel, but the sight of the family friend,

Colonel von Tresten, "had frozen her," so she "stood petrified" before the doctor, "as if affected by some wicked spell." Enraged at the family's refusal of him, Alvan insults Clothilde's father, an aging general, and challenges him. Clothilde's mind is further muddled by "the collision of ideas driven together by Alvan and a duel . . . Alvan, the contemner of the senseless appeal to arms for the settlement of personal disputes!" As Marko leaves to confront Alvan in the general's place, Clothilde exclaims "I am a prisoner!" and knows the horror of being "dragged to her happiness through a river of blood," as she feels confident that Alvan will kill Marko. However, Marko shoots Alvan, who dies three days later. Giving in to her fate, Clothilde proceeds with the wedding to Marko. Meredith remarks on Alvan's acting against character in a final statement regarding the way the world should view such men. Of Alvan, he writes, "he perished of this weakness, but it was a strong man that fell. If his end was unheroic, the bolt does not overshadow his life . . . a stormy blood made wreck of a splendid intelligence." In doing so, he suggests that Alvan and Clothilde must share the blame for Alvan's death, as two egotistical sentimentalists.

Meredith provides the context for understanding his title by writing of Alvan, "he was neither fool nor madman, nor man to be adored: his last temptation caught him in the season before he had subdued his blood, and amid the multitudinously simple of this world, stamped him a tragic comedian: that is, a grand pretender, a self-deceiver." He thus incorporates into fiction his theory shared in 1877 in a lecture on "The Idea of Comedy and the Uses of the Comic Spirit," in which he held, according to Lionel Stevenson, that "perfect comedy is neither satire nor burlesque, but a dispassionate and clear-sighted perception of folly, sentimentality, and conceit."

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TREASURE ISLAND ROBERT LOUIS STEVENSON (1883) First published as a serial in the magazine *Young Folks* between October 1881 and January 1882, Robert Louis STEVENSON's *Treasure Island* would be labeled a masterpiece of storytelling by notables including author Henry JAMES. Stevenson began the story in 1881 while on vacation with his stepson, Lloyd Osbourne. As Lloyd played with a paint box, Stevenson began sketching an island, later writing that the idea for a book appeared to spring from the woods he imagined there, along with "brown faces and bright weapons." First titled *The Sea Cook*, the tale developed at an astounding speed as Stevenson wrote a chapter each day for 15 days. He entertained his family by reading each chapter in the evenings. When he returned from vacation, his inspiration again carried him through two frantic weeks of writing to produce a complete manuscript. While the book's success as a children's story caused critics to disregard it as serious literature until the 20th century, they eventually reassessed its format, from its frame as a child's narrative to its well-drawn multidimensional characters, valuing *Treasure Island* for its literary qualities.

Stevenson's knack at capturing a child's true voice resulted from his own boyhood memories. As his protagonist, Jim Hawkins, describes bad dreams, Stevenson drew on his own experience as a youth, often ill and bedridden, haunted by vivid nightmares. The description also reflects his influence by Charles DICKENS, who reproduced nightmares for his David in *DAVID COPPERFIELD* (1850) and Pip from *GREAT EXPECTATIONS* (1861). Always adept at ROMANCE NOVELS, Stevenson includes all the elements of adventure, verging on fantasy, expected from that genre. With a call to adventure based on an alluring map, an ocean voyage, Jim's adult guide figure in the person of the not-altogether-admirable Long John Silver, a treasure, and a sudden maturing on Jim's part, the book uses the QUEST format to frame a BILDUNGSROMAN and an INITIATION/COMING-OF-AGE tale.

Stevenson goes beyond the plot-driven formula to produce strong characterizations, particularly in his rendering of Long John Silver. At once beastly and caring, shrewd and protective, treacherous and trustworthy, the pirate embodies the idea of conflict present in

many humans. Stevenson's fascination with human nature's opposing capabilities, one for good, one for evil, would be more thoroughly investigated in his equally popular *The STRANGE CASE OF DR. JEKYLL AND MR. HYDE* (1886). Some critics feel that Silver represents Dr. Jekyll in an early form. While Silver's relationship with Jim changes according to which side of his personality he exercises, Jim does respect him, evidenced by the fact that when he has occasion to escape, he refuses to do so, as he has given Silver his word that he would not. Although undoubtedly a scoundrel, the one-legged Silver remains sympathetic and liked by readers. Readers' fondness for the pirate is likely why he escapes execution in the story's conclusion. The realistic relationship between boy and man, along with the lively descriptions of setting Stevenson rendered with the help of his knowledge from early studies of engineering and surveying, raise the novel above the traditional melodrama often inherent to romance. Vivid scenes that reproduce the island's topography in minute detail support Stevenson's study of human nature and man's ethical ambiguity. Painful decisions, such as abandoning mutineers on the island, must be made for pragmatic reasons, so that what may at first seem immoral is accounted for by logic.

In his writing of *Treasure Island*, Stevenson produced his first novel, used as a vehicle for his imaginative consideration of the human instinct for survival beyond mere existence. He demands that his characters survive for an ideal higher than themselves, even if, as with Long John Silver, it remains a fleeting experience. The novel continues to enthrall readers of all ages and has been converted multiple times to screen, film, and stage versions.

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TRISTRAM SHANDY LAURENCE STERNE (1760–1767) Dr. Samuel JOHNSON once claimed that “nothing odd can last.” As an example, he cited Laurence STERNE's novel *The Life and Opinions of Tristram Shandy*, which had temporarily fallen from favor. Over two centuries later, that same novel may well be

one of the best examples of something odd lasting amazingly well. While even contemporary readers are often confused or at least surprised by the often-digressive narrative technique used by Sterne in his masterpiece, *Tristram Shandy* continues to find an audience. Furthermore, unlike the works of his major near-contemporaries, Daniel DEFOE, Samuel RICHARDSON, and Henry FIELDING, Sterne's novel is, on the surface at least, not an obvious product of its time. This does not necessarily mean that the novel is *ahead* of its time, despite the playful technique that may remind readers of modernist and post-modernist experimentation in its lack of a traditional beginning, middle section, or conclusion. It is perhaps more accurate to say that *Tristram Shandy* is in its own time, particularly as time is one of the novel's most important aspects.

Sterne vowed to continue writing the novel until his death and produced volumes one to nine from 1760 until 1767. He filled his rendition of a life with multiple digressions and authorial interference, producing a remarkably personal account of a protagonist that mirrors much of his own life and ideas. Highly influenced by the SATIRE of Jonathan SWIFT in works such as *GULLIVER'S TRAVELS* (1726), Sterne modeled his tale to gain momentum from its themes, rather than its plot. While a proponent of sentimentalism, Sterne tempered his sentiment with a sharp wit and a keen sense of humor. He peppered his volumes with characters representative of both his enemies and his friends, with Parson Yorick closely resembling himself, a resemblance he would perpetuate by inserting one of his own sermons into Yorick's mouth and by publicly referring to himself as Yorick and his home as “Shandy Hall.”

In the more optimistic early volumes, Tristram supposedly relates his “life and opinions” to his reader, yet he gives the reader nothing resembling a life history as he waits in the womb for his birth. Indeed, readers learn more about several of the other characters than about Tristram. Walter Shandy, Tristram's father, is a would-be scientist in constant conflict with his wife. Tristram's Uncle Toby was a soldier, wounded in the groin, whose hobbyhorse is to re-create battle scenes assisted by his friend Corporal Trim. The corporal spends volume five producing a running commentary on morality, his own hobbyhorse. Sterne suggests that

such hobbyhorses stifle true communication, as the speakers become so immersed in their own passions that they end all successful verbal communication with those around them. However, they do remain united by sentimentality, or love. Those characters reflect some aspects of the failed military career of Sterne's father and his unwise marriage to the widow of a captain, possibly because he owed her father money. After his father's death from malaria, Sterne lived with a disinherited uncle who resembled Uncle Toby.

It is not until the third volume that Tristram is born, his nose crushed by the appropriately named Dr. Slop (an incident that, somewhat surprisingly, is not a major part of the novel) who makes clear his hobbyhorse is Catholic doctrine. Walter Shandy feels responsible for the baby's injury, blaming it on his habit of winding his clock on the first day of each month, one of multiple references to time. Tristram continues after his birth to stretch time. In volume four he announces: "I am this month one whole year older than I was this time twelve-month; and having got, as you perceive, almost into the middle of my fourth volume—and no farther than my first day's life—. . ."

As many critics have pointed out, Sterne comments on the digressive and discursive manner of the act of writing as he engages in that act. Demonstrating the arbitrary nature of plotting, Yorick reappears in the novel following his supposed death, and Sterne's next novel, *A SENTIMENTAL JOURNEY* (1768), would have Yorick participating in travels to France and Italy, although he had already died. Various pages contain wiggly lines, brackets, asterisks, Gothic printing, and other freakish insertions, with much of the punctuation including dashes and an occasional set of dots. Chapter lengths vary greatly, and some appear out of order. Readers eventually follow Tristram as he attempts to closely examine short isolated and unconnected moments in his life, and in this way attempts to stop time, only to find in the end that time outside the page has continued and (as with Sterne) his death will soon come. The disconnections in Tristram's narrative emphasize the difficulty in telling anyone's life, due to the labyrinthine nature of human existence.

Sterne did not publish volumes seven and eight until 1765, while the ninth and final volume did not appear

until 1767. Much of this writing reflects the influence of Sterne's travels in his later years, as well as a feeling of melancholy brought on by his failing health. For example, in volume seven Tristram finally faces the passing of time by moving away from the moment of birth and writing of the current time—when he is facing death. Tristram promises to write until the end of his days, and Sterne did exactly that. When Tristram had described the death of Yorick (supposedly a descendent of Shakespeare's Yorick and, like Sterne, a parson) as a sort of tribute to the character, he presented readers with a black page. His own death will not be represented by a black page but by a lack of pages.

Sterne's digressions and colloquialisms are influenced by his favorite authors, Rabelais, Cervantes, and Robert Burton. He also borrowed from, and ridiculed, ideas contained in John Locke's famous *An Essay Concerning Human Understanding*. Locke theorized that multiple ideas or impressions that occur at the same time in an individual's mind would forever remain associated for that individual. According to critic Lionel Stevenson, *Tristram Shandy* on the one hand seems to agree with Locke's theory, demonstrating that "the workings of every individual brain are controlled by a different pattern of irrelevant associations and personal quirks." However, Locke believed his "associative theory" to be an important move toward human communication, while Sterne makes clear that such association of ideas in the individual mind will prevent that communication.

In volume eight, Tristram again attempts to prolong time: He now goes back to the time before his birth. It is in this chapter that we are told of the "amours" of his eccentric Uncle Toby, perhaps Sterne's greatest comic creation. But as he acknowledges in the final volume, every "adieu" and "every absence which follows it, are preludes to that eternal separation which we are shortly to make." The novel ends in a fairly unambiguous fashion. Having again gone back in time, Sterne gives Parson Yorick, now alive, the novel's appropriate final words. When asked by Tristram's mother "what is all this story about?" he replies, "A COCK and a BULL, . . ."—"And one of the best I ever heard."

While no one can say whether Sterne might have added further volumes to *Tristram Shandy* had time

allowed, it is difficult to imagine a more appropriate ending. Tristram's tales may indeed be a lot of "cock and bull," yet through all of the strangeness, through all of the tall tales, few stories have lasted any better than *Tristram Shandy*.

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TROLLOPE, ANTHONY (1815–1882)

Anthony Trollope was born in London, the youngest of four sons and one of six children; he was considered the least bright of the group. His father was a barrister who unsuccessfully tried his hand at farming, leaving his family in poverty. Anthony spent his school days embarrassed over the family's financial problems, being bullied by his older brother Thomas Aldolphus TROLLOPE. When he left school after a dull career, always at the bottom of his class, he had no idea of what to do with his future and gained a job in the Post Office thanks only to his mother's influence. Frances TROLLOPE had rescued the family's finances when she traveled to the United States, leaving Anthony behind in school, in an attempt to open a business, her husband's idea. While the business did not flourish, she began a successful writing career when more than 50 years old, beginning with the highly popular *Domestic Manners of the Americans* (1832), based on her time in the States. Anthony would also become a successful writer at the late age of 40, partly due to his mother's fame and reputation.

Trollope remained uninspired and unhappy with few friends, a situation he would later feature in his fiction. Out of boredom he played pranks that irritated his superiors, ran up debts and often neglected his assignments. He decided to change his surroundings following a serious bout with illness in 1840 and moved a year later to Ireland to assist a surveyor. He seemed to find a niche, organizing the postal service

and romancing Rose Hesel, the English girl he married in 1844. Part of his amazing transformation included taking up hunting and, most important, producing the first of many novels, *The Macdermots of Ballycloran* (1847). It focused on the personal decay of an Irish family during a period of national miserable poverty. He had begun that work in 1843, concluded it in 1845, and then held it for two years before submitting it for publication. He had enjoyed the Irish novels of Maria EDGEWORTH and Lady Sydney MORGAN, but did not find them faithful to the country he had come to revere. His novel set out to correct that problem.

After a decade in Ireland, Trollope returned briefly to London, then moved back to Ireland, then finally returned permanently to England in 1859. His second novel, *The Kellys and the O'Kellys* (1848), also featured Irish life, while his next, *La Vendée*, reflected Trollope's interest in the French Revolution. Rather than an exciting story of revolution, Trollope produced a political overview that readers found dull; the book proved as little read as had his two Irish novels. He at last achieved his first success with *The WARDEN* (1855), a novel whose idea he developed while strolling around Salisbury Cathedral. The plot focused on an elderly clergyman, Septimus Harding, whose salary is suddenly revealed by an investigative reporter to be out of line with his work, and the resultant ethical dilemma. Trollope included petty wars among members of the diocese, demonstrating that the church is often motivated by forces that do not include the welfare of parishioners or figures low in the hierarchy. He created an investigation of human behavior that would become his trademark approach to fiction.

From that first story, Trollope developed his famous Barsestshire series with familiar characters that delighted readers by reappearing throughout the collection. That extremely popular series defined Trollope for his public and eventually included *BARCHESTER TOWERS* (1857); *DOCTOR THORNE* (1858); *FRAMLEY PARSONAGE* (1860); *The SMALL HOUSE AT ALLINGTON* (1862–64); and *The LAST CHRONICLE OF BARSET* (1866–67). Trollope's gentle character development and focus on the minutiae of everyday life for his cathedral-town inhabitants entertained Victorian readers for years. It marked a striking departure from the

robust adventure novel and from SENSATION FICTION. He resisted the DIDACTIC approach of his mother, who tended to shape her novels as strident social critiques. He did break his vow not to intrude into his narrative with *THE THREE CLERKS* (1858). While it presented an interesting view of his miserable early work experience, his bitter tone and vituperative caricatures of superiors reduced the novel's quality. Trollope would become known for his accurate reproduction of everyday conversation and his gentle acceptance of human nature in its many forms, not for the judgmental approach projected in this novel.

Trollope created a second masterful series called the Palliser novels, which differed from the Barsestshire sequence in their focus on politics. That group focused on the character Plantagenet Palliser, whom readers knew from *The Small House at Allington*. He and his wife, the independent and admirable Glencora, appeared in most of the books, which included *CAN YOU FORGIVE HER?* (1864–65); *PHINEAS FINN* (1867–69); *THE EUSTACE DIAMONDS* (1871–73); *PHINEAS REDUX* (1873–74); *THE PRIME MINISTER* (1876); and finally, *THE DUKE'S CHILDREN* (1879–80). Their tone regarding the state of English politics was not always positive, growing partly from Trollope's own disappointment in running for office and not being elected. However, he continued to separate himself from the heavy-handed moralizing of his contemporary writers, even including caricatures of Charles DICKENS and Thomas CARLYLE in his fiction. Trollope believed that the Pallisers and Mr. Crawley from *The Last Chronicle of Barset* were his greatest character achievements and the ones the public would the longest remember. Additional fine work outside the two series included *Orley Farm* (1861–62); *The Claverings* (1866–67); *HE KNEW HE WAS RIGHT* (1868–69); *SIR HARRY HOTSPUR OF HUMBLEWAITE* (1870), and *Dr. Wortle's School* (1880).

After what had evolved into a distinguished career with the Post Office, Trollope retired in 1867, having left his mark on the system by inventing the pillar-box. His unsuccessful bid for Beverley as a Liberal came in 1868 and resulted in the constituency losing its organization due to a bribery conviction of the opposing Conservative candidate. Trollope's novel *Ralph the Heir*

(1870–71) focused closely on that experience. He turned his full-time energies to literature and became part of a circle that included novelist George ELIOT among others. He worked as editor of *St. Paul's Magazine* between 1867 and 1870, but published another novel, *THE WAY WE LIVE NOW* (1874–75) with a skeptical view of society that eschewed man's contempt for his fellow man as material gain was privileged over family and personal honor. That example of social SATIRE endured in popularity, transformed into various media forms in the next century. Trollope also wrote several travel books and his famous autobiography, while maintaining a large correspondence with other writers, including his brother Thomas, who also became a novelist. In a series titled *English Men of Letters*, he wrote the volume featuring William Makepeace THACKERAY, adding to his enormous volume of published material. His production of 47 novels caused him to repeat some plot lines and many themes, but the quality of the work never varied, nor did Trollope's consummate consideration of human nature as his major focus. Critics place him within the tradition of DOMESTIC FICTION such as that by Charlotte YONGE, as his work lacked the irony and skill of his idol Thackeray. However, Lionel Stevenson has judged Trollope the "third great realist in English fiction, in succession to [Daniel] DEFOE and [Jane] AUSTEN." His tremendous contribution to the quiet novel's realistic characterization is evident in the work of many writers who would follow.

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TROLLOPE, FRANCES (MILTON) (1779–1863) Mother of famous novelist Anthony TROLLOPE, Frances (Fanny) Milton matured in a clergyman's family in Hampshire. She married Thomas Anthony Trollope in 1809, following her move to London in 1803, and they had six children. Anthony failed in attempts as a barrister and a farmer, and Frances traveled to America in an attempt to regain a steady income. Accompanied by three of her children and her future illustrator, Auguste Hervieu, she joined a utopian community in Tennessee, and then moved on to Cincinnati, where her husband hoped she might establish an emporium. She put into motion a scheme involving the development of a flamboyant bazaar containing a ballroom, art gallery, bar, and coffeehouse, among other social establishments. The bazaar failed, leaving the family more deeply in debt than ever. She decided to try writing and produced a travel book about her American experiences, *Domestic Manner of the Americans* (1832), an immediately successful endeavor. She wrote of being bored in a culture that encouraged women to simply “mix puddings and cakes” in the morning and “watch them baking” in the afternoon, angering her American audience but entertaining her English readers. She employed the generous profits from her book to continue in a writing career that produced additional travel books, all of which sold well. Her novels also reflected her experiences abroad and included comedy, such as that in *The Widow Barnaby* (1839); GOTHIC, *The Abess* (1833); anti-Catholicism, *Father Eustace, a Tale of the Jesuits* (1847); and SATIRE, *The Vicar of Wrexhill* (1837), one of her most enduring works. She also wrote social-problem novels, *Michael Armstrong, the Factory Boy* (1839), one of the first “industrial” novels of the Victorian Age; and *Jessie Phillips* (1843). Although occasionally ill, she continued to work at writing that often incited much criticism due to her social themes. Despite the attention drawn at their time of publishing, much of her work was ignored by 1883, when her son

Anthony's biography praised her industry and inspiration to him and his novelist brother, Thomas Adolphus TROLLOPE.

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TROLLOPE, THOMAS ADOLPHUS (1810–1892) Born the eldest son of writer Frances TROLLOPE and older brother of novelist Anthony TROLLOPE, Thomas Adolphus Trollope remains important mainly due to those relationships. Though he delivered regular thrashings to Anthony as a child, Thomas, called Tom by the family, became his good friend as an adult. Following an education at Harrow and Winchester and a stint in America, Trollope took a degree from Magdalen Hall, Oxford, in 1835. He had a reputation as a great walker, regularly having walked the 47 miles between Harrow and home when in school, and walking great distances through London with Anthony in tow. He would later adopt Anthony's favorite saying from Alexander Pope's *Essay on Man*, “Whatever is, is right,” incorporating it into his family crest as a motto.

Trollope taught at King Edward's School, Birmingham, then traveled with his mother, later settling in Florence, where he married Theodosia Garrow in 1848; they had a daughter named Bice. Their home, Villino Trollope, attracted many expatriate writers to its beautiful grounds, containing a garden and orchards of orange and lemon trees, funded by Theodosia's inheritance. Following Theodosia's death, Trollope married Frances Eleanor Ternan. They moved to Rome, where Trollope wrote for the London *Standard* and completed 60 volumes of fiction, history, and travel writing, the latter being the type of writing that had brought his

mother fame. He was grief-stricken over his brother's death in 1882, providing through his letters the most detailed account of Anthony Trollope's condition following his stroke. Thomas Trollope's fiction is little read; his *A SIREN* is briefly discussed in this volume. More important is his *What I Remember* (1887–89), an autobiography in which he recalls his years in Italy and many writers crucial to the development of the novel, including Charles DICKENS, Elizabeth Barrett BROWNING (verse novel), and George ELIOT.

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TROY TOWN, THE ASTONISHING HISTORY OF SIR ARTHUR QUILLER-COUCH (1888) Although works by Sir Arthur QUILLER-COUCH faded from the public's favor soon after his death in 1944, they had been extremely popular in the author's day. When his publishers Messrs J. M. Dent chose to mark the centenary of "Q," they did so by reissuing his 1888 novel, *The Astonishing History of Troy Town*. Q. referred to the novel in a preface to a later edition as "this indiscretion of my youth," then explained his total devotion to Fowey in Cornwall, the model for Troy, the town he "pokes fun at" in the book. While the book was not Q's favorite, its humorous tone, imaginative scenes, and what Professor Basil Willey describes fondly as an "irresponsible story," seemed to fit the celebratory occasion designed by the publishers. Its protagonist, Mr. Fogo, offered some gravity to the plot, mainly through a tongue-in-cheek irony, but it is his attendant, the boatman Caleb Trotter, for which the novel is known. His misuse of language in the tradition of Richard Sheridan's celebrated character Mrs. Malaprop and rustic temperament celebrate an Arcadian innocence that Q's contemporaries found endearing. Although not representative of the larger body of Quiller-Couch's more

seriously toned work, it well captures his fondness for place and for country life.

The cast populating Troy includes the blustery Admiral Buzza and his wife, Emily; Miss Priscilla Limpenny; the portly antique vicar; blind Sam Hockin and his Mrs.; Bathsheba Merryfield; the wooden-legged Cobbledick; Mr. Moggridge; the poet, Caleb Trotter; the twins Peter and Paul Dearlove; and their sister Tamsin, who live upriver from Troy, where they operate an inn called Kit's House. Into this mix wanders Mr. Philip Fogo, a man seeking peace and quiet in Troy, who is bewildered to be met by a marching band playing "The Conquering Hero." The town will not listen to his protests until finally he is allowed to explain to the insulted admiral that they must have made a mistake in their welcome. When the admiral discovers he is not the Honourable Frederic Goodwyn-Sandys who is arriving to inhabit the villa known as "The Bower," he must suffer the townspeople's laughter as the crowd "cast its April folly, as a garment, upon the Admiral's shoulders." When the celebrated Goodwyn-Sandys does arrive, he is accompanied by his beautiful young temptress wife, Gertrude, and the foolish intrigue begins.

The town members rush to supply the Goodwyn-Sanders with everything needed, even though they never pay their bills. They eventually discover what readers have already learned, that the refined couple are actually revolutionaries who use Troy as a place to store dynamite. They plan to use the explosives to blow up St. Paul's in London, a scheme the good folk of Troy do not discover for some time. Gertrude even convinces Moggridge and Sam to unwittingly aid in the plan by unloading the dynamite, stored in tea canisters, from Sam's schooner. The alluring Gertrude tempts each by confessing she hates her husband, promising to marry them. Fogo becomes the hero the town had sought in Goodwyn-Sanders, although his heroism is accidental. While seeking to sample the tea, he creates an explosion that destroys a good deal of the dynamite on the schooner. This causes him to lapse into a fever through which the good Tamsin nurses him, and they fall in love and marry. With the truth about Mr. and Mrs. Goodwyn-Sanders revealed, the townspeople rush The Bower to recover all the goods and furnishings they had

"sold" their distinguished visitors, both of whom disappeared, never to be found. Lest the story grow too serious on Fogo's account, it concludes with his most ungraceful toss by the twins into a train car filled with clay on his wedding day, when he almost misses the train where Tamsin awaits him.

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TRUMPET-MAJOR, THE THOMAS HARDY (1880) Judged the most romantic book written by Thomas HARDY, *The Trumpet-Major* ran first as a serial in the publication *Good Words* from January to December in 1880. While the character referred to by the title does not find romance, several other characters in the novel do, making it an exception among Hardy's works. The female love interest is Anne Garland, daughter of a painter, who lives with her widowed mother in the Overcombe Mill, a highly symbolic name as love will overcome all its inhabitants. Miller Loveday, whose family also bears a symbolic name, lives in half the mill with his two sons. Robert (Bob) Loveday is a sailor, while John Loveday serves as trumpet-major of a dragoon regiment that may see action during the Napoleonic Wars. John nurtures an unrequited love for Anne, asking her to allow him "to court" her. She refuses him by arguing that the life of a soldier's wife is a trial, although she hesitates to dismiss "a man who has all the natural and moral qualities she would desire, and only fails in the social." But she does not love John; she loves Bob. Critics of the novel have pointed out the inconsistency in Hardy's dealing with the differences in the social classes. As daughter and wife of a painter, neither Anne nor Mrs. Garland should take any interest in a miller and his sons. Hardy deserves such criticism, as the overwhelming majority of his fiction deals pointedly with such social inequalities.

A third male character named Festus Derriman provides a comic touch for the novel in his clownish actions, as does his elderly uncle Benjy, a semi-hermit to whom Anne kindly reads the newspaper. Festus is enthralled with Anne, who cannot abide his presence.

While Bob is away, he narrowly escapes two threats, first a kidnapping attempt by the press-gang, which is intent on dragging him into service, and second, the attentions of a tainted woman named Matilda Johnson. The two become engaged until John selflessly acts to break them up, regardless of the effect it will have on him. Anne becomes peevish over his interaction with Matilda, and her annoyance grows when he begs her not to carry a "wrong notion" regarding his character. As much as Anne wants to express her affection, she scolds him, saying, "You are too easily impressed by new faces and that gives me a *bad opinion* of you: yes, a *bad opinion*." Bob joins the British navy of his own volition, while John comes home to beat Festus so he will leave Anne alone. Anne and Bob end the novel together, as do Anne's mother and Miller Loveday. Poor John, however, departs alone to take up another battle, going "off to blow his trumpet till silenced for ever upon one of the bloody battle-fields of Spain."

Hardy includes his traditional sharp eye for detail concerning those who live in the countryside. Minor characters such as Benji Derriman's worker, Cripplestraw, and Mrs. Garland bring life to the landscape, as do details about King George III's "bucolic" arrival at nearby Gloucester Lodge and the working of a mill where Anne meets Bob. Despite the novel's serious and realistic ending, Hardy includes much farce as he traces the characters' various adventures. Along with only one later additional of his works, *TWO ON A TOWER* (1882), Hardy would officially classify *The Trumpet-Major* under the heading "Romance and Fantasies." Critics took issue with the classification, viewing the book as more HISTORICAL FICTION, claiming the humor Hardy does include is undercut by the sadness and death of his topic of war. Others argue it cannot be historical fiction because the characters in no way represent their era's social practices or any of the historical forces at work in the novel.

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TURN OF THE SCREW, THE HENRY JAMES (1898) One of Henry JAMES's shortest novels, *The Turn of the Screw* first appeared in *Collier's Weekly*. When published in a volume titled *The Two Magics*, it appeared with another story titled *Covering End*. Although brief, it captured readers' imagination and became important to the mystery genre as well as the ghost genre, due to unanswered questions regarding its first-person point-of-view narrator.

When an unnamed young woman becomes governess for the children Flora and Miles at Bly, England, their uncle gives her orders not to bother him with any information about the children and their activities. Bly is an isolated estate with little contact with the outside world. The governess at first finds the children obedient and cooperative and enjoys their company. However, their secretive behavior soon clues her in to possible conflict. When she sees the ghosts of Peter Quint and Miss Jessel, a former steward and governess at Bly, she makes inquiries about them and learns they have died. While the governess feels certain the children witnessed the ghostly forms, they avoid directly answering her questions about the scene. She later discovers that Quint, who had been in charge of Miles, and Jessel, who had care of Flora, had been lovers and were evil. James's characterization of the governess allows him to exercise his lifelong interest in the psychology of his characters, rather than in the events caused by their internal conflicts. Readers are allowed access to the governess's vision, with no judgment as to the "truth" of her perception burdening the tale. All the readers see is the children react to an apparent influence; no description of the horror inflicted upon them is supplied.

Whether due to her own mounting paranoia or the children's increasing duplicity, the governess feels a demonic force she determines to shatter possesses them. Flora becomes hysterical when the governess directly confronts her, leading to an unexplained illness. When she confronts Miles, Quint's ghost returns to the window. In an attempt to protect Miles from Quint's evil force, the governess steps between the apparition and the child. However, Miles becomes hysterical as Flora did, and dies in her arms, evidently driven to his death by the struggle between two worlds to possess him.

While somewhat unsatisfying in its never reaching a conclusion regarding the plot events, the book remains a good example of the questionable character of a first-person narrator. One critical camp has posed that James intended the tale to be ironic, with the source of evil in the governess projected onto the characters of Quint and Jessel. Another counters that nothing else James wrote suggested this interpretation of the governess as merely imagining the scenario. The story remains popular and has appeared in film versions.

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TWO ON A TOWER THOMAS HARDY (1882) First appearing as a serial in *The Atlantic Monthly* between May and December of 1882, Thomas HARDY's *Two on a Tower* has been considered an extreme example of Hardy's employing enormous settings, in this case the universe, to minimize the importance of human suffering. Hardy had long expressed an interest in astronomy, including multiple references to the heavens in his poetry. His family had owned a telescope and Hardy as a teen had read voraciously from *The Popular Educator*, which carried much information about astronomy. In addition, his was an era with a great interest in science. Hardy remarked, as recorded by editor Michael Millhouse, that he and his wife saw "the new comet from the conservatory" of their house in east Dorset, that comet being Tebbutt's Comet, which excited the public.

The novel focuses on the astronomer Swithin St. Cleeve, who pursues with a stellar backdrop a doomed love affair with Lady Viviette Constantine. The tower of the title refers to a monument standing between their houses, which seems to point to the stars. Challenging the taboo of Viviette being 10 years his senior, Swithin engages in clandestine meetings with her at his observatory, Rings-Hill Speer. The observatory is located on the property of Viviette's husband, Sir Blount. The

Constantines share an unhappy marriage, and the news of Sir Blount's disappearance and presumed death while hunting in Africa does not grieve Viviette.

Hardy makes use of a traditional ROMANCE plot in which a deserted wealthy woman falls in love with a poor earnest suitor. However, he subverts some traditional elements, making the woman the older member of the couple, and she is also the aggressor in this relationship, playing a male role. In addition, Swithin takes on a traditionally female role when he falls ill, assuming a prone position due to emotional distress over a disappointment.

Viviette secretly weds Swithin, even though he could collect an inheritance if he adhered to a provision that he not marry until age 25; he ignores the potential fortune in favor of his love of Viviette and the wealth she already possesses. Viviette insists on a secret marriage, hoping to preserve the appearance of propriety, but also, Hardy implies, because she enjoys her role as lady of the manor. Hardy inserts a storm, a destructive hurricane that serves as a symbol that the couple have inverted the natural order. The partial destruction of the observatory and Swithin's home; his receiving letters of import the day before their wedding that are ignored by both lovers; and, finally, the black tie that Swithin dons for the ceremony all act to foreshadow a negative future.

In his usual twist of fate, Hardy plots that Sir Blount had remained alive for six weeks following the marriage, rendering the marriage illegal. At Viviette's urging, Swithin claims his inheritance, moving to South Africa to continue his study of astronomy. Viviette then discovers she is pregnant and marries at the urging of her scheming brother Louis, the bishop of Melchester, to bring legitimacy to the baby. She does so due to her obsession over the 10 years that separate her in age

from Swithin. She cannot visualize a future for them, fearing that by the time he returned she would be at least 35 years old with fading beauty. The "frost" she feels at that thought begins to immediately kill their love before it can reach maturity.

Having begun the novel apparently a nontraditionalist, Viviette falls right in line with society's expectations and fate's determination to inhibit any development of self-awareness outside those expectations succeeds. The proper completion of social and religious activities replace her interest in the stars, symbolic of a boundless existence, shortly following her marriage to Swithin. She never again finds the passion that they had shared.

Viviette's marriage to the bishop scandalized many readers who condemned the novel as immoral fiction as well as subversive literature, categorized as SATIRE against the Church of England. Melchester dies, and when Swithin returns a few years later, he finds Viviette to again propose marriage. In true Hardy form, Viviette dies of joy, never experiencing a legitimate love.

The novel is not Hardy's most widely read work, although it remains important in his oeuvre. He categorized *Two on a Tower*, along with only one other novel, *The TRUMPET-MAJOR* (1880), under the heading "Romance and Fantasies."

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UNCLE SILAS: A TALE OF BARTRAM-HAUGH SHERIDAN LE FANU (1864)

According to Sheridan LE FANU, he had published a shorter form of his novel *Uncle Silas: A Tale of Bartram-Haugh* under the title “A Passage in the Secret History of an Irish Countess”; reports as to where the story appeared vary. He explained the story’s publication in the “Preliminary Word” that prefaced the novel, ostensibly to be relieved of charges of plagiarism of his own work. Such a charge would likely never have been leveled, as he adopted as basis for his plot a familiar sequence: an evil older relative schemes to obtain the rightful inheritance of a young and helpless woman placed into his or her care. In this instance, the relative is Uncle Silas, whose brother, Austin Ruthyn of Knowl, at his death places his only daughter, Maud, in his care. He does this even though Silas had been years before accused of murdering his wife; Ruthyn believes in his brother’s innocence. Maud, quite literally, becomes a pawn and even has foreknowledge of the fact that her father plans to use her to regain the family’s honor. He calculates that his action may convince an unbelieving world of Silas’s unjust censure by society, a commentary on the importance of family reputation in Ireland.

The first half of the book takes place at Maud’s home, in order to reinforce that Silas and Austin are foils. Where the widower Austin is the respected, although seldom seen, head of an ancient and traditional family, the widower Silas has two children he

cares little for, his wife having died and he having been accused of her murder. Whereas Austin practices a social religion, following the teachings of Swedenborg with the guidance of his director, Dr. Bryerly, Silas has no spiritual beliefs. Even their places of abode greatly contrast. At her home of Knowl, Maud suffers isolation, must practice formalities and adhere to many rules, while at Silas’s home, Bartram-Haugh, she is allowed to run wild in the woods on the grounds with her cousin Milly.

Although the change of environment at first seems for Maud’s betterment, heavy foreshadowing signals it will not be so. As Maud approaches her new home at night, with only a “filmy disc of the moon” as light, she cannot clearly make out its appearance. With the moon a traditional symbol of the female, readers understand that Maud, as the female protagonist, will be unable to cast light on the mystery she will find there. As her party passes a group of Gypsies, she notes “a couple of dark, withered crones, veritable witches,” signaling that forces beyond her understanding may control her fate, an idea confirmed when she purchases from one wild-looking girl a special brass pin designed to save her from “a malevolent spirit.”

At first, Maud enjoys her stay, exulting in the company of a young woman of her own age. Even Uncle Silas is not the threat she had anticipated, and she is able to ignore Milly’s annoying brother, Dudley. But as the plot progresses, readers understand the threat to

Maud through contrivances similar to those found in GOTHIC FICTION, although mysticism is simply suggested and no true magic is involved. Le Fanu builds terror by forcing readers, like Maud, to wait for an inevitable tragedy to occur.

Eventually Milly is sent to France, and Dudley begins pressing Maud to marry him. Dr. Byerly reappears to reverse Maud's original impression of him as a man to be feared. Instead, she needs to fear the new governess, a woman her own father had refused to hire. When Uncle Silas employs Madame de la Rougierre, ostensibly as a companion in Milly's absence, Maud fears for her future. The plot advances as Maud discovers Dudley was already married when his wife seeks him out. Now Maud understands that Silas and Dudley intend to take her fortune in any way possible. They kidnap her, spreading the word that she has traveled to France to be with Milly, and she assumes that she will die, then witnesses in a chilling scene the murder of the governess by Dudley, who mistakes her for Maud. Le Fanu skillfully describes the murder, which is actually only heard by Maud.

Maud remains a typically passive ROMANCE heroine, attempting to escape her fate by running blindly, with no particular escape plan. She sees Tom Brice approach, a person she felt had betrayed her, and tells the reader, "So it was vain: I was trapped, and all was over." As it turns out, she had, with the reader, once again misjudged a character's motives, and Brice is actually her protector. He has been sent by a devoted servant who learned of the plot against Maud and proves her salvation. Safely swept from danger by Brice, she returns home to testify against her family. Uncle Silas commits suicide, and Dudley is later identified living in secret in debauched surroundings. Maud closes her first-person narrative describing a scene with her daughter and husband, along with a reminder to readers of the brief nature of life, which should be celebrated daily.

Le Fanu has never received the attention that contemporaries such as Wilkie COLLINS and other writers of SENSATION FICTION enjoyed. He actually wrote that he feared dismissal of his novel due to misclassification as sensation fiction, deemed a work that depended on jarring reader's emotions, rather than challenging their

intellect. However, later critics agree that it should be so labeled, and that such labeling does not detract from his skillful tension building. He did so using psychological terror, an approach later readers appreciated, avoiding graphic violence, dismemberment, and the overt sex scenes often used to titillate readers. The novel remains readily available in both print and electronic forms and was adapted to film in 1947.

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UNDER DRAKE'S FLAG: A TALE OF THE SPANISH MAIN G. A. HENTY (1883)

G. A. HENTY's works today remain useful as examples of 19th-century CHILDREN'S LITERATURE for boys of a chauvinistic bent. Overbearingly patriotic, the novels prove bombastic to modern readers. However, in Henty's day, novels such as *Under Drake's Flag* captured the imagination of their young readers. It features feats by Sir Francis Drake in 16th-century England, opening with his organization while still a captain of an expedition composed of volunteers from Devon County, as it was "ahead of all England in its enterprise and its seamanship." The promise of treasure and adventure draws young men into a typical QUEST, where their courage will be tried at a time when peace was upheld with Spain in English waters but not on the Spanish main of the West Indies. The storm that rises in the first pages symbolizes and foreshadows the conflict the men will face, including one Ned Hearne, nicknamed "the Otter," who convinces his reluctant schoolmaster father to allow him to join Drake's group.

Readers learn that the sailors look "upon their mission as a crusade. In those days England had a horror of Popery, and Spain was the mainstay and supporter of this religion." The sailors regard Spaniards as enemies of their country, church and humanity. Ned will

rescue a young woman, the daughter of a wealthy Spaniard at Nombre de Dios, from drowning as his first "plunder." True to the ROMANCE tradition, all the adventurers treat her with respect until she can be returned to her father. The captain's brother, John Drake, is killed in battle, as are many of the crew, and the ship eventually wrecks, casting Ned and a young crewmate named Gerald into the sea. When they swim to shore, they meet up through the coincidence so common to romance with the same young woman, Donna Anna, Ned had previously rescued. She aids the young travelers in gratitude for Ned's having saved her life.

The plot continues in a predictable manner, with Ned making new friends as he travels to America, eventually returning home victorious to reunite with Drake. Drake is knighted by the queen, becoming Sir Francis Drake, while Queen Elizabeth herself receives Ned and his companions. The book concludes with the defeat of the Spanish Armada and the aging of Ned, now Sir Edward Hearne and married to Gerald's sister, and his companions. They regularly gather with their children and grandchildren to celebrate their past victories and tell their tales of conquest.

UNDER THE GREENWOOD TREE, OR THE MELLSTOCK QUIRE; A RURAL PAINTING OF THE DUTCH SCHOOL
THOMAS HARDY (1872)

Thomas HARDY at last attracted public notice as a novelist with his tale of pastoral simplicity, *Under the Greenwood Tree, or the Mellstock Quire*. It was his third novel. He had destroyed the first and written a second, *Desperate Memories* (1871), a mystery of which he was later embarrassed, at the suggestion of George MEREDITH. Working as a reader for Chapman & Hall, Meredith told Hardy his first manuscript, "The Poor Man and the Lady," would not succeed, and told him to write a novel with "a purely aesthetic purpose" with a more complex plot. In *Under the Greenwood Tree*, Hardy produced a love story, but also focused on loss of ritual and dreams. Some felt the title had come from a Shakespeare song included in his play, *As You Like It*, but Hardy took the line from a ballad of the same title. The ballad features couples at play under a greenwood tree and was designed to be

accompanied by choir pipe. While never considered one of Hardy's great works, it remains important for advancing his career as a novelist.

Dick Dewey's name calls to mind a damp pasture in spring, or the tears sentimentality calls to one's eyes. He is described as having "an ordinary-shaped nose, an ordinary chin, an ordinary neck, and ordinary shoulders," emphasizing his lack of any special attribute to recommend him. Even his occupation as a tranter, a man who takes on additional work using his horse and cart, does not distinguish him. He loves the fickle Fancy Day, whose symbolic name leads readers to understand her attraction for the opposite sex. She is described at her first appearance in a line with the local ladies as "a flower among vegetables." Fancy's charm touches several men, as she begins her teaching job at the parish school. But strong foreshadowing alerts readers that she and Dick will end up together, as they are paired in a dance, moving down a row of other dancers, "like two persons tripping down a lane to be married."

Another plot aspect involves Fancy's plan to become organist at Mellstock and the modernization of the church with the introduction of a cabinet-organ to replace the traditional traveling bands of musicians. Biographers point to Hardy's love and appreciation for church music, gained partially through his father's memories of choirs and orchestras, which performed in local churches. They had practiced in the Hardys' home, served refreshments, and in turn provided welcome fellowship. That tradition ended when Hardy was still an infant, and his narrative captures his father's longing for those times. An early discussion between members of one such group includes the remark "People don't care much about us now! I've been thinking we must be almost the last left in the county of the old string players? [sic]."

Fancy does love Dick, but is courted also by Farmer Shiner and Parson Maybold. Although she agrees to marry the parson, she later changes her mind and avoids her own personal tragedy by ending their engagement, leaving her free to marry Dick. The parson, a good man, is left with a broken heart and a new order, through the new music, inhabits the church. Both conditions add a tone of longing and regret to

the novel, although Hardy's brilliant presentation of Wessex as the setting makes the tone appropriate. He would later return to that setting for many of his tragic novels. As for structure, the plot is completed over a full turn of all four seasons beginning with winter, then spring, summer, and fall, symbolic of death, birth, youthful exuberance, and a decrease of life forces. The fact that Fancy misrepresents her agreement with Maybold to Dick, although the parson suggested "Tell him everything; it is best. He will forgive you," also takes away from the traditional happy ending. Fancy's duplicity suggest possible future problems for the simple tranter.

Later readers complained about Hardy's treatment of the peasants in *Under the Greenwood Tree*. His characterizations verge on stereotypes, rendering Dick and others low bred with little irony. This later bothered Hardy, and biographers feel his own maturation as member of a lower social level contributed to his discomfort. As Geoffrey Grigson reports, in later preparation for publication of *FAR FROM THE MADDING CROWD* (1874), Hardy wrote to Leslie Stephen, editor of *The Cornhill Magazine*, where the novel was first serialized, that "he hoped 'that the rustics, although quaint, may be made to appear intelligent, and not boorish at all.'"

UTOPIAN FICTION Utopian fiction presents an ideal world, fully imagined by the author as a type of paradise. Such literature has a long tradition, with early representatives including the most honored of the genre, the Greek Plato's *Republic* (third century); the Italian Dante Alighieri's epic poem *Paradiso*, one of three parts of his 14,233 line *Divina Commedia* (1320), an example of a biblically based perfect world; Englishman Thomas More's political perfection *Utopia* (1516); and Englishman John Milton's epic religious poem *Paradise Lost* (1667). Such mythic worlds inhabited the first spoken fiction, the earliest scriptures, folk and fairy tales, ROMANCE FICTION, and various ALLEGORIES, both religious

and secular, and contain aspects of the subgenres FANTASY and SCIENCE FICTION. As a balance, dystopian fiction also arose, mainly in reaction to the World Wars and technological advancements, in which a world presumed by some to be perfect contains other individuals who suffer at the hands of the ideal technology or government. Twentieth-century examples of dystopia include George Orwell's *Animal Farm* (1945) and 1984 (1949), Aldous Huxley's *Brave New World* (1932), Ayn Rand's *Anthem* (1937), Ray Bradbury's *Fahrenheit 451* (1953), William Golding's *Lord of the Flies* (1954), and Margaret Atwood's *The Handmaid's Tale* (1986). These works built on a tradition of 18th- and 19th-century British middle-road novels, in which aspects of dystopia, based more on an anti-political than anti-technological message, appear. Those novels present a seemingly perfect world visited by human outsiders who discover its weaknesses and often seek escape. Examples include Samuel JOHNSON'S *RASSELAS, PRINCE OF ABISSINIA* (1759), a poem/novel in which a young Oriental prince leaves his perfect aristocratic world to discover human suffering outside the palace walls; Edward BULWER-LYTTON'S *The Coming Race or The New Utopia* (1871), a satiric look at a subterranean culture in which humanlike beings have wings and gain super power from a force labeled *vril*; as well as Samuel BUTLER'S satire of More's *Utopia*, *EREWTHON* (1872), in which the title spelled backward equates roughly to the term "nowhere"; and H. G. WELLS'S *The Time Machine* (1895), a novella of social allegory focusing on the dehumanization of the human race. Within the island-perfection fantasy that inspired Golding's reactionary *Lord of the Flies* is Daniel DEFOE'S *ROBINSON CRUSOE* (1719), which stresses the important them of man's relation to God and nature. Robert Louis STEVENSON'S collection of poetry, *A Child's Garden of Verses* (1885), offers readers an escape from reality into the fantasy of the gentle garden world, retreating even into dreams in one selection from that collection, "The Land of Nod."



VANITY FAIR: A NOVEL WITHOUT A HERO WILLIAM MAKEPEACE THACKERAY

(1848) William Makepeace THACKERAY first published his novel *Vanity Fair* as a serial between January 1847 and July 1848. He subtitled the book “A Novel without a Hero,” signaling a new type of novel. Having suffered bitterly himself due to what he considered societal constraints, he constructed a SATIRE to blast those groups he had felt wronged him. He introduces the reader to a carnival filled with individuals deserving of scorn before launching into a plot that incorporates one of the most independent, and unlikely, women in fiction, Becky Sharp, whose surname is entirely appropriate. As he countered the traditional biographical narrative established by Daniel DEFOE, Thackeray featured details from lives of several characters, all meant to represent various recognizably personality types. While not an ALLEGORY, *Vanity Fair* suggests one, beginning with its title derived from John Bunyan’s famous allegory, *The PILGRIM’S PROGRESS* (1678 and 1684). Some characters also represented recognizable real figures, such as Lord Hertford (Lord Steyne) or members of Thackeray’s own family, including his own grandmother (Miss Sedley) his wife, Isabella Thackeray, and Amelia Sedley, while Captain Dobbin may have represented Thackeray himself.

Thackeray’s book caused much excitement, drawing criticism for various reasons. His cynical tone dismayed many; others complained that his most intelligent

characters also proved duplicitous and untrustworthy, sometimes even vicious, while those characters with virtue proved dull, stupid, and unequal to the task. Yet another group charged Thackeray was a sentimentalist who spent too much effort in attempts to reveal something important about common people. While he suggested all sorts of vice, he seemed deliberately, and unrealistically, to avoid sex, and when it was present, the narrative voice, ostensibly another character in the story but identifiably that of Thackeray, intervened to intrude into and fracture the action.

The orphaned but incredibly ambitious lowly born Becky Sharp moves in with her school friend, Amelia Sedley, established as Becky’s foil. Where Becky is ever mindful of her own needs, Amelia is sickeningly self-sacrificing. Where Becky proves a con artist of extraordinary skill and resources, Amelia functions totally without guile but not in an admirable way. When Becky fails at trapping Amelia’s brother, the overweight Jos Sedley, into marriage, she departs to serve as governess in Hampshire to the Crawleys. There she sets her sights on the elderly and gullible Sir Pitt Crawley’s son Rawdon. The smitten Pitt wastes no time following his wife’s death to propose to Becky and becomes incensed to learn that she is already secretly married to his son. That news also greatly offends Rawdon’s wealthy aunt, a source of funds on which the couple had depended, and they must depart the comfortable lifestyle to live on their own. Meanwhile, the Sedleys

fall on hard times as Mr. Sedley loses his fortune when the Napoleonic Wars, which would culminate in Waterloo, threaten England. Amelia faces additional conflict with the disapproving father of her love George Osborne, a silly and vain but handsome young man whose best friend, William Dobbin, convinces him to marry Amelia despite Mr. Osborne's attitude. The three form a sad love triangle, with the penniless disinherited Dobbin in love with Amelia.

Becky and Rawdon have borrowed and schemed in a desperate attempt to support themselves. Rawdon joins the army, as does Dobbin and Osborne, and they are joined in Brussels by Becky and Amelia. Becky flirts with Osborne, who is later killed. Dobbin escorts the grieving and pregnant Amelia back to the Sedley home, where her son Georgy is born. She remains so consumed by her passion for her dead husband and the baby as his extension that she cannot acknowledge Dobbin's love for her. While Georgy receives all the attention one child can stand, the Crawleys have a son who Becky completely ignores, although Rawdon loves him. This characteristic somewhat redeems Rawdon, who, however manipulated by Becky, supports her various schemes and demands. Becky continues to deceive others and gamble away what money the Crawleys have, then forms a questionable alliance with Lord Steyne, who gladly fulfills all her material desires. The naive Rawdon at last finds his wife too revolting to tolerate when he discovers her in the early stages of making love with Lord Steyne. He elects to leave her and moves to India, where he tries unsuccessfully to gain custody of his son.

Becky has finally pushed a society accepting of some degree of scandal too far. Ostracized by all, she must move to the Continent, where she hopes to elude her creditors. There she accidentally meets Amelia, who has, again in contrast to Becky, regained most of her fortune through the return from India of Dobbin and Jos, as well as through the adoption of Georgy by his grandfather Osborne, who overcame his estrangement from Amelia. Dobbin warns Amelia away from the disreputable Becky to no avail, until Amelia learns that her husband had plotted to run away with Becky while the families were in Brussels. Totally disillusioned, Amelia at last can put her worship of George's memory

aside to accept Dobbin's marriage proposal. However, Jos does not escape Becky's tentacles and dies mysteriously while they cohabit. When Rawdon also dies in India, his son inherits his estate and refuses to ever see his mother again, although he grants her a pension. With her usual resolve and tenacity, Becky adopts a new identity as a grieving widow, devoted to the good of the misfortunate.

One of the great novels of the English language, *Vanity Fair* reflects the influence of various subgenres of fiction, including SILVER-FORK FICTION and the PICA-RESQUE. Its wide reception by the public was incomparable to that of any other novel of the day. Those who found work by Thackeray's great rival Charles DICKENS vulgar or too sentimental for all but the most common taste appreciated Thackeray's graceful style and its implication of social cultivation. At the same time, middle- and lower-class readers identified with the bawdy Becky Sharp as a poor girl who took advantage of the wealthy, a "have not" who swindles the "haves." The novel has never been out of print and has been converted to various dramatic media.

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VICAR OF WAKEFIELD, THE OLIVER GOLDSMITH (1766) Though written between 1761 and 1762, Oliver GOLDSMITH's single novel, *The Vicar of Wakefield*, was not published until several years following its completion. As the story goes, Goldsmith, a hack writer ever in peril of imprisonment due to debts, pleaded with Samuel JOHNSON to look through his work and choose something publishable. Johnson selected the manuscript from a pile and thrilled Goldsmith by placing it with a publisher in return for £60. The publisher reconsidered and held the novel for a

time, due to its lack of resemblance to the day's popular fiction of horror and prejudice. Once distributed, it represented the only quality work between the publication of works by Laurence STERNE and Jane AUSTEN and remained the most widely read novel from the 18th century for more than a century after its publication. It proved shorter than most books and its protagonist, the kindly and stoic Vicar Dr. Primrose, suffered no melodramatic situations, although he did face conflict from many sources. Unlike most fiction of its era, the novel lacked satire, it was neither obscene nor propagandistic, and it offered themes including the value of family and Christian faith. While trials and tribulations existed, they were not exploitive of readers' emotions, and Goldsmith championed no contemporary ideology. That meant the novel would never be time-bound, allowing it to continue enormously popular for decades. Goldsmith warned readers about the vicar in his preface: "Such as mistake ribaldry for humor, will find no wit in his harmless conversation; and such as have been taught to deride religion, will laugh at one whose chief stores of comfort are drawn from futurity."

The aptly named Dr. Primrose narrates the tale concerning himself, his social-climber wife, Deborah, and his six children. His practical personality maintains balance in his family until the bankruptcy of a firm in which he had invested. Nearly destitute, he nevertheless expresses his generosity in aiding a gentleman of questionable character named Mr. Burchell. Burchell suggests that Mrs. Primrose be cautious in making matches for her daughters, advice the good lady rejects. Primrose takes a position through the goodwill of Squire Thornhill, whose surname foreshadows his villainy. He tricks Olivia Primrose into a faked wedding and leaves her to be reclaimed by her father and brought home. When the Primrose house burns down and Thornhill calls for a payoff of the vicar's debts, Primrose must serve time in debtors' prison. His son George challenges Thornhill to a duel but is overpowered by the squire's hired thugs and thrown in prison. Primrose's grief increases when he learns that his daughter Sophia has been kidnapped and Olivia supposedly has died of a broken heart. He manages to suffer nobly, retaining his faith. Luckily, Burchell appears and rescues Sophia, later revealing his true

identity as the evil Thornhill's uncle, Sir William Thornhill. He proves that the squire had abducted Sophia, that Olivia's marriage had been legal, and that she still lives. Primrose is released from prison, as is George, who marries his true love. The vicar regains his lost fortune when the swindler Ephraim Jenkinson is brought to justice.

While not without weaknesses, such as some hasty plotting that appears to have missing episodes, *The Vicar of Wakefield* deserved its fame due to its bright characterizations, vivid expression, and its protagonist's fortitude and right nature. The novel appeared at the conclusion of an era of experimentation in fictional form, taking its place as the first "normal" novel of its age. It owed a debt to Samuel RICHARDSON'S *PAMELA* (1740) and *CLARISSA* (1747–48), as well as Henry FIELDING'S *Amelia* (1751).

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VICAR OF WREXHILL, THE FRANCES TROLLOPE (1837) Frances TROLLOPE wrote many novels, but most critics agree *The Vicar of Wrexhill* is her best. Framed in her normally intrusive, authorial DIDACTIC voice, the novel focuses on corruption in the Church of England. Her combined themes of religious and gender conflict would later serve her son Anthony TROLLOPE as well as they had her, although he would learn to abandon the judgmental voice for which his mother was well known. For that reason, his novels generally offered stronger appeal for later generations. *The Vicar of Wrexhill* is also noted for one characteristic of its narrative structure. In the first 200 pages of the three-volume work, 11 epistles appear. While not an EPISTOLARY NOVEL, its feature of this mode, introduced in English work by Samuel RICHARDSON a century before, adds interest for the various voices they represent, both female and male.

Readers are introduced to a family with the symbolic surname of Freeman in the early pages. The narrator's description of the Freeman's alehouse, the Mowbray Arms, leaves little doubt regarding Trollope's staunch belief in the Protestant work ethic: "Industry, neatness, and their fitting accompaniment and reward, comfort, were legible throughout the small domain." Of the "decent peasant-boy" hired to help the Freemans, the narrator remarks, "and happy was the cottager whose son got the appointment, for both in morals and manners the horseboy at the Mowbray Arms might have set an example to his betters." The description of the Mowbray family continues the idyllic tone, with the young Master Mowbray preparing to celebrate his coming of age. However, disaster strikes with the death of Charles Mowbray, Sr., a matter of much grief for his family, which includes, in addition to Charles, Jr., Mrs. Clara Mowbray, Charles's older sister Helen, and their younger sister, 16-year-old Fanny. Their circle also includes the orphan Rosalind Torrington, whose mother had been "high born," but was cut off by a family dismayed over her choice of a husband, an Irish Protestant clergyman. The Mowbrays love Rosalind and treat her as one of their own.

Into the Mowbray's grief appears a dastardly antagonist in the form of William Jacob Cartwright, Vicar of Wrexhill. He begins to insinuate himself into the Mowbray family, proving to be one of the more calculating, loathsome, and cruel men of the cloth in fiction. According to information from George Mason University's Ellen Moody, one reviewer in *The Athenaeum* described the Vicar of Wrexhill as "handsome, silky spoken, with his black eyes and caressing hands, which make such sad havoc among the bevy of admiring village ladies. He glides on his way, like a serpent—glossy, silent and poisonous—throwing out hints here, innuendos there; blighting with the language of brotherly love, and under the mask of Scriptural sanctity, creeping steadily upwards towards wealth and power. His is a fearful character." Trollope's use of the snake/serpent imagery usually reserved for women results in a neat reversal of tradition and associates Cartwright with temptation of a sexual nature. His first wriggling into the Mowbray space involves his calling on the family following their bereavement, after which

Rosalind declares her frank dislike of his too-smooth personality.

Cartwright returns to hear the reading of Mr. Mowbray's will, attended traditionally only by males, and learns along with Charles, Jr., and his friend and supporter, Sir Gilbert Harrington, that Clara Mowbray received all her husband's estate. Charles steps outside to spend a moment with Sir Gilbert, returning to find Rosalind upset and accusatory, scolding him for not presenting the facts of the will to his mother herself. The confused Charles learns that the vicar has superseded him in speaking with his mother, a fact that incenses Rosalind, although she is relieved that Charles had not purposely ignored his mother. Not only has the vicar shared information that was not his to share, he presented it in such a way that Mrs. Mowbray believed her son to be unhappy about the will's provisions, which he is not in the least.

As the lengthy plot develops, other locals enter the fray, including Cartwright's son Jacob and daughter Henrietta; the widowed Mrs. Simpson, who occasionally ignores her eight-year-old daughter, distracted by fashions; the widow Mrs. Richardson, devoted to her husband's memory and left with three daughters to raise; the gentle Mrs. Williams; and the dashing Colonel Harrington, Sir Gilbert's son. Some of the local women will be caught in Cartwright's trap, too naive to realize his advances and attentions are inappropriate.

Eventually Cartwright convinces Mrs. Mowbray to marry him and gains through her wealth even greater power in the community, as he oversees her writing of a will leaving all her possessions to him. He even withholds power from Rosalind to take possession of the inheritance that she receives from her father's repentant family. And the consequences almost prove disastrous to Helen Mowbray, pursued by Cartwright's weasly cousin, Mr. Stephen Corbold—all this while Charles is absent at school. While Helen proves intelligent enough to escape Corbold's advances, and Colonel Harrington literally horsewhips him for his insolence, Cartwright's own daughter cannot be rescued from the loss of faith she experiences due to her father and her subsequent alienation from him. Her deathbed scene allows Trollope to deliver one of the more didactic speeches in the novel, this one on the subject of truth.

When Cartwright turn away from his own daughter's plea for assurance of God's existence, saying, "You have lived a scoffing infidel,—and a scoffing infidel will you die," he reveals his true villainy.

The novel satisfactorily concludes, as it began, with a will, written by Clara Cartwright, who died soon after delivering Cartwright's son, who also died. A codicil drawn up secretly with the help of Sir Gilbert left everything to the Mowbray children, with not one penny left to the dastardly Cartwright. Cartwright Park returns to Mowbray Park, and the vicar disappears. The colonel and Helen marry, as do Charles and Rosalind, and the village "once more became happy and gay, and the memory of their serious epidemic rendered its inhabitants the most orderly, peaceable, and orthodox population in the whole country."

In Trollope's day her novel was widely read, mentioned in a SATIRE by William Makepeace THACKERAY'S "Roundabout Papers" titled "On a Lazy Idle Boy," in which he pondered whether novelists read many novels. He theorized that they did not, as too much fiction proves "cloying," and asks whether "the author of the 'Vicar of Wrexhill' laugh[s] over the 'Warden' and the 'The Three Clerks'?" His question proved ironic on two fronts, of course, as neither book mentioned is meant to be humorous and both were written by Trollope's son Anthony.

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VILLETTE CHARLOTTE BRONTË (1853)

Charlotte BRONTË called on her own experience in writing her third novel, *Villette*. Like her other novels, this one contains various autobiographical aspects. Brontë had taught for a time in Brussels at the school of Monsieur and Madame Heger. She transforms Brussels into Villette, offering one of the most accurate and detailed portrayals of Belgian life in print. While she had published *JANE EYRE* (1847) and *SHIRLEY* (1849) successfully,

another novel, titled *The PROFESSOR*, had been rejected, although it would be published posthumously, and she based much of *Villette* on that manuscript.

The first-person narrator, Lucy Snowe, begins the novel in relative luxury, spending six months with her godmother, Mrs. Bretton, her son Graham Bretton, later called John, and a young boarder, Pauline (Polly) Home, whose father has temporarily left her in Mrs. Bretton's care as he travels to America. When he later sends for Polly to join him, Lucy returns home following a six-month absence. She falls on hard times there and loses contact with the Brettons, who she learns had some ill fortune of their own. Lucy represents many young women of Brontë's era who, having been born to comfort, eventually found themselves in need of employment. Few opportunities for self-support existed for women, one of which was serving older women as companions, and Lucy chooses this route, going into the employ of the wealthy invalid Miss Marchmont. Lucy describes her world as "two hot, close rooms" and "a crippled old woman, my mistress, my friend, my all. Her service was my duty." Thinking she might waste her life in this way for 20 years, she hears a howling wind one evening reminiscent of a banshee and recalls she has heard that wind prior to every great tragic change in her life. In a bittersweet death scene, Miss Marchmont reveals something of her love for her dead husband to Lucy and then leaves Lucy alone once again. Before relocating to London, Lucy overhears a friend from her past mention that many young women live abroad, and she stores away that information.

From London, Lucy travels by boat to Villette in the kingdom of Labassecour, meeting a passenger named Ginevra Fanshawe. Beautiful and egotistical, Ginevra is a student at a girls' school in Villette operated by the headmistress Madame Beck. With Ginevra's reluctant support, Lucy eventually wins Madame Beck's favor, serving her children as a governess and later becoming a teacher in the school. There she meets again the son of her godmother, who she had known years before, Dr. John Bretton, as well as Paulina Home, who has returned from America. While Lucy develops feelings for John, he develops a crush on Ginevra. Keeping secret her own emotions, she can only hope

he eventually realizes Ginevra's shortcomings. While John does reject Ginevra due to her vanity, he falls in love with his childhood friend Paulina.

Lucy once again faces isolation but slowly comes to appreciate a professor, Paul Emmanuel, whose fussy critical personality had at first dismayed her. He is a cousin to Madame Beck, who does her best to prevent any relationship from developing, feeling Lucy beneath Paul's social status. Once again Brontë emphasizes society's misuse of vulnerable young women. Love triumphs, however, although Paul must depart at the novel's conclusion for the West Indies, promising to return in three years and marry Lucy. Readers wonder whether the marriage ever occurs, as Brontë concludes her plot three years later with Paul's return imminent.

However, when Lucy again hears the keening of the wind, that seems to foreshadow disaster, particularly when she describes the aftermath of the seven-day storm: "the Atlantic was strewn with wrecks."

While not widely read, *Villette* is studied in academic programs as an excellent example of Charlotte Brontë's superb sense of place and atmosphere.

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WARD, MARY AUGUSTA (1851–1920)

Mary Arnold was born in Hobart, Tasmania, to Thomas Arnold, brother of the famous philosopher Matthew Arnold. Arnold worked as a school inspector, but resigned when he converted to Catholicism in 1856. The family returned to England, where, two years later in 1858, Mary began attending private school. Her father worked in Dublin and Birmingham in Catholic education, and Mary did not rejoin her family until 1867. Her father reconverted to Anglicanism and began a teaching post at Oxford. In 1872, Mary married Thomas Humphry Ward, an Oxford don who would later serve as art critic for the *Times*. Thomas Arnold's next reconversion, back to Catholicism, occurred in 1876, and the family again relocated, but Mary remained with her husband in Oxford.

Obviously affected by her father's continued spiritual journey, she developed her own academic and spiritual interests in such illustrious company as that of J. R. Green, Walter Pater, and Benjamin Jowett, who encouraged her study and writing. Pater's work in aestheticism and Jowett's in challenging the authority of the Bible informed her future writing. Adopting the publication name of Mrs. Humphry Ward, she first published in the *Dictionary of Christian Biography* on the early Spanish ecclesiastics, then took the first secretary of Somerville College post in 1879. Her next work as a pamphleteer and novelist focused on man's

need for freedom to reject the theory that the Bible represented historical truth. Her unorthodox approach to spirituality resembled that of Matthew Arnold in supporting the application of Christianity to practical humanitarian work, rather than scholarly biblical study. Her novel *ROBERT ELSMERE* (1888) reflects such ideas in its study of the spiritual development of a young man whose intellectual and emotional growth mirrored her own. Her hero is influenced by a skepticism that causes him as a young clergyman to reject the Church's Thirty-nine Articles of faith. While Elsmere attempts to establish a new brotherhood in London's slums, his wife supports him even as she clings to her Anglican faith. The novel created a flurry of criticism and debate regarding the future of the Anglican Church. The 1911 sequel, titled *The Case of Richard Meynell*, proved a disappointment but sparked a SATIRE by her nephew, famous novelist Aldous Huxley, of her jingoistic tone in his own work *The Farcical History of Richard Greenow* (1920).

In 1881 she and her husband relocated to London, where she worked reviewing and editing the writing of others while continuing a career that resulted in 25 novels. Taking a deep interest in the Passmore Edwards Settlement in Bloomsbury in 1897, she oversaw children's recreational programs and instituted education for the handicapped. Contradicting her interest in individual freedom and her campaigning for her son's political career, she did not support suffrage. She

disapproved so strongly of the idea of women voting that she became President of the Women's Anti-Suffrage League in 1908. Paradoxically she came to represent what some considered to be the worst of the negative stereotypes regarding Victorian conservatism. The quality of her writing suffered when she published a series of popular works with society themes to help alleviate her debts, including *Daphne* (1909), about divorce, and *Delia Blanchflower* (1913), focusing on the suffrage movement.

Ward regained her reputation when American president Theodore Roosevelt requested that she write a series of articles and letters about the Allied war effort, later published under the titles *England's Effort* (1916), *Towards the Goal* (1917), and *Field of Victory* (1919). In 1920 she enjoyed an appointment as one of the first seven female magistrates, dying a short time later. Additional notable works included *A Writer's Recollections* (1918), in which she described her interactions with famous figures including George ELIOT and Henry JAMES, as well as details regarding Oxford's intellectual scene during the early years of her marriage. She translated the *Journal Intime* of Swiss mystic Henri Amiel (1885), regarded as the seminal work in that area for decades.

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WARDEN, THE ANTHONY TROLLOPE (1855) Anthony TROLLOPE's first installment in his Barsetshire sequence, *The Warden*, is a quiet novel. Its story of the Reverend Septimus Harding and his struggle with conscience is masterfully presented, without need for grandiose action. When Harding's income as warden of Hiram's Hospital, which cares for 12 elderly men through a medieval charity fund, comes under

scrutiny, more is involved than the funds themselves. Trollope convinces readers that Harding had simply never considered the disparity between his own weekly income, furnished by the Bishop of Barchester, and the paltry sum received by the inhabitants of the almshouse hospital. The conflict occurs over who made public that discrepancy. The reformer is the symbolically named John Bold, a writer for the *Jupiter* newspaper who denounces the issue as an instance of abuse by the church. Because Bold loves Mr. Harding's youngest daughter, Eleanor, the tension caused by his investigation and accusation of abuse makes life uncomfortable for all involved. While Eleanor convinces Bold to halt his investigation, other reformers pick up the battle and take on the conservative clerical party and its head, Archdeacon Grantly, who happens to be Mr. Harding's son-in-law. Harding eventually resigns and moves to Barchester, and Eleanor marries Bold.

In addition to its skillful rendering, *The Warden* is interesting for several reasons. It represents Trollope's first entry in a series allowing him to explore his interest in cathedral towns like Winchester, where he lived as a boy. It also reflects his belief system, particularly regarding the type of writing he wanted to do and the themes he hoped to consider. This is obvious in his characterizations of philosopher Thomas Carlyle as Dr. Pessimist Anticant, and of fellow novelist Charles DICKENS as Mr. Popular Sentiment. Trollope saw both as reformers who privileged moral imperialism in the cause of an abstract justice over specific individual honor and conscience, something he could not abide. He also had a rather low opinion of reporters such as Bold, seeking sensationalism at the cost of another's reputation, and intended the *Jupiter* to represent *The Times*, whose investigation of scandals provided source material.

Articles about inflated incomes granted to church officials bothered Trollope, but his autobiography revealed he was just as bothered by the use of innocent men as scapegoats, as they were hardly "the chief sinners in the matter." One such scandal, that of St. Cross, revealed a misappropriation of church funds leading to the demotion of its master, Francis North, later the earl of Guilford, who had been appointed by his father, the

bishop of Winchester. The nepotism in that case made a defense of the recipient difficult, but no such nepotism existed with Mr. Harding. Trollope obviously admires a man with a conscience, clearly demonstrated in the scene in which Harding testifies before Sir Abraham and states he has joined others in beginning to question the justice of his income and announces he will resign his post, following which Sir Abraham asks him to sleep on that decision. Harding replies, "I have done more than sleep on it . . . I have laid awake upon it, and that night after night. I found I could not sleep upon it; now I hope to do so."

Like most of Trollope's work, the novel is available as electronic text.

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WAR OF THE WORLDS H. G. WELLS (1898) H. G. WELLS'S SCIENCE FICTION masterpiece, *The War of the Worlds*, first appeared in *Pearson's Magazine* in 1897 as a serial. The prototype for later alien-invasion fiction, it details an attack on London by aliens from Mars in its first section. Humans cannot defend themselves, suggesting that the Martians are superior beings with greater technological knowledge, allowing them to develop armor and weapons with crushing power. In the second part of the novel, the humans who survive have moved underground, where they have two leaders, one a member of the clergy and the other a military expert. Wells suggests the dichotomy of faith versus scientific knowledge in its technical manifestation. Unable to develop a true plan to defend themselves, the people must listen to the one-time military leader engage in fantasy about defeating the Martians with new and fearsome weapons. However, defeat comes from nature when bacteria invade the Martians,

destroying them, whereby Wells introduces a nicely ironic statement regarding the value of the natural over man's contrivances. Critics praise Wells's use of detail and comment on his mixed tone, at once somewhat gleeful regarding society's destruction but also wise in considering the extent of the catastrophe. The tale became famous worldwide when a Howard Koch adaptation for radio, broadcast from New York City on October 30, 1938, by actor Orson Welles, convinced listeners that an invasion was really taking place, causing panic in some areas of the United States.

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WASHER OF THE FORD, THE, and SIN EATER AND OTHER TALES, THE FIONA MACLEOD (WILLIAM SHARP) (1895) William SHARP wrote several books adopting the persona of Fiona Macleod. While more collections of loosely linked tales than novels, two worth considering include *The Washer of the Ford* and *The Sin Eater and Other Tales*, both published in 1895. They strongly represent stories of place, where setting becomes a work's crucial element. Macleod dedicates *The Sin Eater and Other Tales* to George MEREDITH, noting, "because he is Prince of Celtdom." He goes on to explain in a lengthy introductory letter to Meredith "from Iona," name of the community around which the tales congregate, the importance of retaining Celtic traditions, his ROMANCE collection being a prime example of such attempts. He notes that the "Cornishman has lost his language," leaving no link between himself and his predecessors; "the Manxman has ever been the mere yeoman of the Celtic chivalry," and his "rude dialect" is fading; the Welsh preserve their traditions, while in Ireland, "a supreme tradition fades through sunset-hued horizons to the

edge o' dark"; and in Celtic Scotland, "a despairing love and longing narrows yearly before a bastard utilitarianism," which he blames partly on an invasion of the "curse" of Calvinism.

What follows are a series of folktales presenting a mix of religion and superstition. Readers understand that as romances, the stories will contain various references to mysticism and also journeys and change, both physical and emotional. For example, in the title story, "The Sin Eater," locals believe that the living can ingest the sins of the dead, in order that the deceased may seek some comfort in the afterlife. When Adam Blair dies, his son convinces a tramp named Neil Ross to participate for money in the ceremony that will allow him to take on Blair's sins. Later, Ross learns that Blair showed signs of life while being carried to his grave, but the local wise woman and "deid watcher," Maisie Macdonald, poured salt into his eyes and made sure the coffin tipped enough to severely rattle the body. Ross begins to feel he had actually become the "Scapegoat" that others label him and eventually believes he has become Judas, lashing himself to a cross and allowing the sea to carry him out. The overriding imagery for all the tales is that of the sea, and Macleod sprinkles throughout a good deal of the local dialect, which he translates for readers.

The Washer of the Ford continues the approach of *The Sin Eater*, with an even more pronounced emphasis on religion in tales listed in its table of contents under the heading "Legendary Moralities" with titles such as "The Fisher of Men," and "The Last Supper." In the title story, a harpist named Torcall Dall has been struck blind as he awaits death. When his sight returns the narrative relates a mystical moment, one of many that might interest FEMINIST CRITICS, as it features a powerful female figure: "at the ford he saw a woman stooping and washing shroud after shroud of woven moonbeams; washing them there in the flowing water." The moon as a symbol of woman and water as a symbol of baptism/new life are two of multiple references allowing FORMALIST critics access to the text's meaning.

The works are little read, due to a heavy-handed sentimentality and simplistic consideration of death. They do include some provocative imagery, including "the breath of the Death-Weaver at the Pole," and

death's description in metaphors: "it is more than a reed, it is more than a wild doe on the hills, it is more than a swallow lifting her wing against the coming of the shadow, it is more than a swan drunken with the savour of the blue wine of the waves." However, little is original, and the stories remain most appealing to scholars of Macleod/Sharp.

WASHINGTON SQUARE HENRY JAMES

(1881) One of Henry JAMES's shorter novels, *Washington Square* ran first as a serial in *The CORNHILL MAGAZINE* in 1880. James considers his trademark-displaced protagonist in the form of Catherine Sloper, daughter of a wealthy New York physician. While the New York setting is well drawn and adds interest, the story of an individual made to feel an outsider by her own family could occur anywhere. With no mother to look after her social needs, and only an old-world aunt available for guidance, the plain Catherine matures lonely and isolated from others, allowing James to emphasize a favorite belief in the vital importance of shared experience. Lack of such sharing proves harmful to the emotional and spiritual well-being of all individuals. Catherine's models fail her; her widowed Aunt Penniman mourns a dead husband, while Dr. Sloper mourns a dead wife. Their narrow-minded sorrow causes them to regard Catherine with near-contempt. As she leaves for a ball in one scene dressed in a decidedly unattractive red dress, her father inately compliments the dress, paying no heed to Catherine herself. In a painful irony, he never actually sees his own daughter as a real person. Had he done so, he would have recognized how completely out of place Catherine would be at the society event.

At last romance appears in the form of poverty-stricken Morris Townsend, whose invitation to marry thrills Catherine. Although she accepts and anticipates escaping her father's inattention with a new husband, Dr. Sloper suddenly becomes active in her life to forbid her marriage, recognizing Townsend as an opportunist. Dr. Sloper's views appear outdated to Catherine, who is desperate for the comfort of human interaction. She assumes a more realistic stance, believing the fact that she will bring the money to the marriage unimportant. Complicating matters is Mrs. Penniman's strange

and inappropriate attraction to Townsend. Catherine does not mind that her betrothed is a fortune hunter and remains devoted to their relationship during the year in Europe that her father enforces upon her. However, when Townsend understands Sloper will disinherit Catherine should she marry him, he ends their engagement.

While James's protagonists generally find themselves navigating a foreign path as Americans abroad, Catherine feels a foreigner in her native surroundings. James makes the point that isolation and rejection is no easier to bear when disguised in the misplaced concern Sloper feels can, not toward Catherine as a human, but rather toward his own pride. He could not bear the idea of his daughter having so little pride as to marry beneath her social level, humiliating him. James thus emphasizes his traditional conflict of individuality versus social expectations, but he reserves a triumph for Catherine in the plot's conclusion. According to James's journals, a near-identical incident to that featured in his novel occurred in England, which he followed with great curiosity. He depended purely on his imagination to calculate what might happen to those involved many years into the future as he concludes his novel.

Almost 20 years later, following Dr. Sloper's death, Morris contacts Catherine, hopeful of renewing their relationship. At that point, having accepted her life as a spinster, Catherine exercises her independence from men at long last by rejecting his renewed attentions. Although she had to wait many years to gain comfort from her identity separate from others, she does at least achieve a balance and grace with conditions not of her own design. Surrounded by the monumental egos of her father, aunt, and Morris, and without much sense of self-identity, even the unintelligent Catherine can act out of a basic sense of self-preservation.

The novel remains popular as a well-written piece, although James had not yet fully discovered his original voice. He seems to adopt American writer Nathaniel Hawthorne's figure of pride in Dr. Sloper, while Mrs. Penniman resembles some of Charles Dickens's sadly humorous characters. *Washington Square* has remained constantly in print and been converted to various media versions.

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WATER BABIES, THE: A FAIRY TALE FOR A LAND BABY CHARLES KINGSLEY (1863)

Charles KINGSLEY had already contributed to CHILDREN'S LITERATURE when he published his FANTASY *The Water-Babies: A Fairy Tale for a Land Baby*, first read as a serial in *MACMILLAN'S MAGAZINE* between 1862 and 1863. His juvenile novel *The Heroes* had been written for his older children, while his youngest child is the land baby mentioned in the title of *The Water Babies*. Published two years prior to Lewis CARROLL'S *ALICE'S ADVENTURES IN WONDERLAND*, the book was not free from moralizing, as would be Carroll's popular works. It remained in the tradition of instructional literature for young readers and was actually aimed at the adult audience that would read it aloud for children. Its content suggested SATIRE and contained symbolism that escaped young readers but appeared obvious to adults. Its protagonist is a victimized working-class child named Tom who must elude an abusive employer. Tom's brutal occupation of chimney sweep had been made infamous in the poetry of William Blake. Social movements had decried practices such as forcing naked children to fit into the tight chimneys where they contracted often-fatal lung diseases. Mostly orphans, many died from starvation, overexposure to the elements and various infections that easily ravaged bodies without natural defenses.

Tom lives and toils in "the North country," where he suffers constant hunger, filth, and beatings, does not read, write, or bathe, but occasionally plays with his mates and fantasizes about a successful future. During a visit to work at Harthover Hall, he enters the room of a sleeping "little white lady," where he sees reflected in a mirror "a little ugly, black, ragged figure, with bleared eyes and grinning white teeth." Incensed that such a "monkey" would enter the room of such a perfect girl, he realizes with dismay it is his own reflection. When the girl awakes and screams, he is chased away to the edge of a river.

Tom falls into the water, enjoying a symbolic rebirth, water traditionally suggesting baptism and the birth waters of the womb. There he undergoes transformation and a literal rebirth as a water baby in a FANTASY world free of care. The freedom is both spiritual and emotional, as he undergoes internal and external "cleansing," his tired limbs freed of all literal and figurative weight by the water. Tom "had been sadly overworked in the land-world; and so now, to make up for that, he had nothing but holidays in the water-world for a long, long time to come." He joins a large group of "water-babies in the thousands," all rescued from abusive situations. Tom indulges his boyish propensity to tease and bother, learning he will receive his just reward for such actions by "Mrs. Bedonebyasy-oudid," among others. When he regains land, the lessons he has learned serve him well. He finds friendship and a career as "a great man of science" before Kingsley appends a section titled "Moral," explaining to his readers what they should learn from his "parable." The story remains popular and has appeared in various media forms.

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WAVERLEY, OR 'TIS SIXTY YEARS SINCE **SIR WALTER SCOTT (1814)** Sir Walter SCOTT wrote his first novel, *Waverley*, over several years, having completed a romance begun by Joseph Strutt in 1808. He rediscovered the manuscript two years later and shared its seven chapters with his publisher, who discouraged him from altering the course Scott had set for himself as a poet. Labeled the best poet of his era after the publishing of *The Lady of the Lake*, by 1813 he nevertheless needed a new source of income and again turned back to the novel. Although the thought of moving from poetry to fiction seemed humiliating, as prose was seen as a lower calling, Scott decided to finally publish *Waverley* anonymously. His novel resembled no others of the time. He employed

what would become his trademark interest in the past to produce HISTORICAL FICTION, focusing on the 1745 Jacobite uprising. Scott avoided GOTHIC excesses, using his natural sense of humor to enrich his narrative in lieu of gruesome detail. *Waverley* proved so popular that four editions sold in its first 12 months in print.

The novel's protagonist, Edward Waverley, is devoted to his uncle, the Jacobite sympathizer Sir Edward Digby. Edward joins the army, becoming active in a Scottish regiment. In Scotland he visits with his uncle's friend Bradwardine, also a Jacobite. Equally important, he is drawn to Rose Bradwardine, a simple Lowland girl. These various plot elements allowed Scott to indulge his affinity for ROMANCE, while also including much realistic detail. Not only did the Jacobites hope to place the Stuarts back on the throne, the rebellion that forms the novel's setting represented Scotland's last attempt to gain equality with England. It also framed a struggle between the Scottish Highland clans, which represented the old feudal ways, and the inhabitants of the modern Lowland regions. Although not a Catholic himself and strongly supportive of the House of Hanover, Scott saw the dramatic and sentimental appeal in a story of a lost cause.

Eager for adventure, Edward Waverley travels to the Highlands to find Donald Bean Lean and meets two additional devoted Jacobite supporters, Fergus Mac-Ivor and his sister, the lovely and sophisticated Flora. While not precisely a foil for Rose, Flora's attitude helps reflect the difference between the Highland and Lowland groups. Edward learns the danger of guilt by association and is accused by his colonel of plotting a mutiny; only Rose is able to keep him from going to prison. By this time convinced to adopt the Jacobite cause, Edward meets the Pretender to the throne. Edward's transition allows Scott to emphasize the sincerity felt by members of both sides of the conflict. By viewing the struggle through the lives of specific individuals, he helps readers identify with humans supporting a cause they feel will result in a better way of life. Some readers found themselves sympathizing along with Edward with the Catholic Jacobite view, coming to better understand the Scots. Edward fights in the Battle of Prestonpans, where the Jacobites are dispersed. His heroism in rescuing Colonel Talbot

secures his pardon. Fergus does not fare so well, is convicted, and eventually executed, driving Flora into a convent. Although Edward had loved Flora, her refusal of his marriage proposal helps him realize that she could not be happy without her cause. He eventually regains his feelings for Rose and marries her.

Thanks to Scott's attention to historical detail, the novel appealed to intellectual readers as well as to the more common reader who loved an adventure tale. It remains a popular novel, readily available in print and electronic text.

WAY WE LIVE NOW, THE ANTHONY TROLLOPE (1875) Anthony TROLLOPE wrote *The Way We Live Now* to study what he termed "the commercial profligacy of the age," and he succeeded in publishing the most savage attack on human nature since William Makepeace THACKERAY'S *VANITY FAIR* (1848). He viewed his era as guided by greed resulting in the most immoral cheaters of all time. His novel has as its center Lady Carbury, who represents the frailties of human nature, although Trollope goes to lengths to demonstrate her own victimization. With divorced parents, she entered an abusive marriage at 18, producing a profligate son, Felix, who has already spent his own inheritance and demands that of his mother as well as his sister Henrietta (Hetta). Lady Carbury, a hack writer, nurtures her career at all cost. Trollope may have based her character on popular author Margaret Oliphant or, in some respects, even on his own mother, Frances TROLLOPE.

Lady Carbury and her children consult often with the Carbury family head, Roger. At age 40, Roger Carbury still lives alone at Carbury Hall and represents traditional values in the novel. He loves Hetta, but gives way to his friend and rival for her affections, Paul Montague. Montague is a decent man, but in his past in America had formed an alliance with Mrs. Hurtle, which will soon return to haunt him.

The handsome but wicked Felix Carbury seeks a solution to his eternal need for money from Marie Melmotte. Her father, Augustus Melmotte, has an obscure past that does not discourage admirers drawn to his reportedly enormous wealth. A supposed financier, he tempts others by promises of sharing in his wealth

through investment in an American railroad. Ostensibly persuaded to do so by a corrupt American friend of Paul Montague named Hamilton Fiskier, Melmotte is drawn into a scheme far more fraudulent than he understood. In fact, the railroad does not exist, but Melmotte continues the ruse as he receives attention usually reserved for royalty, activity that includes entertaining the Emperor of China at his Grosvenor Square mansion. Investors rush to hand him their money, because "money was the very breath of Melmotte's nostrils, and therefore his breath was taken for money." He eventually comes to believe in his own myth and advances to elected office as a member of Parliament. Pulled into the impending disaster is Melmotte's daughter Marie, who is regularly slapped and beaten by Melmotte. She loves the ne'er-do-well Sir Felix, envisioning him as her key to freedom.

Lady Carbury has suffered financial setbacks and hopes to regain her good standing through the marriage of Felix to Marie. When Sir Felix disgraces himself by gambling away at the Beargarden Club the money Marie gives him to finance their elopment, the wedding plans are destroyed. Poor Marie knows nothing of the change in plans and is already on a train, receiving a telegram at Liverpool with the message for her to return home. Humiliated and heartbroken, the bewildered girl remains in love with Felix. An outsider in her father's newfound society, she is so desperate for companionship that she turns a blind eye to Felix's abundant faults.

Trollope emphasizes anti-Semitism in the regard of Miss Goldsheiner by Lord Nidderdale as worthy only if "the money's really there." Georgiana Longstaffe, having searched for a husband for 12 long years, accepts, to the horror of her father, the Jewish Brehgert's proposal, who comments that he is a nice person but "absolutely a Jew." She is later outraged when he breaks the engagement with her due to her obvious disappointment over his financial losses, caused by her own father. Trollope also satirizes the marriage market through Nidderdale, who laments the lack of a published statement revealing the worth of all eligible women, most of whom engaged in trickery themselves, wearing false hair and strategically padding certain body parts.

Roger Carbury argues for rationality and also for proof that the American railway is advancing, somewhat alienating Hetta. Into the mix Trollope adds the American Mrs. Hurtle, who has come to England in pursuit of her previous lover, Paul Montague. Montague loves Hetta, not the scandalous Mrs. Hurtle. Unwilling to cede Montague to Hetta, Mrs. Hurtle threatens to blackmail him with the information of their previous affair. Felix is sought by Ruby Ruggles, a country girl whom Felix has compromised. Although he does not care for her, Ruby loves Felix and refuses to marry her fiancé, the corpulent miller John Crumb.

Felix becomes angered at his sister Hetta for her scolding of him regarding his heartless treatment of Marie Melmotte. He retaliates by divulging Montague's attachment to Mrs. Hurtle, causing her to break their engagement. Eventually Hetta accepts Montague, while a desperate Mr. Longstaffe in need of his funds discovers Melmotte's role in cheating the railroad investors. Rumors spread regarding his financial situation, and many important members of London high society refuse to attend his dinner for the Chinese emperor. Deserted by his one-time friends, Melmotte faces prosecution. Suffering under the pressure, his false sense of identity collapses, and he attends Parliament drunk. He is ousted and then commits suicide. Melmotte's death and the loneliness of Mrs. Hurtle and Carbury lend a sad tone to the novel's conclusion, although some satisfaction may be derived from the beating Felix receives over Ruby by Crumb.

As with all Trollope's novels, *The Way We Live Now* contains autobiographical aspects, some mentioned above. In addition, one of its positive characters, the Bishop of Elmham, he based on Dr. Longley, the headmaster of Harrow when Trollope attended in 1830 as a charity boy. He commented that Dr. Longley never let pass one angry word; Longley later became archbishop of Canterbury. Melmotte was based in part on Charles Bianconi, an Irish mayor with Italian ancestry who ran fleets of horse-drawn "long cars" with the mail around Ireland until the railroads destroyed his business. Trollope's own father-in-law, Edward Heseltine, had been involved in scandals including one at a bank that involved a railway swindle. Others involved left the country, while Heseltine died a short time

later, and one John Sadleir, a crooked politician as well as banker, committed suicide. Trollope had written in his story "The New Zealander," "It is not of swindlers and liars that we need to live in fear, but of the fact that swindling and lying are gradually becoming not abhorrent to our minds." He wondered in writing later whether Sadleir would have perished if those around him had not been so accepting of his unethical behavior. Trollope long held that when a community perceived individual dishonesty as success, it had a widespread corrupting effect on that community.

Critics of Trollope's day viewed his indictment of various aspects of society as misanthropy and did not evaluate the novel positively. Not only did he savage the world of gambling and speculation, but he also took on corruption in the world of publishing and the Church of England, city frauds, and the materialistic approach to love and marriage. The novel would outlive their criticism, to be declared a great achievement in the 21st century, when a television version would be produced. Its critics observed how timely Trollope's plot appeared, more than a century after its first publication. Trollope biographer Victoria Glendinning goes so far as to claim that had Trollope written no other novel, *The Way We Live Now* would have assured him eternal fame.

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WEIR OF HERMISTON ROBERT LOUIS STEVENSON (1896) Although Robert Louis STEVENSON died in Samoa before completing his final novel, *Weir of Hermiston*, the fragment did appear posthumously. Because he had also written out plans for the balance of the novel, the full story is known. Even in its incomplete form, the novel is judged to be of high quality.

The Weir referenced in the title is the widower Lord Justice-Clerk Adam Weir, Lord Hermiston. Not from the moorland parish, he marries a local woman,

Jeannie Rutherford, a colorless but devoted wife who dotes on their only child and dies early. A hard man known for handing down merciless courtroom sentences, Weir proves just as hard on his son Archie. Archie tells a friend that he does not love his father, explaining, "He has never spoken to me, never smiled upon me; I do not think he has ever touched me." Archie and Weir disagree on Weir's courtroom conduct, and Archie publicly insults his father. Incensed, Weir banishes Archie to the village of Hermiston and forbids his study of the law. Archie lives an isolated existence, where his only company is his housekeeper Kirstie Elliott, a distant cousin of Jeannie Weir, who idolizes the boy.

Kirstie's four nephews Robert, Gilbert, Clement, and Andrew are commonly known as the "Four Black Brothers of Cauldstaneslap," because they had hunted and captured their father's murderer. Their sister, Christina, and Archie fall in love, a fact they try to keep a secret. Christina is an admirable young woman, a free spirit, made clear in Stevenson's description: "She was in love with herself, her destiny, the air of the hills, the benediction of the sun." When Archie's supposed friend Frank Innes arrives for a visit, he decides he wants Christina for himself. He manipulates Archie into ending his relationship with her. Stevenson's plot plans indicate that he intended for Frank to seduce Christina, leading to an argument with Archie in which Archie kills Frank. Archie's own father hands down a sentence of capital punishment, but he will be rescued from prison by the nephews. They reunite Archie with Christina, and the couple escapes to the United States. Weir suffers guilt over having sentenced his son to death and dies from the shock of realizing exactly what he had done in the name of pride.

The fragment form of *Weir of Hermiston* is available in both print and electronic text.

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WELLS, H(ERBERT) G(EORGE) (1866–1946) Later to become probably the best-known SCIENCE FICTION writer in the English language, Herbert George Wells was born at Bromley, Kent. He matured in an environment of deprivation, due to his father's various unsuccessful ventures. Originally a gardener, Mr. Wells also played cricket professionally until an injury ended his career, and he operated a failing china-and-glassware shop. Mrs. Wells worked as a housekeeper, and Bertie, as Wells was known as a child, became apprenticed to a draper at age 13. His early life resembled that of Charles DICKENS, with the characters in novels of both men reflecting their own unhappy childhoods and unfortunate parents. Wells became determined to escape his poverty and at 16 began work at the local Midhurst Grammar School as an assistant master. A scholarship in 1884 allowed him to attend the Normal School of Science (later Imperial College), where guidance by T. H. Huxley, well-known believer in the theories of Charles DARWIN, in comparative anatomy proved crucial to Wells's development. He also greatly benefited from astronomy instruction by Norman Lockyear, becoming a supporter of scientific advancement as a panacea to society's ills. He began his writing career, contributing to a magazine he founded and edited. He continued teaching at private schools while earning his bachelor's degree at London University, where he published a biology textbook and cowrote a text on physiology (sources differ on the subject matter of the second text, some listing it as geography). When he had to leave teaching due to a ruptured vein affecting his kidneys at age 28, he turned to article writing, inspired by novelist and playwright J. M. Barrie's book *When a Man's Single*. He married his cousin Isabel in 1891, a union that proved unhappy and led to divorce. His second marriage in 1895 to Amy Catherine Robbins proved more fortunate; he would refer to her as Jane throughout their long life together.

In the same year as his second marriage, Wells published four books, one of SATIRE, but the others in the new fiction genre introduced by novelist Jules Verne, a French writer of SCIENCE FICTION. Unlike Verne's stories, Wells's novels were supported by his knowledge of science and therefore more ingenious in their seeming

reality. Underpinned by his strong social consciousness, his first novel, *The TIME MACHINE*, became one of his most enduringly popular tales. It grew from a serialized story, "The Cosmic Argonauts," published in the *Science Schools Journal*.

Wells also published *The Wonderful Visit* (1895), in which an angel is shot to earth by a preacher ornithologist; *The ISLAND OF DR. MOREAU* (1896), a cautionary tale of science run amok; *The INVISIBLE MAN* (1897), a psychological study of a physicist who discovers the key to a special power; *The WAR OF THE WORLDS* (1898), a tale of an earthly invasion by beings from Mars; *When the Sleeper Wakes* (1899), an adaptation of the Rip Van Winkle tale; *The First Men in the Moon* (1901), and *The War in the Air* (1908). He departed from science fiction to publish *The Wheels of Chance* (1896), a farce based on his experience as a draper's apprentice.

Wells's early works were highly influenced by the ROMANCE adventure fiction of Robert Louis STEVENSON, Henry Rider HAGGARD, and the suspense incorporated into the Sherlock Holmes stories by Sir Arthur Conan DOYLE, and all his writings containing social themes reflect the influence of Rudyard KIPLING, Joseph CONRAD, and Henry JAMES. Some of the novels, including *Dr. Moreau*, included elements of HORROR FICTION and reflected back on the traditional GOTHIC FICTION and works such as Mary SHELLEY's *FRANKENSTEIN* (1818). His DIDACTIC fiction, biased toward themes of social equality, drew heavily on his experience in poverty and included *Love and Mr. Lewisham* (1900); *Kipps: The Story of a Simple Soul* (1905); *Tono-Bungay*, judged a highly ambitious work, and *Ann Veronica*, judged scandalous for its focus on an independent woman (both in 1909); *The History of Mr. Polly* (1910), in which the title character is based on Wells's father; and *Boon* (1915). Books promoting his post-Victorian philosophy included *Anticipations* (1901); *Mankind in the Making* (1903); *The Food of the Gods* (1904); *A Modern Utopia* (1905) and *The New Machiavelli* (1911). The author's reputation was damaged by his belief in sexual freedom and his acting on that belief in a long-standing relationship with writer Rebecca West that caused him to live apart from Jane in Essex from 1912 until she died in 1927. *Mr Britling Sees It Through* (1916) reflects on his Essex life. Later in life, he supported in 1919

formation of The League of Nations and published much antiwar nonfiction and additional autobiographical books, including *Outline of History* (1920); *Men like Gods* (1923); *The Open Conspiracy: Blue Prints for a World Revolution* (1928); *The Science of Life* (1931); *The Work, Wealth, and Happiness* (1932); *The Shape of Things to Come* (1933); *Experiment in Autobiography* (1934); *Apropos of Dolores* (1938), and *Mind at the End of Its Tether* (1945).

Wells's works had a tremendous effect on the development of science fiction, converted into multiple media and stage presentations, they remain extremely popular.

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WESTMINSTER REVIEW, THE Founded and published by James Mill and Jeremy Bentham, *The Westminster Review* appeared as a quarterly from 1824 to 1887 and until 1914 was a monthly publication. Bentham, along with John Bowring, Henry Southern, and Colonel T. Perronet Thompson, were among the early editors. As editor from 1836 to 1840, John Stuart Mill renamed the publication *London and Westminster Review*. In 1846, editor John Chapman changed the name to *Westminster and Foreign Quarterly Review* but returned the magazine to its original name in 1852. George ELIOT served as an editor from 1852 to 1854, and the wife of John Chapman assumed editorship from 1895 to 1914.

Formed to disseminate utilitarian ideals, the publication affected social thought in Victorian England. Rivaling the Whig *Edinburgh Review* and the Tory *QUARTERLY REVIEW*, its combative tone sought to strengthen the middle class while weakening the two main parties. Affecting parliamentary reforms was a major goal. Early on, the response of the founders to literature was not impressive. It tolerated poetry and fiction only when these writings were either useful or harmless. After 1836, John Stuart Mill included more distinguished literary reviews: William Makepeace THACKERAY on Charles DICKENS, Carlyle on Sir Walter SCOTT, Mill on Coleridge. Social and economic essays

were of a more broad and humanistic Victorianism during this period.

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WESTWARD HO! CHARLES KINGSLEY (1855) Charles KINGSLEY wrote his most popular work, the patriotic *Westward Ho!*, for adults, although it quickly fell into the category of CHILDREN'S LITERATURE. While Kingsley had long been a political radical, the onset of the Crimean War, which many British protested, converted him to a conservative. IMPERIALISM is an overt theme in the novel, and he made clear his support of old-fashioned heroism and ardent devotion to England, at a time when the Manchester school countered the war for reasons economic and humanitarian. A far-reaching historical novel, *Westward Ho!* celebrated England's victory over Spain in the days of well-known figures that appear as characters in the novel, including Sir Francis Drake, Sir Walter Raleigh, and the poet Edmund Spenser, celebrator of Queen Elizabeth I. It proved a great adventure story, affecting British children for decades with its ROMANCE notions of the country and its real-life heroes.

Kingsley incorporated his affection for the North Devon coast into the setting, his appreciation for physical prowess into the plot, and his enduring admiration of courage in the face of danger into the shaping of his characters. Religion was also a theme, as Kingsley reveals his prejudice against Catholics in his focus on the Inquisition and the suffering it caused. His bias toward Protestantism remains realistic for the era and is featured in the novel when Jesuits inflict gruesome torture on prisoners, roasting them alive. Protestant heroes correct such injustices, battling what appear to readers as the dark forces of evil. To those who protested that Kingsley made his protagonist, Amyas Leigh, and his brother Frank, who in the novel serves with Sir Philip Sidney, too exaggerated to prove acceptable, supporters of the novel reminded readers to recall the "high types" that lived in England in 1588. As an example, the character Sir Richard Grenville tells his

godson Amyas early on, "To conquer our own fancies, Amyas, and our own lusts, and our ambition in the sacred name of duty; this it is to be truly brave, and truly strong; for he who cannot rule himself, how can he rule his crew or his fortunes?" Readers know what follows will highlight men who live by those rules.

To be expected, the narrative includes broad stereotypes, especially of women, with both Rose Salterne, the wealthy mayor's daughter, and the young "beautiful vision," half-English and half-Spanish Ayacanora, as examples. Rose serves as the focus of a band of young men who label themselves the Brotherhood of the Rose, vowing to forever serve her and one another, as knights did for the wives of their lords in feudal days. Rose remains dedicated to her Christian faith. Along with Frank, Rose will be burned in the Inquisition, providing sacrificial icons around which Amyas will rally, swearing revenge against the Spaniards.

Ayacanora falls in love with Amyas, but in the romance tradition, he ignores all passion except for vengeance. At the novel's conclusion, when Amyas returns from upholding his nation's honor, Ayacanora begs him to "let me fetch and carry for you, tend you, feed you, lead you, like your slave, your dog!" Amyas agrees, and a symbolic peace, represented by Ayacanora's mixed blood, also represents the literal peace the Amyas Leigh, now a captain, feels. Once joined to Amyas in marriage in a country temporarily free of strife, Ayacanora's ability to sing returns, and her voice soars "as on a skylark's wings, into the highest heaven." Kingsley's hyperbole is not unexpected, as he writes in the style of medieval romance, clearly indicated in the novel's complete title: *Westward Ho! or The Voyages and Adventures of Sir Amyas Leigh, Knight of Burrough, in the County of Devon, in the Reign of Her Most Glorious Majesty Queen Elizabeth, Rendered into Modern English by Charles Kingsley*. Kingsley supports well his ruse of paraphrasing a true medieval tale by including all those elements of a heroic legendary past, which he so valued.

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WHAT MAISIE KNEW HENRY JAMES

(1898) When Henry JAMES produced *What Maisie Knew* late in his career, he had to employ a transcriber to write as he dictated, due to hand pain that may have been caused by arthritis. Some critics attribute to that mechanical challenge the change from James's traditional style to a more elliptical approach that resulted in reduced clarity. However, his more elaborate style may have well complemented the subject matter of this novel, as the plot suggested more than it revealed about Maisie Farange. Because James never reveals what the title references as to what his young protagonist knew, his covert style suits the topic. First published in *The Chap Book* between January and August 1897, the novel would next run as a serial in the *New Review* in 1898 before publication as a separate volume. Although not James's most highly acclaimed novel, the book would continue to resonate with readers due to its topic of a child caught up in the conflicted relationships of an adult world. As divorce and subsequent child custody issues became all too common in the 20th century, a reading audience could better relate to Maisie's situation.

Had Maisie suffered through only the divorce of her parents Beale and Ida Farange, neither of whom are particularly interested in her, the situation would have contained challenge enough. However, after her father marries her former governess, Miss Overmore, and her mother marries Sir Claude, the confusion over who will be responsible for Maisie only begins. The immature and decidedly unlikable Ida continues her sexual affairs, while Miss Overmore and Beale do not get along. They all realize they have made bad marriages too late. The former Miss Overmore, now Mrs. Farange, and Sir Claude form an ironic partnership in their shared concern for Maisie, cared for primarily by Mrs. Wix, Maisie's new governess. As the girl is passed about among the caretaker adults, she is unable to find a true caregiver. Eventually the second marriages for her birth parents dissolve, at which point Sir Claude and the former Miss Overmore marry. Readers may hope that Maisie will find at last a loving home with that step-couple, as they both share a genuine fondness for the girl. However, because Miss Overmore Farange, now married to Sir Claude, cannot get along with Mrs.

Wix, Maisie will not find a home with the couple to whom she seems best suited. She prefers the prickly Mrs. Wix because she is unshakably dependable. Even in her bad habits she remains predictable, something the other parents in Maisie's life do not.

The novel is told from Maisie's naive point of view, and early on she contemplates her parents' view of her as a stupid individual. Once she had absorbed that label, "she had a new feeling, the feeling of danger; on which a new remedy rose to meet it, the idea of an inner self or, in other words, of concealment." Perhaps what Maisie knew grows from this feeling of separateness that all humans must eventually perceive in a painful epiphany during childhood. She knew the moment at which she had become her own person, and from that moment on, she could never again count on anyone, most especially those supposedly competent authority figures who surrounded her.

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WHITE, WILLIAM HALE (1831–1913)

William Hale White was born in Bedford, where his politically active father worked as a printer and bookseller, serving later in life as a doorman at the House of Commons. The elder William White passed on his interest in politics to his son, as well as his writing talent, evident in his entertaining sketches of Parliament. The younger White attended Bedford Modern School, experienced a spiritual awakening, and moved on to the Countess of Huntingdon's college at Cheshunt. His meeting with the Reverend Caleb Morris, an Independent minister, would later have a great effect on his spiritual attitudes. Expected to study the ministry, White moved next in 1850 to New College of London, St. John's Wood, but was expelled after only one year for criticizing accepted biblical doctrine. He joined Chapman Publishers to work on the *WESTMINSTER REVIEW* and preached in Unitarian chapels during the 1850s. In 1856, he married the first of his two wives, Harriett Arthur.

White's work at Chapman proved crucial, as he met novelist George ELIOT there, who would influence his

later writing. In 1858, he began work as a clerk in the Registrar-General's Office in Somerset House. He would work there until 1892, retiring as Assistant Director of Contracts at the Admiralty. He first visited Germany in 1860, where he developed a lifelong appreciation for its philosophy and music. From 1861 to 1863, he wrote articles about House of Commons debates for publication in local newspapers and in 1866 published *An Argument for the Extension of the Franchise*, supporting a reform bill. Acting as a correspondent for *The Scotsman*, White wrote many articles that focused on politics and literature. He became absorbed by the work of Walt Whitman and began publishing fiction under the name Mark Rutherford. White would prove extremely protective of his identity, even denying having written the works bearing Rutherford's name, including his *The Autobiography of Mark Rutherford* (1881). He developed an intense interest in the romantic poets, particularly Wordsworth and Coleridge, both subjects of his later publications. During the 20 years before the publication of the *Autobiography*, White experienced an enormous spiritual change, moving from Unitarianism through theism, then becoming an agnostic, and finally finding more peace in a resignation and acceptance of life without a deity. Wordsworth's observance of the spiritual nature of the natural environment proved crucial to his own belief, or lack thereof. His nonfiction is marked by an admiration of the truth, producing what he termed serious writings. *Mark Rutherford's Deliverance* (1885) continued his account of his intellectual and spiritual journey, and in 1889, he added a study of astronomy to his activities, purchasing a telescope.

White's wife died in 1891, and the next year upon his retirement he received a £500 annual pension. He brought out his first novel, *CATHERINE FURZE*, in 1893, and a new edition of his original 1883 translation of Spinoza appeared with a new lengthy introduction in 1894. His second novel, *Clara Hopgood* (1896), was criticized for immorality, a charge that would seem ironic to later generations in light of White's puritanical devotion to the truth, a devotion forming the basis of the intellectual conflict his characters experience. Additional important publications included *An Examination of the Charge of Apostasy Against*

Wordsworth (1898); *Coleridge's Poems, a Facsimile Reproduction of the Proofs and MSS. of Some of the Poems* (1899); "George Eliot as I Knew Her," in *The Bookman* (1902); edited excerpts from correspondence of Dorothy Wordsworth, published in *The Athenaeum* (1904); *John Bunyan* (1905); and *Selections from Dr. Johnson's "Rambler"* and Carlyle's *The Life of John Sterling*, a reprint with a new Introduction by White, both in 1907.

For one who suffered frequent bouts of melancholy and self-questioning, White remained amazingly active into his later years. In 1907, at age 76, he began a romance with 31-year-old Dorothy Vernon Horace Smith, who would describe him as still bounding into carriages with excitement over new projects or discoveries. They married in 1911. He died on March 14, 1913, the year he published *The Early Life of Mark Rutherford*. Posthumous publications included *Last Pages from a Journal* (1915), *Letters to Three Friends* (1924), and Dorothy Vernon White's *The Groombridge Diary* (1924), which related her experiences with White.

White/Rutherford gained the attention of critics later in the 20th century who supported the need for an increased and closer reading of his works. According to biographer and critic Stephen Merton, White's novels "remain indeed the single clear echo of an extremely powerful and rather small segment of English culture—the Calvinistic minority that reached back to Oliver Cromwell and to John Bunyan and that had, one suspects, a determining influence on the Victorian milieu." His influence on later writers, including Joseph CONRAD, Stephen Crane, D. H. Lawrence, and André Gide, proved strong. Critic Lionel Trilling sees White's books as "exemplifying for us the natural passage from the Victorian period to the modern period."

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WILDE, OSCAR (FINGAL O'FLAHERTIE WILLS) (1854–1900)

Born in Dublin into aristocracy, Oscar Wilde was the son of Sir William Wilde and Lady Jane Francesca Wilde. His mother was a poet, publishing revolution pieces under the pen name Speranza. He had an older brother, Willie, and a sister named Emily, who died when she was 10 years old, leaving a grieving family. During his early schooling, Oscar excelled at classics, registering the highest scores in his class. He later attended Trinity College in Dublin, where he won the Berkeley gold medal for Greek studies and received a scholarship to Magdalen College, Oxford.

Considered an accomplished student with a brilliant mind, in 1878 Wilde wrote the poem "Ravenna," for which he won the Newdigate Prize. Wilde developed a reputation for ostentation and witty repartee, rejecting the athletics used by many young aristocrats to distinguish themselves for the life of an aesthete. A self-labeled follower of Walter Pater, he supported the Aesthetic Movement and enjoyed collecting items such as blue china. In 1881 he published a volume of poetry receiving mixed critical reviews and drew attention with his outrageous costumes, which often included velvet knee-britches. He also supported less restrictive fashions for women, speaking against the wearing of corsets and tight clothing. An advocate of artistic freedom, he fashioned himself a socialist, but politics held no true attraction. Wilde constantly drew attention to himself, particularly on an 1882 tour of the United States, where crowds were at once repelled and fascinated by him. Wilde's aggression and exhibitionism proved similar to that displayed by fellow Irish writer George MOORE. His play *Vera* was staged in New York in 1883, but it proved unsuccessful. He was said to have left before the end of the performance, declaring his boredom with his own work.

In 1884 he married Constance Lloyd, a bright multilingual woman, despite the wide rumors of his homosexuality. His publishing career began in earnest in 1888 with *The Happy Prince and Other Tales*, stories that grew from his interaction with his two sons, Cyril and Vyvyan. The title story would become a Christmas classic. He published his enduring FANTASY/HORROR

FICTION, *The Picture of Dorian Gray* in 1890, which represented an important contribution to British fiction. He adopted Robert Louis STEVENSON's dichotomy of man's conflicting natures made famous in *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886).

More fairy tales followed, with *A House of Pomegranates* and *Lord Arthur Savile's Crime and Other Stories*. Wilde's second play, *The Duchess of Padua*, also proved unsuccessful, but he soon corrected his past luck with the more inspired *Lady Windermere's Fan* (1892), *A Woman of No Importance* (1893), *An Ideal Husband* (1895), and his best-known play, *The Importance of Being Earnest* (1895); all were light romantic comedies that were caricatures of British high society. In 1891, he had met Lord Alfred (Bruce) Douglas, the third son of the Marquis of Queensbury and an Oxford student, and the two became lovers. He wrote his next drama, *Salome*, in French, and it was published in 1894 following translation by Douglas.

In 1895, Lord Douglas's father publicly accused Wilde of homosexuality for his relationship with Alfred; Wilde sued for libel, but lost his case when during the trial he dismayed a jury that had been entertained by his wit up to that point by making light of the act of having sex with children. That taboo could not be tolerated, and Wilde spent several years in prison, following the 1895 prosecution for gross indecency. The trial created a furor, with citizens attacking the negative effects of art general in their anger over Wilde's sexual exploits. Wilde almost succeeded in single-handedly ruining the new avant-garde publication *The Yellow Book* by holding what appeared to be a copy of the periodical under his arm as he left the courtroom. In reality, he had picked up a yellow-cover French novel, but the damage to the magazine had been done. Constance moved with the boys to Switzerland, adopting a family name, Holland. Wilde wrote a letter to Lord Alfred published in 1905 with the title *De Profundis*, but the public soon lost interest in him.

When released, Wilde moved to France under the name Sebastian Melmoth, adopting the protagonist's name from *Melmoth the Wanderer* (1820), a GOTHIC novel by Charles Maturin. He published *The Ballad of Reading Gaol* (1898) to little notice and died in Paris following complications from an ear infection. His novel

and plays remain quite popular, the plays continuing to be performed and adapted to the screen, and his life inspiring various fictional works, the best known being Robert HICHENS's *The GREEN CARNATION* (1894).

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WILD IRISH GIRL, THE SYDNEY OWENSON (1806) Like other works by Sydney OWENSON, Lady Morgan, *The Wild Irish Girl* unabashedly celebrates all things Irish. An EPISTOLARY NOVEL, it uses traditional ROMANCE devices in plotting a tale focusing on an Anglo-Irish law student named Horatio M. He is ordered out of England and into Ireland by his wealthy father, a landowner who hopes to distance Horatio from London's temptations. However, Horatio will also find temptation in Ireland, falling in love with Glorvina, a proud blond musician skillful at the harp. While her father is supposedly an Irish prince, she lives with him in poverty, inhabiting a dilapidated old castle on the rocky shoreline of Inismore. The castle stands on land belonging to Horatio's father, although Glorvina and her father remain unaware of Horatio's identity, and that setting becomes a major element in the novel. The Bay of Dublin is described as "one of the most splendid spectacles" Horatio had ever seen, with the use of the term *spectacle* emphasizing its fluid nature. When he tells the prince that he has come to Ireland to "seize some of the finest features" of the landscape, he actually intends to seize the land away from the prince. However, his love for Glorvina conflates with his growing love for the landscape, and he decides to become part of the region, rather than taking physical possession of it. It begins to possess him, and Owenson hints that this is a common occurrence among those who first experience Ireland.

Owenson's view of the Atlantic shoreline as symbolic of Irish independence supports the novel's praise

of Ireland's proud history, much of which Horatio learns from a local priest, Father John. He bears a sensibility that Horatio admires and decides to adopt as his own, celebrating the idea of independence from corrupting social institutions, and the errors that often result from an irrational dedication to edict. Irish chauvinism is pronounced, and Owenson, who played the harp, soon became identified by the reading public with her fictional character, Glorvina, as she fed the 19th-century Anglo desire for Gaelic history. Her novel touches on all aspects of Irish culture, from its music to its politics, from its religion to its secular mythology. The book proved so influential that novelist Charles Robert Maturin satirized the acceptance of such jingoism by certain members of the aristocracy in his 1808 book, *The Wild Irish Boy*.

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WIVES AND DAUGHTERS ELIZABETH GASKELL (1866) Elizabeth GASKELL never completed her final novel, *Wives and Daughters*, due to her early death in 1865. It appeared serially in *The CORNHILL MAGAZINE* between August 1864 and January 1866. Her last work is considered her best, representing the pinnacle of her achievements and the evidence of a style much improved since her early THESIS NOVELS *MARY BARTON* (1848) and *RUTH* (1853). However, she continues to pursue a favorite theme, the restrictions individuals suffer within a culture intent on categorizing humans according to the social strata they occupy.

The novel's protagonist, Molly Gibson, matures from a young girl, her life touched by many additional characters. The daughter of a Hollinford doctor, Molly enjoys her existence in the small town until her father marries the odious widow Clare Kirkpatrick. Clare had served Lord and Lady Cumnor as governess and schoolmistress and adopted some of their Whig attitudes. This causes conflict for Molly, whose second home is Hamley Hall with Tory landowner Squire Hamley and his sons Roger and Osborne. Clare's lovely

daughter Cynthia moves into the community, and Molly develops a fondness for her intelligence, despite her flirtatious nature. The two become foils, allowing bright contrast in characterization.

Cynthia had committed to marry a Mr. Preston, a crass employee of the Cumnors, but she enters an engagement with Roger Hamley. While Roger finds Cynthia amusing, he does not love her. After a time, he moves on to study science, while Cynthia weds Henderson, a London barrister. Molly tries to assist the various characters in their pursuits, even helping Cynthia shed Preston. Gaskell skillfully introduces irony in her handling of the everyday activity that represents the characters' existence. Unlike the strident narrative of her early social-problem novels, *Wives and Daughters* displays a quiet indulgent and nonjudgmental attitude toward its characters, which has been compared to those of Anthony TROLLOPE.

Molly will eventually wed Roger and learn to deal with the annoying Clare. One sad note occurs when Roger's brother Osborne secretly marries a French girl who does not match the social status of his own family and dies apart from those he loves. The difference in their social standing, in that of Molly and Roger, of Cynthia and the land agent Preston, and of Clare and the doctor, offer an opportunity for Gaskell to reflect on the foolish divisions such observances of class create. In a clever and crafty manner, she lightens the sometimes-serious tone with the introduction of comic minor characters, including Lady Harriet and Mr. Coxe. While her character study lacks the uncontrolled passion in the characters of her friend, Charlotte BRONTË, Gaskell produces a masterpiece in *Wives and Daughters*. She writes of matters to which her personal experience adds weight and realism.

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WOLLSTONECRAFT, MARY (1759–1797)

Mary Wollstonecraft was born in Spitalfields, London, to a father who wasted much of his family fortune in unsuccessful farming schemes. He moved his family to various farms in England and Wales, causing his chil-

dren to lack steady education. Like most females of her day, Mary was self-taught, although she did enjoy some day-school instruction between the ages of nine and 15. At age 16 she formed an important friendship with Fanny Blood, whose family poverty did not squelch her intelligence. The two planned to live together later while managing a school, but in the meantime, Mary worked as a companion to a Bath widow from 1778 to 1781, an experience that engendered her scorn for the wealthy. When her mother fell ill, she returned to England to care for her, taking control of her younger siblings upon her mother's death. Shortly thereafter, she moved in with Fanny and her mother and joined their seamstress activities. She and Fanny later helped remove one of Wollstonecraft's younger sisters from an abusive marriage following the birth of a baby, which later died.

With Fanny and her siblings, Wollstonecraft opened a school at Newington Green and began associating with various social and religious dissenters. Fanny later became pregnant and left the country; Wollstonecraft joined her in Lisbon to help with the delivery. Devastated following Fanny's death and the failure of the school, Wollstonecraft began her writing career with *Thoughts on the Education of Daughters* (1787). Working in Ireland as a governess for Lord Kingsborough, she began an account of her own childhood and relationship with Fanny titled *MARY: A FICTION* (1788), published a year following her dismissal from service. Determined to support herself with her writing, she worked as a translator, reviewer, and, eventually, an editorial assistant for Joseph Johnson on his liberal journal, *Analytical Review*. Her relationship with the admiring Johnson allowed her to meet Thomas Paine, the artist Henry Fuseli, poet and engraver William Blake, and William GODWIN. During 1787–90 her two children's books, *Original Stories from Real Life; with Conversations Calculated to Regulate the Affections, and Form the Mind to Truth and Goodness* and *The Female Reader*, continued to promote her belief in the importance of equality for women. A supporter of the French Revolution, she rebutted Edmund Burke's anti-revolution polemic, *Reflections on the Revolution in France* with her strongest statements thus far in *A Vindication of the Rights of Men* (1790), her personal narrative supporting individual

rights. She staunchly defended reformist movements, claimed brotherhood with enlightenment movements of Europe, and took the British propertied class to task for trivializing women and exploiting the working class. Although her work was overshadowed by Tom Paine's *The Rights of Man* (1791–92), it was well received, and she quickly wrote and published a companion piece, *A Vindication of the Rights of Woman* (1792). She joined the ranks of women including Hannah More and Fanny BURNEY, both professional writers, arguing for women's rights. In that work she argued that women must be educated in order to be good citizens and properly support necessary revolutions; it became a cornerstone for feminist causes in the following centuries.

Following an affair with Fusali that began a lifelong conflict between Wollstonecraft's publicly declared belief in female independence and the personal torment she would suffer due to her disastrous romantic relationships, she visited France in 1792, producing *History and Moral View of the Origin and Progress of the French Revolution* in 1794. While interacting with various political and social figures, she fell in love with an American ex-officer in the revolutionary army, Gilbert Imlay, and gave birth to their daughter, Fanny, in 1794. While he declared Wollstonecraft his wife to gain her the benefits of American citizenship, Imlay's interest in his family waned, and his attitude provoked Wollstonecraft's return to England in 1795. She had refused the legal relationship of marriage to Imlay and attempted suicide upon learning of his multiple affairs. In an unusual move, she agreed to represent Imlay in business during a trip to Scandinavia, producing an intriguing history of that time in *Letters Written during a Short Residence in Sweden, Norway and Denmark* (1796). She again attempted suicide by jumping from Putney Bridge into the Thames River, and then formed a close friendship with William Godwin that brought much needed stability to balance Wollstonecraft's often-destructive passion.

Godwin encouraged her continued writing, and she began *The Wrongs of Woman: Or, Maria*, fictionalizing her previous *A Vindication of the Rights of Women*. In this novel, the protagonist Maria is committed to an insane asylum by her physically and emotionally abusive husband, stressing the lack of rights on the part of women. Maria believes he killed her baby daughter by grabbing

hold of her as Maria ran from her house. While imprisoned, she tells the story of Jemima, working as a warden, also a prostitute suffering unbearable poverty, one of several characters that allows Wollstonecraft to emphasize the oppression of women and the legal theft of their labor and property. Maria develops a love relationship with Darnford, which Wollstonecraft makes clear is based on the romantic, irrational visions of Rousseau, and engages in activities allowing the emphasis on free sexuality for women by Wollstonecraft, a fact that would bring heightened criticism upon the work's publication.

Wollstonecraft became pregnant and married Godwin, although she did not live with him. Their relationship, and Wollstonecraft herself, proved the basis for Amelia OPIE's later novel *ADELIN MOWBRAY* (1802). Eleven days following the August 1797 birth of their daughter Mary, who would write *FRANKENSTEIN* (1818) and marry poet Percy Bysshe Shelley, Wollstonecraft died from infection. The distraught Godwin published his *Memoirs* of his wife, along with her posthumous writings, including her final novel, letters to her former lover, Imlay, and a fragment of autobiographical fiction titled "Cave of Fancy" a year later. His 1799 novel, *St. Leon*, contains a character based on Wollstonecraft who was attacked during growing British conservatism as an unsexed, promiscuous, and immoral woman. She was labeled a "hyena in petticoats" and a "wanton," her vital philosophy publicly ridiculed. Although later women writers, including George ELIOT, found her fascinating, not until the 20th century would Mary Wollstonecraft gain her inarguable position as one of early feminism's most vital and respected figures.

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WOMAN IN WHITE, THE WILKIE COLLINS (1860) Wilkie COLLINS first published *The Woman in White* as a serial in *All the Year Round* between November 1859 and August 1860. Collins was praised by critics for the care he took with both

plotting and character development. When the mystery came out in volume form, Collins attached a preface, first reassuring readers that all legal detail was true, as he had carefully consulted “a solicitor of great experience” to ensure realism. Second, he explained his belief that “the primary object of a work of fiction should be to tell a story,” and if that requirement were met, an author was in no danger of “neglecting the delineation of character.” He had the idea for both plot and character from reading information about some French trials, which focused on mistaken identity, also long an important element of much ROMANCE fiction. A letter from someone he did not even know mentioned the possibility that an individual might be mistakenly held in an insane asylum, powerless to object to the admission by a second party. He developed the first-person-narrative approach to the novel from the fact that witnesses testify singly in courtroom proceedings. This also allowed him to withhold knowledge from the reader, as it would be revealed a bit at a time. His approach captivated his audience, which found small details frightening simply because they were without explanation, drawing them further into the story. His attraction to frightening his readers placed his work firmly within the tradition of SENSATION FICTION.

The plot features two sisters who act as foils. While Laura Fairlie, as her name suggests, is pretty and fair, her half-sister, Marian Halcombe, is unattractive and dark, but also extremely intelligent. That dichotomy suggests the traditional fairy tale, in which the blond beautiful heroine is also passive and sometimes dense, while the undesirable female in the form of a step-relative often proves the most active and bright. Walter Hartright, another character with a symbolic surname, tutors the sisters in drawing and falls in love with Laura, but she is engaged to marry Sir Percival Glyde, whose surname suggests a smooth, and perhaps tricky, personality. A mysterious woman dressed in white is introduced named Anne Catherick, who is already known by Walter. She has managed to escape from a lunatic asylum to which Sir Percival had her committed, apparently due to some damning information she possesses about Percival. Her circumstances interest FEMINIST CRITICS, as women had frequently been “committed” by controlling males for refusing to remain

silent or to behave as a patriarchal society deemed correct. Laura is not moved by the possibility of trouble and chooses to marry Sir Percival, causing Walter to take his leave. However, Marian is intrigued and chooses to pursue Anne’s claims, prompting Percival to seek aid in the form of the Italian count Fosco. When Anne dies, Percival and Fosco kidnap Laura, taking advantage of her resemblance to Anne to lock her up in the asylum in Anne’s place, while they bury Anne under Laura’s name. The determined Marian uncovers the scheme, discovering her sister in the asylum and helping her escape. Although Laura began as the story’s heroine, that position is co-opted by the brilliant and dogged Marian, who remarks “Nothing, in my opinion, sets the odious selfishness of mankind in such a repulsively vivid light as the treatment, in all Classes of society, which the Single people receive at the hands of the Married people.”

The women and Walter then find a parish registry that reveals Sir Percival is actually illegitimate and not heir to an aristocratic title or property. Percival reacts by attempting to burn the records, lets the fire get out of hand, and is destroyed along with the church by the flames. The fire symbolizes a new beginning through purification, and Walter gains that new beginning for Laura by forcing Count Fosco to admit to her true identity, freeing her both physically and emotionally so she may marry Walter. He concludes from reading Laura’s journals and overheard remarks that Fosco was actually a spy. A further satisfaction occurs when Fosco is murdered by a secret Italian society, the Brotherhood, in revenge for his past betrayals. The book closes focused on Laura and Walter’s son, to whom Marian served as godmother. She receives the credit she deserves as Walter completes his part of the tale by writing “Marian was the good angel of our lives.”

The Woman in White proved of great importance to the development of crime and DETECTIVE FICTION, offering a new type of villain in Fosco, because he is suave, but also fat. In addition, within the serious narrative Collins inserts much irreverent humor, which helps to delineate his characters. In Walter’s early testimony he describes Professor Pesca sharing information about a family to whom he teaches Italian: “A Mamma, fair and fat; three young Misses, fair and fat;

two young Misters, fair and fat; and a Papa, the fairest and the fattest of all, who is a mighty merchant . . . a fine man once, but seeing that he has got a naked head and two chins, fine no longer at the present time.” In another amusing testimony, the girls’ guardian laments his condition as a single person, of whom all the married people in the world take advantage. The novel remains popular and has appeared in various stage and film versions.

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WOOD, ELLEN PRICE (MRS. HENRY) (1814–1887)

Ellen Price was born in Worcester and matured in a wealthy family, which enjoyed life due to her father’s successful glove-manufacturing business. She suffered health problems, including a hunched back, but married Henry Wood at age 22, then moved to France and began publishing her short fiction in 1855. In 1860, her novel about the evils of alcohol, *Danesbury House*, won a prize from the Scottish Temperance League; she claimed to have written it in one month’s time. *EAST LYNNE* (1861) was the novel that gained her fame, becoming a best-seller.

Wood wrote an additional 15 novels, all in the sub-genre of SENSATION FICTION. Her overly melodramatic style did not prove universally popular, but it did capture the imagination of enough readers to support her prolific career. Her output included the somewhat autobiographical *Mrs. Halliburton’s Troubles* (1862), *The Channings* (1862), *Verner’s Pride* (1862–63), and her personal favorite, *The Shadow of Ashlydat* (1863), all four also judged her best by later critics. Additional novels were *Lord Oakburn’s Daughters* (1864), *Anne Hereford* (1868), *Roland Yorke* (1869), *Bessy Rane* (1870), *Dene Hollows* (1871), *Within the Maze* (1872),

The Master of Greylands (1873), *Parkwater* (1875), *Edina* (1876), *Pomeroy Abbey* (1878), *Court Netherleigh* (1881), and *Lady Grace* (1887). Many of the later novels appeared first in a periodical Wood purchased, *The Argosy*, after its publisher abandoned it in the wake of the uproar following his publication of Charles READE’S *GRIFFITH GAUNT* (1866) with its theme of bigamy. Wood managed to avoid the scandal evoked by fellow sensation fictionalists Reade and Wilkie COLLINS through maintenance of the strict morality that informed her personal beliefs. Her moral code supported tales with themes of adultery and additional taboo subjects that might otherwise have been rejected by readers. She competed with Mary BRADDON, a much younger and less morally focused writer, for the public’s support of her fiction. Wood’s excessive style provoked a loathing in writers including George MEREDITH, a reader for the firm Chapman & Hall, who reacted by producing fiction that supported his feeling that oversentimentality had become a prime vice of the public. Her son Charles published a memoir in 1894.

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WOODLANDERS, THE THOMAS HARDY

(1887) Thomas HARDY first published *The Woodlanders* as a serial in MACMILLAN’S MAGAZINE between May 1886 and April 1887. It emphasizes themes of marriage and adultery, faith and duplicity, and, a favorite element for Hardy, unrequited love and the human propensity to love anyone other than the one who loves us. *The Woodlanders* has never received the attention given to Hardy’s other works, although he felt that in some ways, the novel was his best work.

The woods become a symbol of a particular way of life, one more innocent and dictated by tradition than that of the impersonal industrial city. That emphasis on setting calls attention to the fact that when the woodlanders engage in actions that go against their traditions, they defy their heritage and tempt fate to cause them to fail. George Melbury represents an individual who disregards his culture’s ritual. He has remained diligent in obtaining for his daughter Grace

the best education, in hopes that she can leave woodlander traditions behind. He wants her to move up the social scale by marrying above the family's "place," but she has already been promised to a rustic named Giles Winterbourne who is completely devoted to her. Melbury plots to extricate Grace from the engagement by cruelly using Giles's financial problems against him. In a subplot, a common worker named Marty South is fiercely in love with Winterbourne, but he is fixated on Grace.

Free from her promise to Giles, Grace may instead marry Dr. Edred Fitzpiers, member of a family once particularly well thought of but who has fallen on hard times. Fitzpiers conducts himself in a manner beneath his good breeding, and Grace resists the match, knowing that he has had an affair with a local loose woman named Suke Damson. Because her father pushes her, she completes the marriage, after which Fitzpiers takes up with the recently returned from the Continent Felice Charmond, his former lover. As one who owns land but spends little time on it, Felice represents a foreigner in her own home. Her movements in and out of the community help promote the symmetry of plot for which Hardy was well known. Another example is the appearance at both the beginning and the end of the novel of the barber, Mr. Percomb. Percomb represents an evil force that descends on the woods people. His main role is to convince poor Marty, who thinks Percomb resembles the devil, to sell her beautiful hair in order to make a wig for Felice. The false hair helps Felice in the deception that contributes to her temptation of Fitzpiers.

Melbury understands his mistake too late and personally attacks Fitzpiers as he visits Felice at her home, Hintock Manor House. Felice takes Fitzpiers into her care and they escape to the Continent but have a disagreement that ends their tenuous relationship. In typical Hardy irony, it is the false hair that brought the two together that also ends up separating them. In a tragic turn, a past American lover of Felice murders her out of jealousy. That unexpected event allows Hardy to emphasize that all must assume responsibility for their actions, and that our past always stays with us. His abundant detail accumulates to promote an overall effect of repeated patterns. In those patterns, readers may see parallels between characters and events. His

ability to cause each detail to function as a part of a whole made him much more a modernist writer than a Victorian, according to critic David Lodge.

Melbury again interferes, encouraging Grace to obtain a divorce and to begin anew her relationship with Winterbourne. She had always had feelings for Winterbourne and does not need much urging. However, when she arrives at his home, a storm dictates that she must remain there overnight. As a foil to Fitzpiers, Winterbourne does not take advantage of the situation but moves outside into a flimsy shelter. Exposure to the elements sickens Winterbourne, who dies and is mourned by the brokenhearted Marty. Fitzpiers returns to Grace, and the novel concludes with no character realizing his or her true desire.

Lodge ventures the reason that the novel remains little known is because within Hardy's collection of "Novels of Character and Environment," it "belongs to the genre of pastoral elegy rather than tragedy." He explains that no heroism exists, the death of Giles draws from its readers "pathos" rather than "pity and fear," and the violent murder of Felice Charmond is too distant for readers to relate to. Giles's death actually represents the death of a way of life, which is regrettable but, in the tradition of REALISM, inevitable.

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WOODSTOCK, OR THE CAVALIER, A TALE OF THE YEAR 1651 SIR WALTER SCOTT (1826) Sir Walter SCOTT published his 17th-century-setting ROMANCE *Woodstock, or the Cavalier, a Tale of the Year 1651* using his traditional approach to HISTORICAL FICTION. He identified an era that caught his interest for political and/or social movements, creating a heroic figure to best represent that age. *Woodstock* helped fill a gap left by his previous fiction of the years of conflict between Royalists and Parliamentarians, or Roundheads, loyal to Cromwell. It features an aging Scottish Cavalier named Sir Henry Lee, an elderly man "bent more by sorrow and infirmity than by the weight of years," who works as a ranger at the royal lodge of Woodstock in Scotland. Romance enters the tale in the

form of Lee's daughter Alice, "a slight and sylphlike form," who loves Colonel Markham Everard, a cousin whom her father dislikes due to his allegiance to Cromwell. Everard had loved Alice at first as a younger sister but develops a romantic interest in her.

Cromwell allows Everard to intervene on the Lees' behalf when Parliamentary agents attempt to take Woodstock. To receive Cromwell's support, Everard sends another old Cavalier friend, Wildrake, with a message. Wildrake would like to take Cromwell into "a field of battle, where he could have had the pleasure to exchange pistol-shots with him." Cromwell is described as a "remarkable man" who "had acquired that influence over the minds of his enemies which constant success is so apt to inspire—they dreaded while they hated him."

Cromwell's action on the Lees' behalf does not reflect any affection for Everard. Rather, he understands the Lees' commitment to the crown and hopes to trap the dethroned Prince Charles at Woodstock. When Charles does arrive in disguise as a page to Alice's brother Colonel Albert Lee, he becomes enamored of Alice, raising Everard's ire. The prince confesses his true identity, stating "Master Everard must be pleased in finding only a fugitive prince in the person in whom he thought he had discovered a successful rival," and Everard swears to remain loyal to him.

Shortly thereafter, Cromwell's forces arrive and order Everard arrested, at which point Albert plays the part of Charles, allowing the prince to sneak away covertly from Woodstock. In Cromwell's anger, he orders execution of the Lees but later relents. The prince has left behind a message for the Lees, explaining Everard's innocence in the situation, and Sir Henry accepts the young man as a future son-in-law. In the final scene, Lee dies after having taken the hand of King Charles, who greatly pleased onlookers when "with his own hand" he waved away "the feeble attempts of the old man to rise and to do him homage."

The year before publishing *Woodstock*, Scott had lost £130,000 in a disastrous investment with the Ballantine publishing firm. The novel would represent the first fiction he published, although begun years earlier, in an attempt to repay the debt, as his already phenomenal output of writing increased. In addition to

shouldering the burden of the debt, Scott lost his wife and discovered the grandson upon whom he doted had a terminal illness. His style suffered somewhat, prompting his editor, Andrew Lang, to write in an introduction to the novel, "Henceforth we see the Magician turned journeyman." The novel achieved decent sales and has remained available.

WORKERS IN THE DAWN GEORGE GISSING (1880)

Often referred to as George GISSING's first novel, *Workers in the Dawn* is actually his first published novel, one Gissing himself supported with a £150 investment. Not at all popular with reviewers, who criticized its excessive pessimism, attacks on organized religion, and SATIRE on the lifestyle of the wealthy, the novel languished for decades, at last revived later in the 20th century with a renewed interest in Gissing. With the effects of fate and the dissipation caused by alcohol as prominent themes, the plot relates the story of Arthur and Carrie, who share an unloving marriage fated to fail from the beginning. The characters are based on Gissing and his first wife, Marianne Helen Harrison, called Nell. Like Arthur, Gissing was easily attracted to pretty female faces, and he could not resist Nell, despite her obvious "low breeding" and eventually fatal alcoholism. As the two novel characters suffer through disagreements and disappointments, fated by Carrie's flawed heredity and Arthur's poor judgment to fail, so did Gissing and Nell experience the raw reality that followed his flight of fantasy regarding his ability to "raise" his wife to his own level. Carrie's conduct grows from that of Nell, as does her incorrect manner of speaking, her duplicity toward her husband, and her habit of spending time with other women like herself. Arthur also suffers from hereditary problems, on his part a nervous fragility that counteracts his natural intelligence and desire to succeed. He ends up a failure, despite an heroic struggle against inevitable defeat. Arthur does have a love interest in Helen, a woman who follows the philosophy of Schopenhauer, as did Gissing, but she exhausts herself trying to teach illiterate adults to read and eventually contracts consumption and dies.

The novel may be viewed as a BILDUNGSROMAN and is one of the few Gissing works in which a child, in this

case Arthur as a youth, receives a considerable amount of attention. It includes an entire INITIATION/COMING-OF-AGE STORY prior to its consideration of Arthur as an adult. Reviewers note similarities between the boy Arthur and CHARLES DICKENS's characters, such as Oliver Twist and Pip. While he belongs in a high social class, he does not fit there, and outside forces intervene to block his reentry. Gissing basically focuses on failures in this first published of 32 novels—the failure of society as well as individuals. In one early passage, the kindly Mr. Tollady discusses the burning of martyrs with Arthur, arguing against admiring them simply because their bodies suffered. He explains, "I esteem all alike as involuntary agents in the hands of a great power which most call Providence, but which I prefer to call the inexplicable spirit of the world." He also has an answer for the younger man's question as to why one does not just sit still and watch the world go by, if the world pursues a "certain path which has been fore-ordained." Tollady answers that we do not sit still and watch "because we *cannot*!" We cannot choose what we do, but we can choose how we do it. That philosophy sums Gissing's own.

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WUTHERING HEIGHTS EMILY BRONTË (1847) Emily BRONTË would never know the extent of fame she achieved with her only novel, *Wuthering Heights*, as she died a year after its publication. Required reading in many modern literature programs, the novel proved a sensation, although not popular, when published. As a ghost story in its truest sense, its dark tone and BYRONIC HERO Heathcliff prove both literally and figuratively haunting. Brontë chose an unusual narrative structure, furnishing a story within a story, as the first-person point-of-view narrator, Mr. Lockwood, hears the history of Cathy and Heathcliff from Mrs. Nelly Dean, told in third-person point of view with the use of flashback technique. Mrs. Dean

has spent her life at the Heights and Thrushcross Grange on the moors, the novel's setting.

Lockwood is the new tenant at the Grange and discovers on his first night there names scratched in the wall of his bedroom: "Catherine Earnshaw," "Catherine Heathcliff" and "Catherine Linton," foreshadowing the multiple representations of the initial female protagonist throughout the novel. In the book's opening, *Wuthering Heights* belongs to Mr. Heathcliff. While readers could anticipate much of the GOTHIC content of the novel, including a mysterious male protagonist, a woman in distress, an environment haunted by its past, and themes of love and betrayal, Brontë goes beyond the traditional suggestion of mystical elements to convert Catherine Earnshaw Linton into a literal ghost, her spirit commanded by Heathcliff's strength of passion to remain on earth following her death.

Heathcliff was a foundling, brought to live at *Wuthering Heights* by Catherine's father, Mr. Earnshaw. He existed as a worker in an uneasy relationship with Cathy's brother Hindley, an animalistic man with none of the gentleman's sensibility his breeding should have provided. Cathy and Heathcliff inappropriately love one another despite their difference in social status, growing up together on the moors with Heathcliff's wild personality mirroring the surroundings. When Cathy begins to spend time with her wealthy neighbors the Lintons at Thrushcross Grange, Heathcliff becomes irrationally jealous, observing through a window her interaction with Edgar and Isabella Linton during a five-week stay following an ankle injury. Edgar falls in love with Cathy and proposes to her. She makes an offhand remark, overheard by Heathcliff, to Nelly that Edgar will be her husband. Morosely wretched, Heathcliff leaves before hearing Cathy's additional statement that no mortal creature could ever separate her from Heathcliff. While Brontë established Edgar and Heathcliff as foils early on, their contrasts become even greater later in the novel.

Heartbroken over Heathcliff's disappearance, Cathy marries Edgar, and several years pass before Heathcliff suddenly reappears. Having made a fortune in America, he seeks retribution against Cathy, Hindley, and Edgar, all the people who had caused his misery. Hardly recognizable in his clean, gentlemanly state,

Heathcliff has not changed emotionally. Neither Cathy, still in love with Heathcliff, nor Edgar, a gentle soul, are prepared to battle Heathcliff, who romances and weds Isabella Linton simply to hurt Cathy and Edgar. Cathy remains miserable, unable to enjoy her relationship with Edgar and literally cursed by Heathcliff for breaking their bond. She dies giving birth to a daughter, also named Catherine, as Heathcliff waits outside, pacing like an animal. An abusive husband, he later chases a pregnant Isabella away from his estate and plots to take possession of Wuthering Heights and Thrushcross Grange. Isabella gives birth to a weakling son named Linton who returns to live with his neglectful father after her death.

Hindley Earnshaw unwittingly mortgages the Heights to Heathcliff and drinks himself to death, leaving behind a wild son named Hareton who comes under Heathcliff's care. Still bent on revenge, Heathcliff mistreats Hareton as he does his own sickly son. However, Hareton's independent spirit and wild nature cause Heathcliff to develop a brooding affection for the boy. When Catherine, now a young woman, learns her cousin lives at Wuthering Heights, she visits with Nelly as an escort, against her ill father's wishes; Edgar has suffered from poor health since losing Cathy. Heathcliff shares with Nelly the final piece to complete his plan of revenge: he will force Catherine to marry Linton. When Nelly tells Heathcliff that Catherine will then inherit all from his fragile son who will obviously soon die, he tells her of the plans he has made to guarantee that if they marry, he retains possession of his son's, and future daughter-in-law's, property. That means that when Edgar dies, Heathcliff will also own the Grange.

Although all happens as Heathcliff anticipates, he enjoys no satisfaction or peace. Even the bond that develops between Hareton and Catherine Linton Heathcliff, a widow following Linton's predicted death, does not bother him. He lives only to die and join Cathy, who has remained his soul mate for all those years. At the story's conclusion, the first-person narration resumes, and Lockwood observes the courage of Catherine and Hareton, who he feels will be able to successfully confront the forces that victimized Heathcliff and Cathy.

Published under the pseudonym of Ellis Bell, *Wuthering Heights* caused readers to object to its dark nature; Heathcliff's brutality, which made his feelings of love and hate resemble one and the same passion; and a problematic structure. Later critics found those very weaknesses to be strengths in a work unique for its era. Within Brontë's supposed plot-structure problems hides a master plan. In order to diminish the confusion accompanying a switch in the middle of the book from one heroine to another who share the same name, Brontë's flashback technique worked well. In addition, Mr. Lockwood's position as a stranger to the area mimics that of the reader. His interview technique of Nelly allows tension to build as she responds to his questions.

Among the most popular English-language books ever written, *Wuthering Heights* has remained in print and has been converted to multiple screen versions.

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YEAST: A PROBLEM CHARLES KINGSLEY (1850) Charles KINGSLEY'S THESIS NOVEL *Yeast: A Problem* first ran serialized in *FRASER'S MAGAZINE* in 1848. Kingsley incorporates vivid and distressing detail of poverty among England's rural population to emphasize his themes of anti-Catholicism and sanitary reform. He also suggests that the sewage that ends up in rivers should be used as fertilizer for crops, stressing society's lax attitude toward the environment that all must share. In his preface to the first edition, he wrote with concern, "the more thoughtful are wandering either towards Rome, towards sheer materialism, or towards an unchristian and unphilosophic spiritualism." He judged "Epicureanism" the most evil ill, because "it looks at first sight most like an angel of light."

The novel's protagonist, Lancelot Smith, is a member of the upper class who has "read Byron and Shelley" and devoured "BULWER[-LYTTON]," whom he left "for old ballads and romances, and Mr. Carlyle's reviews; was next alternatively chivalry-mad, and Germany-mad; was now reading hard at physical science," all in the hopes of becoming a great man. Kingsley stresses the irony of Lancelot's consumption of the best written, which leads to no change in his ideals, or lack thereof. As the plot progresses, Lancelot's master teacher turns out to be Paul Tregarva, an uneducated Dissenter who possesses a sharp intelligence. Lancelot will eventually learn that while "it was a fine thing to be 'superior,' gentleman-like," his class will itself suffer

for having ignored the suffering of the lower classes, as the physical filth they long ignore will spread disease and death among them. Of one such victim, Honoria Lavington, the narrator notes she is "beautiful no more; the victim of some mysterious and agonizing disease, about which the physicians agree on one point only—that it is hopeless."

Lancelot at first has admiration only for men like Lord Minchampstead, who has no alms for the poor, takes advantage of the workers, enforces all Poor Laws, and hires London workers instead of locals, although he does establish an industrial school. Lancelot will finally turn away from his "morbid vanity" only through love for Argemone. She is tricked into a nunnery, however, due to "the rickety old windmill of sham-Popery which" she had "taken for a real giant," dashing Lancelot's hopes for marriage. He is later convinced he must change, destroying his possessions and vowing to touch no money that comes "from a system of which I cannot approve." The detailed scenes of death and degradation sickened many readers, and Argemone's own death makes her a sad victim of a romantic and naive outlook on life. Kingsley leaves "Lancelot's history unfinished," suggesting he represents the future of England.

Like many authors of his day, Kingsley produced novels of conscience, all designed to bolster various reform movements. In his preface to the fourth edition of *Yeast*, he expressed his approval of improved conditions, noting, "the labourers, during the last ten years,

are altogether better off" and "more and more" he finds "swearing banished from the hunting-field, foul songs from the universities, drunkenness and gambling from the barracks." Young men have learned to do "their duty as Englishmen," have altered their "tone toward the middle classes" and learned to use the term "snob" in its true sense, "(thanks very much to Mr. Thackeray)." While heavily overwritten with hyperbole perhaps offensive to 21st-century readers, *Yeast: A Problem* remains pure Kingsley material.

YELLOW BOOK, THE Titled after its bright cover, the periodical called *The Yellow Book* appeared to much fanfare in March 1894. It would soon gain notoriety, due to its connection with decadent British writers and artists of the day. Published by John Lane, already known as a leader of the *avant garde*, it was to have departed "as far as may be from the bad old traditions of periodical literature." It satisfied that goal early on, as its first edition, although containing fiction by popular authors including Henry JAMES, carried illustrations by the outrageous Aubrey Beardsley, previously linked with Oscar WILDE, and a controversial essay by Max Beerbohm titled "A Defence of Cosmetics." Critics attacked Beardsley, dubbing him "Weirdlsey Daubery" and "Awfully Weirdly," while they labeled Beerbohm "Max Mereboom." Rather than being issued from the Bodley Head, SATIRIC attacks had its distribution point as "The Bogey Head." When in 1895 Wilde, in actuality not a fan of the publication, left court following his failed libel case against the marquis of Queensbury and stuck what appeared to be a copy of *The Yellow Book* under his arm, it seemed doomed. Guilt by association took over in the public's mind, and Mrs. Humphrey WARD and other moralists publicly demanded Beardsley's dismissal from the *The Yellow Book* staff. Crowds stoned the Bodley Head, and Lane, on a boat bound for America, received a copy of Wilde's photo when he arrived. After some hesitation, he ordered the upcoming edition recalled from the printers and all trace of Beardsley removed. Ironically, Wilde had not even been holding a copy of the periodical, but instead had grabbed a French novel in yellow cover titled *Aphrodite*. The public did not want to hear the

truth of the matter, so intent was it on sanitizing the threatening publication.

The Yellow Book continued its run through 1897, eventually printing work by many well-known writers, including George GISSING, H. G. WELLS, Arnold Bennett, and W. B. Yeats. It became part of the aesthetics debate of the 1890s and was satirized in musicals by W. S. Gilbert. Most issues from its three-year run remain readily available.

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YONGE, CHARLOTTE M(ARY) (1823–1901) Born the daughter of a country gentleman who undertook her education, Charlotte Mary Yonge spent her entire life in her home village of Otterbourne. Deeply devout from a young age, she was strongly affected by the vicar of neighboring Hursley, John Keble, a leading figure in the OXFORD MOVEMENT and professor of poetry at that institution early in his career. Keble observed her talents of expression even while she was a small child teaching Sunday school at the age of seven. He encouraged her writing, and she expressed many of his ideas in her prolific works, which would number 160 books for children and adults.

Yonge's first published book was *Abbey-church, or, Self-control and Self-conceit* (1844), but she made her reputation with the wildly popular *HEIR OF REDCLIFFE* (1853). Like all her works, that novel preached redemption through self-sacrifice. Her beloved father had firmly informed her that women published for either self-aggrandizement, to accumulate wealth, or in order to promote good works, and that he would only tolerate her career if she employed didacticism and donated all publication income. According to Ethel Romanes's account, Yonge never dared to challenge her father, "the hero of heroes," whose approval was her "bliss," and whose anger her "misery." A lovely young woman once photographed by Lewis CARROLL, she impressed most who met her as reserved and quiet to the point of being haughty. Her good friend, Elizabeth Wordsworth, reported that impression as erroneous; Yonge admitted herself cursed with a

self-consciousness that made others at times mistake her timidity for rudeness. In the presence of friends, she could talk incessantly and impressed them with her strength and forceful expression. A conservative like her father and grandfather, she supported Benjamin DISRAELI's Tory views and often expressed her political stance.

Yonge followed with several volumes that traced the May family, the first being *The Daisy Chain* (1856), the proceeds from which went to support missionaries in Melanesia. It promoted her belief in the weak will of females and their set roles as helpmates to other family members. According to critic Elaine Showalter, Yonge once held that, while the BRONTË sisters suffered dastardly effects due to their drug-addicted brother Branwell, such sibling gender relationships were normal and expected. However, some of her biographers were surprised to learn of her great interest in the male-centered activity of war; she loved to discuss military strategy. Like other traditional women writers, she had to study such topics in order to write from the male point of view for her characters. FEMINIST CRITICS such as Showalter suggest that even the most compliant women enjoyed identifying with the "power and privilege of the male world." Influenced by Charlotte Brontë's heroine Jane Eyre in the novel of the same name, Yonge did shape heroines with stronger intellects and senses of self-identity than did contemporary male novelists, such as William Makepeace THACKERAY and Edward BULWER-LYTTON.

Yonge's didacticism held that men should be educated in order to earn their fortunes, while women made theirs through "good" marriages. Her most brilliant and creative heroines consistently sacrificed their own opportunities to the needs of others. In addition to publishing novels, for 39 years she devoted herself to editing the *Monthly Packet*, preaching the precepts of the Oxford Movement to young readers. All her works provide excellent detail regarding the Victorian home, representing DOMESTIC FICTION, but with far more traditional and predictable Christian-based plotting than other members of that genre. Additional important works were *The Clever Woman of the Family* (1865), *The Pillars of the House* (1873) and, of her children's works, *The Little Duke* (1854), which told the story of the

great-grandfather to William the Conqueror. Christabel Coleridge wrote a hagiographic biography of Yonge, committing a disservice to scholars who followed by destroying many of the primary documents used in her research.

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YOUTH AND MANHOOD OF CYRIL THORNTON, THE THOMAS HAMILTON

(1827) While not as well written as military fiction by Frederick MARRYAT, *The Youth and Manhood of Cyril Thornton* allowed Scottish author Thomas HAMILTON to take advantage of his military experience by using it as background for fiction. Hamilton had been wounded in the thigh while serving in Spain, and this would be his only fiction based on that era of his life. After retiring from the service, his friendship with publisher William Blackwood and residence as a neighbor to Sir Walter SCOTT encouraged his writing. He first sent "a few sheets of Cyril Thornton" to Blackwood on January 20, 1826, and continued to send progress reports, including the statement, "the ending is melancholy, and I am not quite sure that the cause is fully adequate to the effect, but I think it is out of the common run and that, in these days of imitation, is in itself something." Hamilton wanted to kill Cyril during his participation of the storming of St. Sebastian, concluding with a "description of his grave in a grove of cork trees." However, he eventually capitulated with Blackwood's request for a "happy ending," correctly judging it would reduce the novel's quality but increase its sales. While some initial reviews remained equivocal, *Edinburgh Review* in October 1830 noted that the novel had been published three years previously, and "we

should not have noticed it now, if we had not thought that it deserved to be remembered much longer. It is one of the best of its class." Also published in America, the book remained in print through 1880.

Divided into three sections, the novel's first portion focuses on Cyril Thornton's studies at Glasgow, where Hamilton had also studied. Cyril carries guilt for having accidentally killed his brother in a shooting accident, which succeeded in alienating him from his family, particularly his father. He spends time with his uncle David Spreull, a merchant in Glasgow who has as his crusty companion a man named Girzy. Some critics note that the various characters, including the provost, his wife, Archie Shortridge, and Miss Spreulls, represent stereotypical stock figures of Scottish fiction. They do, however, praise the REALISM of Hamilton's depiction of Glasgow trade and his easy readable style. Cyril joins the army, and his military experiences occupy the novel's second section. Critic Maurice Lindsay notes that no writer in a productive period that included Sir Walter SCOTT, John GALT, Jane AUSTEN, and Susan FERRIER captured "the sense of war's utter confusion, misunderstanding, cruelty, chaos and strategic chance" as did Hamilton. By the third section, which brings Thornton back into society, Hamilton's

approach weakens. The loquacious characterizations of his upper-class figures, realistic or not, add tedium to the narrative, and he miscues his readers into believing the character of Laura Willoughby will become Thornton's love interest. Instead, he chooses the daughter of Lord Amersham, Lady Melicent, whose character remains inconsistent. Although clear about her distaste for war veterans and their messy wounds, she warmly embraces the wounded Thornton, an individual far below her class, then casts him aside to marry a wealthy man her social equal. While Hamilton had originally planned for Thornton to return to the service of his country and die in battle, he satisfied Blackwood by recalling the figure of Laura Willoughby and settling the love-triangle conflict in traditional 19th-century fiction fashion.

Burdened with a style sometimes classified as "clumsy," *The Youth and Manhood of Cyril Thornton* is yet recommended as eminently readable, in great part due to its sincere tone and realistic setting.

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ZANONI EDWARD BULWER-LYTTON (1842)

Edward BULWER-LYTTON wrote a FANTASY/SCIENCE FICTION piece in his novel *Zanoni*. The novel's protagonist, labeled by those familiar with him in Italy "the rich *Zanoni* . . . his wealth is incalculable!" possesses special powers of the occult that give him control over his own mortality. He finds the key to eternal life is the sacrifice of all compassion toward humans and exists for 5,000 years feeling nothing toward his fellow man. As the Spanish Inquisition winds down, France's Reign of Terror begins, and in that setting, *Zanoni* finds that the power of love trumps his own dark powers.

While watching an opera in Naples, *Zanoni* sees Viola Pisani, daughter of the composer, on stage. "The little singer of San Carlo" so moves him that he leads the crowd in applause for her performance. She sees him close to the stage and "could not withdraw her gaze from that face." *Zanoni* is veiled in mystery that forms the basis of local gossip concerning "strange reports" that the same individual had appeared "in the same splendour" in Milan, where a man recalled having seen him "sixty years before in Sweden."

Bulwer-Lytton's placing of an internal struggle in an environment filled with external conflict helps emphasize the extreme reaction *Zanoni* undergoes; others choose to die for war, while he chooses to die for love. In a discussion with Mejnour, a stranger who the reader discerns is somehow responsible for *Zanoni*'s immortality, *Zanoni* explains, "the transport

and the sorrow, so wildly blended, which have at intervals diversified my doom, are better than the calm and bloodless tenor of the solitary way. Thou . . . lovest nothing, hatest nothing, feelest nothing; and walkest the world with the noiseless and joyless footsteps of a dream!" His love for Viola leads to marriage and his sacrifice of his superhuman state. Clarence Glyndon later warns Viola following the birth of her child about the powers that have affected *Zanoni*, describing "in words that froze the blood of his listener" the phantom with eyes "that seared the brain and congealed the marrow of those who beheld." Although Viola is frightened at the thought of her husband captivated by such a phantom, she need not be. As the novel moves into Book the Seventh with a first chapter titled "The Reign of Terror," *Zanoni* now prefers the brighter spiritual powers that passion allows. In the face of Robespierre's fury, he gives up not only a chance at immortality, but also his literal life as he takes the place of his wife when she is sentenced to death on the guillotine. In his thin morality fable, Bulwer presses an argument already long won in literature, that love conquers all other desires and forces.

Bulwer-Lytton considered *Zanoni* his greatest work, and despite his generous inclusion of hyperbole and tendency toward cliché, the tone echoes Bulwer's honest belief in his theme. In the novel's dedicatory epistle to a sculptor named John Gibson, Bulwer-Lytton writes

that his novel, "this well-loved work of my matured manhood," is not meant for the masses that cannot appreciate it. He adds, "I love it not the more, because it has found enthusiastic favourers amongst the Few. My affection for my work is rooted in the solemn and pure delight which it gave me to conceive and to perform." The novel projects his feeling that artists fare better on the Continent than in his own country. A character called Mervale, "a downright honest man," comments to Clarence that anyone in England would believe a wealthy Englishman who married a singer had "been lamentably taken in." When Clarence comments, "Artists have been friends of princes," Mervale replies, "Very rarely so, I fancy, in sober England. There in the great center of political aristocracy, what men respect is the practical, not the ideal."

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ZOE: THE HISTORY OF TWO LIVES

GERALDINE JEWSBURY (1849) Geraldine JEWSBURY's first novel, *Zoe: The History of Two Lives*, was one of the first Victorian novels to interrogate religious skepticism. Jewsbury could not rush through such an important topic, as she explained to her lifelong friend and correspondent Jane Welsh Carlyle in a letter dated October 19, 1846: "I am writing away at my book, and have got two or three more chapters done, but I cannot get on fast; I must go through a certain process, and cannot make haste." She had been thinking of the topic for some time before she published her book in three volumes, as evidenced in her letter of August 12, 1848. She asks Carlyle whether she has read Daniel DEFOE's "Religious Courtship," assuring her friend that she would like it, adding, "The thing that has struck me lately in the course of my reading is, though we are terrible unbelievers in this age, without a rag of a creed to cover us, yet we have a much deeper reverence for religion, a more religious sentiment is spread abroad, than was general in Defoe's days." In a letter of January 17, 1850, she continues in this vein, remarking, "I am in such a state of reaction against all moral complications that I don't believe that I will meddle with the metaphysics of

the Ten Commandments any time this side of the Millennium. I am bothered to death with that kind of thing in real life enough just now." She knew that others might not understand her attitude, writing that spring that "the Rectory people . . . are really nice, and Mrs. ____ actually read 'Zoe,' and made some extracts from it, in spite of being so dreadfully shocked."

The dreadful shock received by Jewsbury's readers derived from her plot in which the Zoe of her title begins her life in scandal as the bastard daughter of an English serviceman named George Clifford and a beautiful Greek woman, also named Zoe, and ends it in love with an ex-priest named Everhard. That double taboo surprisingly did not land the novel among those labeled SENSATION FICTION, partly due to Jewsbury's high moral tone throughout. While mildly DIDACTIC, due to detailed scenes describing Everhard's conflict over faith, the novel remains entertaining. It might appeal especially to FEMINIST CRITICS in its characterization of Zoe and her stepdaughter, Clothilde, as well as to PSYCHOANALYTIC CRITICS, in its suggestions about sex and gender-related power in the 19th century, as well as the obvious symbolism of Everhard's name and additional sexually charged elements, however unconsciously they may have been formed by Jewsbury.

Zoe Clifford does not appear until after 100 pages of the first volume, as the initial portion reviews the youth of two brothers, Everhard and Louis Burrows, sons of an English man and a French woman. Everhard has been dedicated to the Catholic Church, a reason his quickly widowed mother employs basically to ignore him, resulting in his miserable childhood. He will eventually spend time with his uncle in Paris, then move on to Rome and enter the church. Later he meets Zoe, who, while eventually legitimized as a toddler when her father at last married her mother, nevertheless remained on the fringes of the best society due to the details of her birth. Unable to make a traditional marriage to the squire's son, who requests her hand despite the protest of his family, she marries instead a 50-year-old widower with a pockmarked face named Gifford. They produce two children and Gifford dies, leaving Zoe to raise their sons and his daughter by his first wife, Clothilde. Clothilde matures to enter a convent, gaining the extreme respect and devotion of a man she eventually

orders to conduct himself according to his social level; he goes on to become a leader in his church and his government, marrying Zoe's best friend, Lady Clara.

Zoe will meet and fall in love with Everhard, who leaves the church following a crisis of faith, but Zoe understands his vow of chastity as lifelong. Their love will never be realized. She also falls in love with the somewhat unscrupulous Frenchman Count Mirabeau, but she rejects his proposal due to her conflict over her feelings for Everhard. In the final chapter, Zoe receives a letter Everhard wrote to her on his deathbed, proclaiming his love and devotion.

Part of the approach known as feminist criticism is to "reclaim" female-written text by revealing subtexts buried beneath the surface meaning of those works. In this novel, such critics would immediately note what seems to be an underlying message regarding powerful, active women, that they must live as something other than traditional women in order to claim that power. Zoe's uncle, to whose care she is entrusted when orphaned, decides to educate her as a man, figuratively transforming her from female to male, ostensibly because her birth out of wedlock causes her peculiarly independent personality. The suggestion that "normal" women, those complying with society's moral mold, cannot be educated as men, suggests that the taboo relationship of Zoe's parents (the absence of a legal father) liberates her mind. In addition, she remains single for the greater part of the book, having married basically in order to procreate dutifully; her mothering instincts remain firmly in place, and she is able to mother not only her own two sons, but also Clothilde.

As a widow, Zoe commands the admiration of all society and the close devotion of two men. One is a libertine who functions outside polite society's acceptable boundaries, but due to his maleness is excused for his actions and will be made acceptable by marriage to a respectable woman. The other man whose devotion Zoe claims is a priest, protected by the boundary of celibacy. Both are extremely desirable and bright men with Everhard an acknowledged author and philosopher of sorts. Their positions remain unthreatened, as their behavior fits into one or more of the many roles allowed men. However, Zoe, had she been born a "normal" woman, would remain confined by her culture's

expectations. In a passage illustrating Jewsbury's ability to move beyond mere stereotype, Mirabeau tells Zoe as he anticipates her rejection, "remorse is the only hell a noble-minded man can dread. Women feel nothing, but the hell of consequences; understand nothing, beyond the blame of the world, and the loss of reputation." As if those "nothings" were not a heavy enough load, Zoe assumes yet another. She disagrees with him, explaining, "Some women can fear the reality of doing wrong, more than the blame attached to it." That is a different sort of woman, indeed, than the one society anticipates. Although Zoe participates in the marriage ritual, she never achieves the type of normality expected of the majority of women, which actually works to her advantage.

Clothilde, on the other hand, does comply with the limited roles available to a woman, although she selects one preferable to a minority of females. Clothilde chooses servitude, as did traditional wives, but servitude to another patriarchal institution, the church. The nunnery even adopts the traditional feminine labels, calling nuns "wives" of Christ or of the Church, and using the term "mother" as a title of high status, indicating a leader of nuns. In her protected position, the quiet Clothilde wields enormous power over men as well as women. Freed from the confines of a sexual relationship and all its expectation, Clothilde may function as an adviser to important men. Because of her life in a community of women and professed elevation through an enriched otherworldly existence, she becomes imbued with special talents and is utterly desirable but not as a sexual object.

Jewsbury's works deserve more attention than they have received; many are not available outside rare-book collections. Fortunately, Zoe was selected as one in a collection of 121 novels by professor Robert Lee Wolff of Harvard University to become part of a Garland Publishing series titled "Victorian Fiction: Novels of Faith and Doubt." This happy circumstance makes it easy to find.

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GLOSSARY

The Elements of Fiction



antagonist character that causes conflict for the PROTAGONIST; the antagonist may be a ROUND CHARACTER, but seldom experiences an EPIPHANY.

character person who operates within fiction's plot. Any number of characters may appear in fiction, either as major or minor characters. Characters may be either FLAT or ROUND.

denouement a French term that literally means "unknotting." In the denouement, revelations solving questionable identities and unidentified character motivation important to concluding the plot occur. Thus, by the story's end, all tension should reach a resolution (not to be confused with a solution).

dialect an author may choose as a part of style to include dialect in the characters' speech, to emphasize elements such as geographic location, era, or level of education of the characters.

dialogue the words of characters.

dramatic irony a condition in which a character acts in a way inappropriate to the situation, out of ignorance of circumstances to which the reader may or may not be privy.

epiphany the moment of realization that motivates a major change in a character. The term *epiphany* was borrowed from religion; James Joyce is widely credited as the first to apply it to literature.

exposition description of actions that occurred before the plot began, which provide background for the story. Narration, character thought, and character DIALOGUE supply the exposition.

external conflict conflict observable by those who interact with the PROTAGONIST and may be either of two types, human versus human or human versus environment. The first type generally occurs between the protagonist and the ANTAGONIST. The second may be further divided into two elements, which include nature, or the natural environment, and culture, or the social environment, either of which may cause problems for the protagonist.

falling action the few events that follow the climax, leading to the story's conclusion. Within the climax and falling action is contained the DENOUEMENT.

first-person point of view a point of view in which the narrative voice belongs to a character involved in the story, who appears as an actor within the plot; it will contain the self-reference "I." Because the

*Terms set in small capital letters have their own entry in the glossary.

narrator is privy only to his or her thoughts, this approach limits access to information regarding other characters, which must be gained through their actions and DIALOGUE. The first-person narrator may be untrustworthy or naive, limiting reader understanding of the world the narrator observes.

flat character a one-dimensional character, as opposed to a ROUND CHARACTER

foil a character designed for comparison and contrast to the PROTAGONIST, to aid in reader understanding of the protagonist.

foreshadowing a verbal or dramatic clue, implanted in a NARRATION or DIALOGUE, regarding future events or circumstances.

internal conflict conflict involving crises of conscience or struggle regarding a decision on the part of the PROTAGONIST, often invisible to the outside world. Such conflict is commonly labeled “man versus self.”

irony an author’s presentation of ideas, objects, or people that are not as they seem. There are two major types of irony: DRAMATIC IRONY and VERBAL IRONY.

limited point of view a point of view in which the third-person narrator describes actions, feelings, and thought from a single character’s understanding.

minor characters characters who may be crucial, but who do not change throughout the story, do not appear as often as the PROTAGONIST and ANTAGONIST, and often remain FLAT, or one-dimensional, characters.

narration the manner in which the plot is revealed; the telling of the story.

omniscient point of view a point of view in which the THIRD-PERSON narrator describes actions, feelings, and thoughts from all characters’ understandings; often generally seen in novel-length works.

plot the action or events of a story, which focus on conflict between characters or within the mind of the main character.

point of view the voice that tells the story or presents the narrative. The author’s choice of point of view will naturally affect the amount of information to which the reader remains privy and can greatly affect the reader’s comprehension of PLOT, THEME, and CHARACTER. Point of view may be first person or

third person, and if third person, either limited or omniscient. Occasionally, both first person and third person points of view will be used in a novel, such as in Henry James’s novella, *Daisy Miller* (1879; see entry in text).

protagonist the main character, identified by having the most page space dedicated to him or her and, usually, as the only character who will experience a major change. That change makes him or her a dynamic character. That change generally occurs in reaction to conflict and causes the protagonist to alter his or her approach to the future.

rising action the accumulation of actions in the plot and the escalation of tension between characters or within the main CHARACTER. Rising action may be composed of any number of events, all leading to the major action when the tension peaks, called the climax.

round character a character whom the reader comes to know in a way that adds multiple dimensions to the character’s personality. The PROTAGONIST generally is a round character.

setting the background against which the PLOT unfolds. It may include three elements: era/time period, geographic location, and culture. The NARRATION may not always include specific information about setting but will furnish clues for the reader through information describing clothing and transportation, climate, indigenous plants and animals, work habits of the characters, and the social ideals and values that motivate the local population’s actions. Setting occasionally becomes so crucial that it may be perceived as the ANTAGONIST to a PROTAGONIST.

style the vocabulary or word choice of the author and the effect of those choices on readers.

symbols objects or people that are important for their literal meaning in a story, but which also represent an additional meaning, chosen by the author. Some symbols are traditional, used consistently over centuries to represent the same abstract concept, regardless of context, i.e., a rose symbolizes love, and water symbolizes rebirth or renewal. Symbols may also be literary, symbolic only in a particular story due to its particular context.

theme the meaning or message of a story. Not merely a “moral,” the theme acts as a unifying idea for all of fiction’s elements and is generally an abstract concept that grows from the interaction of CHARACTER and PLOT.

third-person point of view a point of view in which the narrative voice is outside the action, not belonging to a CHARACTER involved in the story.

tone the author’s attitude toward subject matter and/or the reader is revealed through tone, which may be positive, i.e. joyful, hopeful, celebratory, or negative, i.e. sarcastic, bitter, rebellious.

verbal irony a condition in which a CHARACTER means the opposite of what he or she says, or has a hidden meaning to his or her speech.

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VICTORIA GAYDOSIK

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INTRODUCTION



When I was a youngish reader first attempting a work of serious literature—a fourth-grader grappling with Jane Austen’s *Pride and Prejudice*—I quickly realized that I had jumped in over my head. I could understand the words and the sentences, but I could not quite figure out what the characters were doing, aside from a lot of talking, or what the story was about. I did not know it at the time, but I needed a companion to facilitate my reading. Although reading is among the most solitary of human pastimes, reading literature effectively requires its own form of socialization if readers are to recognize and appreciate the conventions that writers have drawn upon in creating the works that make reading possible.

Mercifully, a teacher placed a Newbury award winner in my hands—*Strawberry Girl*, by Lois Lenski—and from there I went on to the other books in our library with the distinctive Newbury seal, including the first book I ever read that featured a girl only a few years older than me in a heroic role, *A Wrinkle in Time*, by Madeleine L’Engle. Through the quality works that had received the Newbury Medal, I was launched on my career as a literate reader; when I came back to *Pride and Prejudice* in high school, I was able to master it and enjoy the author’s skill in creating such realistic characters.

Now, many years later, I am a professional companion to readers in training, teaching in a college-level lit-

erature program. Through the volume at hand, I am attempting to share my love of reading and of fine literature with a wider audience of high school and college readers who would like to improve their reading. *The Facts On File Companion to the British Novel* is designed to assist high school and college readers of literature in the pleasant task of enjoying their reading assignments more by acquiring a better understanding of the conventions of literature in general and of the specific literary techniques used in particular texts.

I anticipate that the bulk of my audience will consist of readers between the ages of 12 and 22—that most momentous of decades in the span of human life—and that they will be reading both as college English majors and as general high school English students (with perhaps a few precocious middle-school readers in the mix as well). I have chosen works that students in this age range are most likely to read either as assignments for English classes or as personal recreational pursuits, and thus I include canonical titles such as James Joyce’s *A Portrait of the Artist as a Young Man* as well as popular phenomena such as the *Harry Potter* series. This volume of the companion consists of more than 500 entries drawn from among the works of the greatest and most commonly taught British authors of the 20th century, as well as noncanonical popular novels and lesser-known works and writers deserving of a wider readership: More than 170 authors are profiled in short biographical sketches, and some 300 works produced

by those authors are discussed in suitable detail, along with numerous literary terms of particular relevance.

The first, most challenging, and most enduring task in assembling the entries for a literary companion of use to contemporary students of the British novel has been the identification of the current boundaries of British literature. Because the awarding committees of well-known British literary prizes—such as the recently renamed Man Booker Prize and the Whitbread Book of the Year Award—routinely bestow their highest honors on writers all over a world once dominated by the British Empire, the current boundaries of British literature sometimes seem to be everything originally written in English other than American literature. Additionally, college courses frequently draw on contemporary concepts such as postcolonialism or multiculturalism; consequently, students may be asked to study Joyce Cary and Chinua Achebe in a single course on the contemporary British novel, or to examine Joseph Conrad's novels in light of V. S. Naipaul's work, or to place novels by Rudyard Kipling and Ruth Praver Jhabvala side by side for comparison. Clearly, an understanding of British experience in the 20th century must be informed by an equally strong understanding of Indian, Caribbean, Canadian, Australian, Nigerian, and other nationalities that have been influenced by the British and that have influenced the British in return.

This volume follows the practices established by British literary prizes in defining British literature broadly: The authors profiled are all native to the countries of the British Commonwealth and Ireland, and the works presented were all written in English and published in England, with a very few exceptions, such as the novels that Samuel Beckett initially wrote in French before producing his own translations of them into English. In addition to the canonical writers of the century, I have covered all of the winners of the Man Booker Prize since it was founded in 1968 and of the Whitbread Book of the Year Award since it was developed in 1977. I have also mentioned other significant prizes, where relevant, such as the James Tait Black Memorial Prize, the *Guardian* Fiction Prize, and the Hawthornden Prize, but it was not possible to cover every winning title or to include every notable

prize currently awarded for British novels. Every title entry has a corresponding author entry; additionally, a few other authors are profiled without a detailed title entry. I also reviewed as many college-level syllabuses as I could find to make sure I had included authors being taught who have not won the approval of prize committees. And a few selections, of course, such as *I Capture the Castle*, by Dodie Smith, and *Cold Comfort Farm*, by Stella Gibbons, won their spot because they were personal favorites that I want others to enjoy too.

The title list of this volume includes works published in every year of the 20th century except three, and the exceptions speak for themselves: 1912, not too long before the outbreak of World War I; 1933, at the height of "the Slump," as the Great Depression was called in England when it occurred; and 1942, when German bombers were pounding London during the blitzkrieg. Books were published during these years, of course, but those titles have not found a place in the curricula of contemporary high schools and colleges. Instead of choosing titles of little use to students and teachers in order to provide complete coverage of the entire century, I have included profiles of lesser-known but prolific authors, such as Netta Syrett, who published in those years.

In addition to choosing novels representative of the entire century and of the entire geographical range of British influence, I have sampled as many genres of literature as possible, including the popular genres of mystery and detective fiction, spy novels, science fiction and fantasy, historical fiction, and romance. Covering popular literature is important, as I have learned in my teaching: Students are more likely to read for pleasure than for literary edification, but any kind of reading can become a conduit to a better understanding of the formal devices and structural techniques that writers use in creating novels. I have had to limit the range of titles and authors I selected to represent popular genres. Sometimes I chose my titles and authors on the basis of critical opinion, as in the choice of John le Carré to represent the genre of spy novels, but a few personal preferences prevailed, such as the choice of the Aubrey-Maturin novels of Patrick O'Brian to represent popular historical fiction.

Although thoroughness in covering the vast range of popular fiction was not possible, I made a point of cov-

ering a particular aspect of serious fiction as thoroughly as possible: In the case of the roman-fleuve, which I have come to view as a definitive aspect of 20th-century British fiction, I have individually profiled all of the titles in the most critically acclaimed examples of this kind of writing. Thus I include a title entry for all 12 volumes of Anthony Powell's *A Dance to the Music of Time*, for all 11 volumes of C. P. Snow's *Strangers and Brothers*, for the five volumes of Doris Lessing's *Children of Violence*, and for the four volumes of Lawrence Durrell's *Alexandria Quartet* (although Durrell explicitly distanced his work from this categorization); additionally, I include an overview of each of these series to serve as a guide to the individual title entries. This way, whether readers begin the search for information with the series title or with an individual title, they will quickly gain insight into the work as a whole.

For other trilogies and tetralogies that are now available in one-volume editions, I covered all of the component titles in single entries, discussing the series as a whole and detailing the individual volumes in one long entry with cross-references to the separate titles included in the alphabetical listing. Readers looking for information on *Out of the Silent Planet*, by C. S. Lewis, for example, are referred to *The Space Trilogy*, where the title is profiled along with its companion volumes, *Peregrina* and *That Hideous Strength*. Similarly, readers searching for *The Manticore* are referred to Robertson Davies's *The Deptford Trilogy*; those searching for *The Ghost Road* are referred to Pat Barker's *Regeneration Trilogy*. In choosing this arrangement, my intention is to encourage students to read related titles together and thereby to strengthen their abilities to sustain attention across the entire span of an author's vision.

I have written the title entries so as to make clear to teachers and parents whether a particular book is suitable for all readers, mentioning an author's use of explicit language or content, for example, but leaving the task of passing judgment on such examples to those concerned with the reading choices of students. For example, I include an entry for *Trainspotting*, by Irvine Welsh, but I indicate that it may be offensive to some readers; I include *Crash*, by J. G. Ballard, noting that the novel includes violence and perversity as well as insight into the fascination that automobiles hold for

their drivers; I include famously controversial novels such as *Lady Chatterley's Lover*, but I also alert readers to the content that provoked its suppression. It is not my intention to discourage anyone from reading or to encourage teachers and parents to censor student reading; however, I do recognize that not all of the titles included in this companion are appropriate for all of the readers who may consult it. Bold readers may feel that I have erred on the side of caution, while those with more fastidious reading preferences may lean in the opposite direction.

The entries are also designed to alert readers to particular difficulties they may encounter, and in a few cases I have recommended the kind of preparatory reading that may be necessary to develop a full appreciation of a challenging but rewarding text. For example, *Flaubert's Parrot*, by Julian Barnes, is vastly more rewarding *after* the reader has become familiar with, at the very least, "A Simple Heart," by Gustave Flaubert. Novels about Ireland, such as *Fools of Fortune*, by William Trevor, and novels about India, such as *Clear Light of Day*, by Anita Desai, frequently become more enjoyable after the reader is familiar with crucial historical developments in those countries. Throughout, I have tried to imagine what the reader-in-training would need to know in order to understand and appreciate the contexts that writers may have assumed their readers would already share. I include thumbnail sketches of the key events of the 20th century relevant to British history, politics, and culture, with reference to particular novels, as appropriate, but readers should look on these entries merely as starting points for understanding the events that form a background to many British novels. I urge students to make use of the references provided with each entry to develop deeper and more thorough knowledge.

I have paid particular attention to matters of narrative structure, because in my teaching experience I have found that students frequently have difficulty in identifying point of view and other formal features, at least at a first reading of a text. In interpreting texts, I have applied the critical approaches that seemed most appropriate to me, providing an overview of those approaches in a separate glossary. I consider a thorough knowledge of the formal aspects of fiction to be

the foundation that best allows students to develop sophisticated reading skills. But formal study is merely a powerfully useful starting point and not an end in itself, and so I include discussions of historical, feminist, Marxist, postcolonial, and postmodern influences, among others, where appropriate.

Although most of this volume resulted from my own reading and writing, I drew on the expertise of a few friends and colleagues as well. Dr. Virginia Brackett wrote all of the materials about Virginia Woolf, and she shared her broad knowledge of English literature freely. Dr. Viki Craig wrote the biography of Graham Greene and the analyses of *The Heart of the Matter* and *The Power and the Glory*; our conversations about Greene's novels helped me expand my coverage of this important writer. Eric Rauscher of the Mythopoeic Society provided an essay about Charles Williams's most noted novel, *Descent into Hell*, and his conference presentations deepened my knowledge of this writer and of the Inklings as well. My student Aleta Bowman

developed the essay on *The Enchanted April* and shared her knowledge of romance literature. At the last minute when I wanted to cover one of the years of the century that did not produce a classic text, Dr. Jill Jones instantly provided a biography of Netta Syrett. And my husband, Marcus Russell, provided daily encouragement and read many of the books I was working on and discussed them with me; he also wrote the analysis of *Hotel du Lac*. I am deeply grateful for all of the assistance and encouragement I received from these avid readers.

I hope that this book leads readers—students and teachers both—to a wider sampling of British literature than they might have found on their own, and that it amplifies their understanding, appreciation, and enjoyment of the texts I have included here. Any success in that endeavor owes a tremendous debt to the English teachers who have helped me to understand and appreciate literature; any shortcomings, however, are entirely my own.



A. B. C. MURDERS, THE AGATHA CHRISTIE (1936)

One of CHRISTIE's most admired mysteries and a fine example of MYSTERY AND DETECTIVE FICTION, *The A. B. C. Murders* pits Hercule Poirot against someone who kills by the alphabet and who also sends Poirot an ominous letter before each murder. Christie constructs her puzzle by having the murderer commit decoy murders; in a further level of distraction, the murderer also anonymously hires a patsy (Alexander Bonaparte Cust) and employs him on bogus sales trips to the towns where the murders are to be committed.

In addition to having the murderer distract Poirot through misdirection, Christie works the same angle on the reader by allowing the telling of her story to switch from one narrator to another. Usually, Captain Hastings relates the entire story from a first-person point of view. In *The A. B. C. Murders*, however, the story is amplified by means of mysterious asides from a third-person narrator limited to Cust's thoughts and behaviors. Initially, these passages are extremely short, but as Cust is more firmly fixed in the reader's mind as a suspect, they become more detailed. The coincidence of his work taking him to all the murder locations eventually persuades even Cust that he must be guilty of at least some of these crimes.

As the story opens, Poirot no longer takes routine cases, but the killer's taunting letter summons him to a duel of wits. The story unfolds according to the usual detective formula: After each crime, everyone con-

nected to the victim is questioned to discover the motive and establish the opportunity for murder. But as the crimes multiply, so does the pool of potential suspects. There seems to be no connection between the victims. Even the murders themselves bear little resemblance to one another, and the fourth murder in Doncaster seems to miss the mark entirely, since the victim's name doesn't even start with the letter *D*!

Only after this fourth murder does a smidgen of evidence begin to link poor A. B. Cust to the murder scenes. Already suspecting himself, Cust flees in a panic. He knows he has an alibi for the second murder—but could he have committed the other ones in a deranged state? Dejected, he turns himself in at the police station. Although Cust is tried and convicted, when Hercule Poirot interviews the man, he establishes to his satisfaction that Cust could not have committed the crimes. He continues his own investigation.

Although Scotland Yard always suspected a homicidal maniac, Poirot remains convinced that the murderer was quite rational and highly clever. The sensational media circus that attached itself to the investigation suggests to Poirot that the murderer intended to create a smoke screen out of many murders to hide the one murder that he or she would benefit from. But which murder is the catalyst, and which are the distracters? In a detailed exposition, Poirot assembles the suspects and carries them through the deductive process that has led him to the truth about

2 ACCEPTANCE WORLD, THE

the A. B. C. murders. He flushes his quarry and secures a panicked confession in front of the other witnesses. The case is solved in an unexpected way that demonstrates Poirot's powerful insight into the criminal mind.

In *The A. B. C. Murders*, Christie is at her best. She repeatedly places the guilty party in view, but in such a way that the reader does not draw the right conclusions. Her puzzle is tightly and believably constructed, and through the use of a suspenseful second narrator with a carefully controlled point of view, she keeps attention on the decoy rather than the murderer.

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ACCEPTANCE WORLD, THE ANTHONY POWELL (1955) The third of 12 volumes in POWELL'S ROMAN-FLEUVE entitled *A DANCE TO THE MUSIC OF TIME*, this novel uses a first-person point of view to continue the narrative of Nicholas Jenkins, a writer, as he completes his transition to adulthood in the years 1931–33. In the overall structure of the series, *The Acceptance World* is positioned at the close of the first of four “movements,” when the characters are settling into relationships (although not necessarily into marriages) and embarking on careers. The novel follows *A BUYER'S MARKET* (1952) and precedes *AT LADY MOLLY'S* (1957).

As the story opens, Jenkins is employed at a publishing house and has also written his first novel. He worries over the introduction to *The Art of Horace Isbister*, to be written by the elderly Victorian novelist St. John Clarke, a friend of the painter. When Isbister dies, the book's publication acquires greater urgency, and events are set in motion that will move Jenkins's life in new directions. Two school friends, the Freudian poet Mark Members and the Marxist ideologue J. G. Quiggin, become entangled in Clarke's affairs. A chance

meeting—a recurring device in the series—reunites Jenkins and Quiggin with Peter Templer; with Peter's wife, Mona; and with his sister, Jean. Mona seems very interested in Quiggin, while Jenkins is interested in Jean, who recently separated from her husband, and to whom Jenkins had previously had a romantic attachment. Both men are soon involved in affairs.

A memorial exhibit of Isbister's portraits provides Jenkins with the opportunity to meet several old acquaintances, and the setting naturally allows the conversations to focus on questions relevant to art—a subject of considerable interest to Powell and a frequent topic of conversation among the characters he creates. Mark Members tells how Quiggin supplanted him as Clarke's secretary; ironically, he has also supplanted Peter Templer. A political demonstration passes by, and in the front ranks they see St. John Clarke with Quiggin—and Mona Templer! Jean learns that Mona has left Peter; other young marriages are breaking up as well.

In the closing event of the novel, Jenkins attends the “Old Boy Dinner,” an annual reunion for alumni of his school residential house. He sits between Peter Templer, a golden boy who has outlived his glory, and Kenneth Widmerpool, a man who had been an outcast at school but who is now enjoying great success in the “acceptance world” of futures trading. Widmerpool demonstrates both his folly and his efficiency in the course of the evening, giving an unwanted speech and then taking charge of getting the intoxicated Charles Stringham home. Jenkins goes to visit Jean, but this relationship, too, is fated to end soon. For the moment, Jenkins and Jean agree not to talk about the future.

Formally, *The Acceptance World* brings to a close the first phase of the lives of Jenkins and his friends. Their school years and the social whirlwind of the debutante period is behind them. They are now independent adults, for better or worse, coping with the personal choices they have made with regard to relationships and employment and attempting to fulfill their ambitions. Collectively, they constitute the figures in a vast dance, turning through the required steps, joining hands and then handing off partners, playing out their parts in the grand design of life.

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ACHEBE, CHINUA (1930–) One of the most distinguished and honored writers in the world, Albert Chinualumogu Achebe was born in Nigeria on November 16, 1930, the son of Nigerian parents of the Ibo people, who had converted to Christianity—his father was an Anglican preacher. He attended missionary schools and government schools in which English was the only language permitted, since at the time Nigeria was still under the rule of British COLONIALISM. He completed his secondary education at Government College from 1944 to 1947 and then was matriculated at University College in Ibadan, where he received a bachelor's degree in 1953. He worked for the Nigerian Broadcasting Corporation for 12 years, until 1966, spending 1956 in London, where he studied with the British Broadcasting Corporation. In 1961, he was married; he and his wife are the parents of four children.

During this period, Achebe began writing poetry and fiction. His first novel, *THINGS FALL APART*, appeared in 1958 and is now considered to be a classic of world literature. Achebe chose to write in English in order to regain possession, for Africans, of the narration of African experience. In his view, English writers such as Joseph CONRAD and Joyce CARY had developed an Anglo-centric view of the colonial experience in Africa, particularly in novels like *HEART OF DARKNESS* and *Mister Johnson*, and Achebe set himself the task of telling that same story of colonialism from the perspective of those who had been colonized. His next three novels continue the story of the Ibo experience of colonialism: *No Longer at Ease* (1960) recounts the disillusionment of an idealistic young Nigerian, trained to undertake the governmental work formerly reserved to the British administrators, who sinks to corruption and alienation; *The Arrow of God* (1964) returns to village life during the early days of contact to explore the replace-

ment of the native religion by Christianity; and *A Man of the People* (1966) examines the phenomenon of corruption in Nigerian politics.

When violent civil strife broke out in 1966, Achebe curtailed his writing in order to work in support of Biafra (in secession from 1967 to 1970) and the Ibo people. He worked to publicize the war to the wider world and to raise funds for the cause. He published poetry, short fiction, and children's books; after 1970, when Biafra was reunified as part of Nigeria, he embarked on an academic career that included periods at the University of Nigeria, the University of Massachusetts, and the University of Connecticut. In 1987, he returned to the genre of the novel with *The Anthills of the Savannah*, short-listed for the BOOKER PRIZE. This novel is set in an imaginary African country (modeled on Uganda under Idi Amin) and follows the lives of three boys, one of whom nurtures the desire to become president for life.

In 1990, Achebe was severely injured in a car accident while traveling to the airport in Lagos, Nigeria. The accident left him partially paralyzed. Since then, he has accepted several appointments in the United States and Europe as visiting professor in institutions of higher education such as Stanford University and Bard College. His precarious health and the deteriorated political situation in Nigeria have necessitated a virtual exile, but he has remained active as a writer and a speaker. Numerous universities have awarded honorary degrees to him, and his most famous novel, *Things Fall Apart*, has become widely adopted in high school curricula. His influence on the African novelists who have come after him has been enormous, and his success at placing the African view of the colonial collision with Europe before a worldwide audience is unmatched.

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ACKROYD, PETER (1949–) Author of the WHITBREAD AWARD-winning novel *HAWKSMOOR* (1985), which also received the GUARDIAN FICTION PRIZE in the same year, Peter Ackroyd was an established poet, scholar, biographer, and critic before he turned his hand to fiction. The subjects of his biographies include the poets William Blake, Ezra Pound, and T. S. Eliot; the Victorian novelist Charles Dickens; and the martyr Thomas More. His novels frequently reveal his interest in history and biography, since he draws real people from the past, such as Thomas Chatterton or Oscar WILDE, and uses them as characters in complex stories that unfold in a modern world that remains intimately interconnected with the past.

Ackroyd was born October 5, 1949, in London. He completed an M.A. degree at Clare College, Cambridge, in 1971 and received a Mellon fellowship to attend Yale University from 1971 to 1973. While at Yale he was strongly influenced by the explosion of interest in POSTMODERNISM among scholars there in French literary criticism and philosophy. His studies led him to repudiate the value of realism as a literary form: His own novels often make paradoxical connections between the past and the present that sometimes elude the understanding of the very characters enmeshed in those connections.

Peter Ackroyd has spent his professional life as a writer, serving as first literary editor and then managing editor of the *Spectator* (1973–81) and later serving as television critic and then chief book reviewer for the London *Times* newspaper (beginning in 1981). His biographical writings have been particularly admired; he received the Heinemann Award in 1985 for *T. S. Eliot: A Life*, and he was awarded the JAMES TAIT BLACK MEMORIAL PRIZE for Best Biography in 1998 for *The Life of Thomas More*. His second novel, *The Last Testament of Oscar Wilde*, received the Somerset Maugham Award in 1984.

Peter Ackroyd lives in London and continues to publish fiction and nonfiction works. His novels include *The Great Fire of London* (1982), about a disastrous attempt to film Dickens's *Little Dorrit*; *The Last Testament of Oscar Wilde* (1983), purporting to be Wilde's diary from the last months of his life; *Hawkmoor* (1984), which combines a murder mystery

and a horror story; *Chatterton* (1988), about a minor modern poet obsessed by the possibility that the poet Thomas Chatterton faked his famous suicide in the 18th century; *First Light* (1989), focusing on a contemporary excavation of a neolithic archaeological site; *English Music* (1992), a review of English cultural history; *The House of Doctor Dee* (1993), set in both the Elizabethan era and the modern world and uniting them in the house once owned by an alleged sorcerer; *The Trial of Elizabeth Cree: A Novel of the Limehouse Murders*, published as *Dan Leno and the Limehouse Golem* in Britain (1994), about a series of murders in the Victorian era; *Milton in America* (1997), which imagines that the blind author of *Paradise Lost* traveled to the new world to join the Pilgrim separatists in Massachusetts; and *The Plato Papers: A Prophecy* (2000), set in the distant future and casting a jaundiced eye over the past, including the era we still live in.

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ADAMS, DOUGLAS (1952–2001) Born in Cambridge, England in 1952, Douglas Adams received his early education in Essex before matriculating at St. John's College in Cambridge. He earned a bachelor's degree in English literature there in 1974 and later completed a master's degree as well. His earliest professional work was as a producer and writer for radio and television programs. Adams's first three novels, based on his radio series, *The HITCHHIKER'S GUIDE TO THE GALAXY*, won the Golden Pan award, each selling more (much more) than a million copies. He married in 1991; a daughter was born in 1994. Douglas Adams died unexpectedly of a heart attack at age 49 in 2001 while living with his family in California.

With the airing of *The Hitchhiker's Guide to the Galaxy* as a BBC radio play in 1978, Douglas Adams became a 26-year-old phenomenon. The radio pro-

gram quickly gained a cult following among SCIENCE FICTION fans; subsequently, recordings of the radio presentation were packaged for sale on audiocassettes, extending the reach of the broadcast to new audiences. Additionally, the story was printed as a set of best-selling novels; it was performed as a television series; and it was getting another makeover as a film screenplay at the time of Adams's death. (The film was released in 2005.) In print form, the story of Arthur Dent's adventures after the destruction of Earth by a Vogon constructor fleet sold millions of copies worldwide and was translated into several languages. The complete series consists of *The Hitchhiker's Guide to the Galaxy*, published in 1979; *The Restaurant at the End of the Universe* (1980); *Life, the Universe, and Everything* (1982); *So Long and Thanks for all the Fish* (1984), and *Mostly Harmless* (1992).

The story's transformation into multiple forms of presentation is characteristic of Adams's interests and talents. He was a noted advocate of the Internet, helping to found a site called h2g2 (subsequently relocated to <http://www.bbc.co.uk/h2g2/guide/>) and producing a documentary about the Internet for BBC radio. He created an award-winning computer game, *Starship Titanic*, which featured sophisticated language-parsing abilities so that players could converse via the keyboard with the game's characters.

Although the many forms of *The Hitchhiker's Guide to the Galaxy* dominated Adam's creative work, he also wrote two mystery/fantasy novels, *Dirk Gently's Holistic Detective Agency* (1987) and *The Long Dark Tea-Time of the Soul* (1988). Additionally, he collaborated with John Lloyd on *The Meaning of Liff* (1984) and *The Deeper Meaning of Liff* (1990), dictionaries of words (derived from proper names) that do not yet exist but that would be useful if they did. In support of his interest in saving endangered animal species and in order to bring the plight of wild animals to a wider public, he traveled the world and cowrote a nonfiction work, *Last Chance to See* (1990), with zoologist Mark Carwardine. A posthumous collection of miscellaneous writings, *The Salmon of Doubt*, edited by Christopher Cerf, was published in 2002; it includes an unfinished third volume in the Dirk Gently series.

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ADAMS, RICHARD (1920–) The most famous of Richard Adams's books is his first novel, *WATERSHIP DOWN*, a modern beast fable published to surprising success in 1972. He originally invented the story to amuse his children, and at their insistence he wrote it out and sought a publisher, enduring numerous rejections before he found one. The book went on to sell more than a million copies and won both the *Guardian* Award for Children's Literature and the Carnegie Medal in 1972.

Adams was born in Newbury, England, on May 9, 1920. After serving in the army during World War II, he entered Worcester College, Oxford, earning an M.A. in 1948. He was married in 1949; he and his wife are the parents of two daughters. Adams was employed as a civil servant from 1948 to 1974, eventually holding the post of assistant secretary of the Department of Environment. After 1974, he worked as a full-time writer. He has taught at the University of Florida (1975) and Hollins College (1976) as a writer-in-residence.

In addition to *Watership Down*, Adams's other published novels are *Shardik* (1974), a mythic FANTASY on an epic scale; *The Plague Dogs* (1977), again using anthropomorphic animals to condemn their use in scientific research; *The Girl in a Swing* (1980), a combination of a love story and a ghost story; *Maia* (1985), a fantasy that follows the adventures of its eponymous heroine, who rises from slavery to save her people; and *Traveller* (1988), which tells the story of the Civil War through the eyes of General Robert E. Lee's horse as he reminisces in later life to the tomcat in the stable.

As a writer, Adams has enjoyed greater success with a popular audience than with critics. He turns a perceptive and sympathetic eye on nature and its nonhuman occupants, reserving his harshest judgments for

those human beings who destroy the balance of the natural world.

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AERODROME: A LOVE STORY, THE REX

WARNER (1941) This political ALLEGORY predates George ORWELL'S *NINETEEN-EIGHTY-FOUR* by seven years, but shares with it a critical view of totalitarian efficiency. *The Aerodrome* features two contrasting settings, highlighting the crucial differences and quintessential weaknesses of both: The unnamed village represents traditional English agrarian life, while the nearby Aerodrome represents modernity and progress. The settings are mutually exclusive examples of open and closed societies, respectively. The ancient village is bound to the fertile earth; it is a somewhat derelict place that tolerates drunkenness, inefficiency, and indulgence in human feeling. The Aerodrome looks to the skies; it is a sterile place that rewards cold indifference, machine-like conformity, and rigorous self-discipline.

The novel's first-person narrator, Roy, relates the events of the year that follows his 21st birthday; the Air Vice-Marshal announces that he is appropriating the entire village and putting it into the service of the Aerodrome, appointing the Flight-Lieutenant to serve as the village "padre." Roy decides to enter the Air Force and hears the Air Vice-Marshal explain his philosophy to the recruits. He is opposed to "words without wings" such as ownership, parenthood, locality, and marriage. Parents transmit the stupidity of history to their children, so airmen should shut their parents out of their minds, along with all their parents' ideas. Sex, on the other hand, is perfectly permissible, as long as no children are fathered. Airmen are to reject the old values of the village through their callous and irresponsible behavior

and indulgence in sexual license without emotional, marital, or filial obligations. The goal of the airman must always be the acquisition of power and freedom.

The positions and attitudes of Roy and the Flight-Lieutenant are slowly reversed. Roy begins to find the village and its traditions distasteful, while the Flight-Lieutenant begins to take his duties as padre seriously. Roy is promoted to serve as attaché to the Air Vice-Marshal, while the Flight-Lieutenant finds himself preaching against the depredations of the Aerodrome against the village. When he openly condemns the Aerodrome from the pulpit, the Air Vice-Marshal orders the Flight-Lieutenant back to the Aerodrome. Roy steadily rises in the estimation of the Air Vice-Marshal and learns how vast his leader's ambition is: He plans to appropriate the entire country to serve the needs of the Air Force.

When the Flight-Lieutenant is killed, Roy confronts the Air Vice-Marshal and asks if he had ordered an execution; disillusioned, Roy indicates that he no longer supports the Air Vice-Marshal's political ambitions. But several secrets are soon revealed about the Air Vice-Marshal and his relationship to the villagers and to Roy—secrets that explain why he molded himself into a military disciplinarian and became the enemy of family and community. His tactics lead to his demise just as he expects to achieve the power he longs for.

Warner's allegory is a chronicle of deeply felt and finely shaded emotions: Roy recounts his transformation from villager to Aerodrome officer and back to villager with clarity and sensitivity. Despite this psychological realism in the characters, the social and political environment of *The Aerodrome* is a dystopia (see *DYSTOPIAN NOVELS*), although one lacking the crushing dreariness that Orwell thought would dominate a totalitarian state. The Aerodrome's similarity to the fascist regimes that England faced in war at the time the novel was written is apparent; however, there is also a faint allusion to the hedonistic entrapment that Aldous HUXLEY recounted in *BRAVE NEW WORLD*. The Air Vice-Marshal purchases the souls of his recruits with sexual promiscuity and a license to abandon the personal obligations that both complicate and enrich human life; the recruits readily accept the payoff

without realizing that they have gotten the worst of the bargain.

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AESTHETICISM Also referred to as "art for art's sake," the aestheticism movement affected the visual and literary arts in the last two decades of the 19th century, although its inspirations and influences extend further back into the Victorian era and reach across national boundaries. Advocates of aestheticism sought to overturn the ancient traditional definition of art. As far back as Aristotle, art had been defined as a useful as well as an enjoyable activity; in the famous phrase of the Roman poet Horace, art was required to be both "*dulce et utile*," or pleasant and useful. The function of art, on this definition, is to teach and delight its audience, and thus the aesthetic aspect of art was yoked to a didactic purpose. On this model, artists function as teachers who deliver lessons to audiences through the instrument of their art. The relationship of artists to their audiences takes precedence over the relationship of artists to their art, and art itself serves that relationship as a vehicle or conduit of the message it carries. The pleasing characteristics of art—the beauty of its form, for example—captures the attention of the audience and facilitates the delivery of a lesson.

In contrast to this traditional definition of art, 19th-century artists (understood in the broadest sense of the term, including painters, poets, novelists, and critics) embraced the notion that art does *not* have utility, that it does not serve a moral or instructional purpose. These aestheticists valued their relationship to art itself and sought to liberate art from the task of proving its worth on the merit of the teaching it could communicate. On this model, form takes precedence over content, and the relationship of artists to their art takes

precedence over their relationship to their audience. This attention to form opened the door to extraordinary innovation: Artists began to experiment with the traditional formal aspects of art, and as a result new kinds of painting, poetry, music, and fiction appeared. Some artists abandoned even beauty itself as a component of their art; for example, French symbolist poets such as Charles Baudelaire created poems that used images of decay, and impressionist painters such as Claude Monet produced images that suggested their subjects rather than representing them with strict fidelity to the original source. In this new approach to art, the work of artists would not necessarily teach anything or serve any useful purpose, and it might not even delight its audience, either.

Among British artists, supporters of aestheticism included pre-Raphaelite painters and poets such as Dante Gabriel Rossetti, literary critics such as Walter Pater, and writers such as Oscar WILDE, who was a vocal supporter of aestheticism. His essay "The Decay of Lying" is an ironic affirmation of the primacy of art over reality. In that essay, he asserts that life is an imitation of art and not, as is commonly thought, the other way round. If art is not an imitation of life, then clearly it is not necessary for art to restrict itself to representational modes or to realism. An era of unprecedented experimentation in form and subject matter followed from this simple alteration in the definition of art, marking out the 20th century as an age of innovation in every field of artistic endeavor.

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AFFAIR, THE C. P. SNOW (1960) Volume eight in SNOW'S 11-volume ROMAN-FLEUVE STRANGERS AND BROTHERS, *The Affair* covers the years 1953 to 1954. It follows *The CONSCIENCE OF THE RICH* and precedes

CORRIDORS OF POWER, but it is most closely related to volume four in the series, *The MASTERS*. This earlier novel of academic politics, set in a preeminent British university (Cambridge), establishes many of the characters featured in *The Affair* some 16 years further on in their careers. Snow continues his examination of modern British life through the eyes of the narrator of the series, Lewis Eliot, an attorney who has also served as a lecturer and a fellow at the university.

The story's conflict begins when a brash young research physicist, Donald Howard, resigns after being accused of using a doctored photograph to support a published thesis. Howard is a vociferous supporter of communism; both his personality and his politics are at odds with the university's status quo. Neither of these factors, however, provides the grounds that would be required to dismiss him legitimately. Lewis Eliot becomes aware of the case when a historian and Laura Howard, the wife of Donald Howard, ask him to use his influence with the senior faculty to reinstate Howard. Eliot satisfies himself that justice has been done; however, new revelations and behind-the-scenes maneuvers alter the circumstances. Eliot's brother Martin, also a physicist, becomes involved. Awkward alliances must be established among old enemies, and future ambitions begin to affect present strategies as the case moves forward through the arcane system of the university's review process.

Unfortunately, Howard himself provides the court with little motivation to favor him. His abrasive personality is ill-suited to the rhetorical subtleties of a case that, if it succeeds, will transfer blame from him to another more distinguished individual. Ironically, many of the members of the university community are simultaneously sympathetic to Howard's cause and yet repelled by Howard's behavior and his politics. The possibility that Howard is innocent of research fraud divides the members of the Senior Court. In the end, AMBIGUITY remains: The two sides in the case serve as a study in the ways intelligent men of goodwill fail to secure either truth or justice, settling instead for the least damaging compromise.

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AFRICAN QUEEN, THE C. S. FORESTER (1935)

Although noted for his Horatio HORNBLOWER series, C. S. FORESTER wrote in many other genres. This romantic adventure flings together a mismatched couple in a struggle for survival against both nature and German aggressors in central Africa in the mid-1930s. Rose Sayer is the sister of a missionary who has died; she is alone until a boat arrives from the nearby mining operation. The Cockney boat captain, Charlie Allnut, barely escaped the Germans with his life and his rickety old steam-powered launch, the *African Queen*. He is intent on finding a safe hideout, but Rose has decided to "do something for England." Since the boat is stocked with explosives, pipes, and other hardware, she is sure that they can convert the boat into a bomb, get up a good head of steam, set course for a suitable target, and blow it up. As they face white water, leeches, and hostile Germans, Rose and Charlie fall in love before they know it; Forester's story is surprisingly sensitive to the transformation that love brings to Rose in particular. In the final few pages, however, the unexpected introduction of two British boats jars Charlie and Rose right out of the story; the narrative becomes a fast-paced account of a small-scale naval engagement, and the success against the Germans acquires a somewhat anticlimactic quality.

THE FILM ADAPTATION directed by John Huston in 1951 with a screenplay by James Agee (also entitled *The African Queen*) gives Charlie and Rose the conclusion they deserve after their long struggle against the river. Although the final sentence of Forester's novel casts doubt on whether Charlie and Rose will live happily ever after once they are married, the movie version confirms they will indeed do so.

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AFTER LEAVING MR. MACKENZIE JEAN RHYS (1935) The protagonist, Julia Martin, learns a bitter lesson as her attractiveness to men declines and she enters middle life alone and impoverished and likely to stay that way. Julia has just broken off her affair with Mr. Mackenzie, and the possibility that he has "finished her" lurks in her mind. She soothes herself with drink until his last check arrives. It is not enough money to return home and make a life, nor is there much to look forward to in England, where her stroke-paralyzed mother has been dying for years, tended by Julia's increasingly embittered younger sister.

After an ugly public confrontation with Mr. McKenzie, Julia meets Mr. Horsfield and accepts enough money from him to travel to England. While she is there, her mother dies without recognizing or speaking to her. Her wealthy uncle rebuffs her appeal for assistance insultingly, and her sister seizes all their mother's small estate. A former lover—the man who had first "ruined" her—gives her money for the last time, he says. The third-person narrator provides an unflinchingly scrupulous and dispassionate view of a woman whose life is unraveling and who can do nothing to reverse that process.

Back in Paris, Julia decks herself out in secondhand finery. Her black dress is not as flattering as she would wish; a fashionable hat, however, still lures the occasional man to follow her, at least until he sees the marks of age on the face beneath the brim. Dressed for the seduction she cannot now bring to pass, Julia contemplates the Seine and seems on the verge of throwing herself in. She is filled with frustrated rage: She has done nothing wrong, and yet her life has not gone right. She has lived a desperate and marginal existence so far, and peering dimly into the future, she finally recognizes that henceforth it will only be worse.

After Leaving Mr. Mackenzie contains several autobiographical details from the author's life, such as the loss of an infant and dissolution of a marriage. The story features her characteristic heroine—a woman who is attractive, vulnerable, and unconventional. Jean Rhys relates this painful tale with particular attention to the inconsistency of human thoughts and actions. Repeatedly, characters are of two minds, speaking polite invitations while thinking harsh rejections; wallets may open, but hearts close to Julia, and her options become ever narrower and more distasteful to her. Even though Julia Martin is not entirely likable, readers understand why she has declined to this state of affairs. Given the circumstances in which life has placed her and the risky gambles she has taken, pawning her body in hopes of winning a life of love and comfort, no other end is possible.

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AFTERNOON MEN ANTHONY POWELL (1931) This SATIRE of modern life was the first novel published in the long and distinguished career of Anthony POWELL. The targets of Powell's satire are artists, intellectuals, and aristocratic poseurs; his own extensive knowledge of the arts underpins the fully rounded characters he creates to serve as vehicles of the human follies he implicitly condemns.

The story opens with the bored conversation between William Atwater, a museum curator, and Raymond Pringle, a young painter. Others in search of a good time soon join these young men, and all of them are invited by Harriet Twining, a beautiful and idle young woman, to crash a party. Atwater and Pringle amuse themselves observing the party, providing Powell with numerous targets for understated satirical comments. A not unattractive art student named Lola strikes up a meaningless but wittily ironic conversation with Atwater. In the midst of this pursuit, however, he sees a vision of loveliness enter his life when Susan Nunnery arrives. His attraction to Susan is not so

strong as to force him to throw over a sure thing such as Lola; nonetheless, he has been stricken with a nascent and half-comprehended love for Susan. For his part, Pringle is soon in pursuit of Harriet, and much to his disappointment he gets her.

The plot follows the romantic entanglements of these friends through bohemian dinner parties, hip night clubs, and summer cottages. Atwater maintains his affair with Lola on the side and becomes an onlooker in Susan's life as newcomers to their circle are attracted to her. One such newcomer is a well-to-do gentleman in his 40s, Verelst, who is simultaneously hated for being a Jew and yet envied for his wealth, refined manners, and flawless sense of style. On Atwater's last date with Susan, he takes her to a boxing match, which serves as a metaphor of their relationship. He loses the struggle; she is going away. Later he learns she has gone to America with Verelst.

The romance between Pringle and Harriet is also a struggle: He has difficulty coping with the intense jealousy she provokes in him with her continual flirtations. At a weekend house party, Pringle stumbles on Harriet and another artist, his friend and rival, in a passionate embrace. When Pringle fails to turn up for lunch, his guests find a suicide note attached to the roast beef. Before they can make their befuddled escape, however, the presumed dead man turns up in fisherman's clothes, having been rescued from his planned expiration. Harriet now appreciates what she nearly lost, and Pringle is ready to forgive her. When the fisherman comes to claim his clothes, one of the funniest passages in the book occurs as the guests try to decide how much they should tip the man for rescuing the intended suicide. Back in London after this holiday, the story ends where it began: Several young people in search of a good time are on the verge of crashing yet another party.

Powell tells this story through the point of view of a third-person objective narrator. The reader sees the characters through descriptions of them and hears the witty banter they spend their lives exchanging, but there is little interior exploration of their feelings and personalities. This approach suits Powell's satirical purpose well: A detailed exploration of their minds would create too much sympathy for them. The effects of

Powell's satire occur without the sacrifice of character depth. He is able to make Pringle the target of both ridicule and compassion, for example, and he invests the character of Susan Nunnery with a touching pathos. Although psychological realism is frequently associated with serious narratives, Powell's well-developed characters are as believable to readers as are their own friends and acquaintances, but he uses them to achieve highly comic effects without flattening or stereotyping them.

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THE ALEXANDRIA QUARTET LAWRENCE DURRELL (1957–1960) Four novels make up this series: *JUSTINE* (1957), *BALTHAZAR* (1958), *MOUNTOLIVE* (1959), and *CLEA* (1960); each of these titles receives a detailed treatment under its own alphabetical entry. The story is set in the Egyptian city of Alexandria just before WORLD WAR II, a crossroads of the ancient and the new, simultaneously primitive and cosmopolitan. The main characters include the Irish teacher and writer Darley, who narrates the first two and the last volumes of the quartet in the first person; the two women with whom he has sexually obsessive love affairs, Justine, an Egyptian Jew, and Melissa, a dancer suffering from tuberculosis; Justine's husband, Nessim, a wealthy Coptic Christian and a friend of Darley's who fathers a child by Melissa; Pursewarden, a British diplomat and writer who also has an affair with Justine; Balthazar, the Alexandrian psychiatrist whom Darley consults; David Mountolive, a British diplomat and the lover of Nessim's mother, Leila, and later of Pursewarden's sister Liza, whose child is the fruit of her incestuous relationship with her brother; and the artist Clea, who also has affairs with Justine and Darley. Their stories—all concerned with modern love—unfold in a prose narrative that is highly poetic, evoca-

tive of the exotic setting in the city of Alexandria, erotically charged, and distinctly subjective. Overall, the series is noted for its innovations in narrative form.

Durrell uses several extra-narrative elements to help him achieve his goal of breaking the traditional linear structure of the novel as an art form. For example, he prefaces each volume of the series with a note to the reader and with epigraphs from the Marquis de Sade's infamous novel *Justine*. His notes vary, from the plain statement in the first book that the characters are all imaginary, to longer explanations of his plan in composing the series. He takes pains to point out that the series is not and could never become a "ROMAN-FLEUVE." Here, Durrell seems to be distancing his work from the multivolume fictions by writers such as John Galsworthy, Anthony Powell, C. P. Snow, and the French novelist Marcel Proust. The reader is gently instructed to perceive his series as a work inspired by Einstein's theory of relativity: The first three volumes present different aspects of events occurring in a particular space, viewing those events both subjectively and objectively, but not standing in relation to each other as sequels, while the fourth adds the dimension of time to the story and settles the events of the previous volumes into their proper sequence. In the prefatory note to *Clea*, Durrell uses the term *word continuum* to describe his series of novels.

In addition to opening remarks, Durrell also adds an unusual element to the end of all the novels in the series except *Mountolive*—the story as told from an "objective" stance. These passages are called "Consequential Data," "Workpoints," or simply "Notes." They resemble the rough sketches of a writer's brainstorming session, or they add specific information that the reader might not be able to infer from the text, such as the identification of "the old man" mentioned in the early pages of *Justine* as the Greek poet Cavafy. Like the footnotes to T. S. Eliot's poem *The Wasteland*, these additional materials augment the text and modify both the content and the form that the text takes as a work of art. The "Workpoints" in particular undermine the sense of an ending by opening up new possibilities for the characters. The story is not just what is written—it is also everything else that might occur in the imaginary lives of these people but that didn't happen to be

recorded in the volumes in hand. The structure of each volume and of the series as a whole moves from the formality and the historical certainty of epigraphs, quoted from real writers who lived and wrote and died, to the informality of sketchy ideas for plot twists that have not yet happened to imaginary people. In form, the series moves from the actual real past to the possible imagined future, although it does not follow a linear path in getting there.

In his characters as well as his plot, Durrell strives to break with the norms of traditional realism in fictional representations of life. In telling the events of the story from different points of view, he attempts what Justine calls, in the volume named for her, "prism-sightedness." Like a cubist portrait that shows the front and the side view of a face simultaneously, or like the stop-motion effect of Marcel Duchamp's famous painting *Nude Descending a Staircase*, the characters in *The Alexandria Quartet* are layered with ambiguity and potentiality. Readers must actively participate in constructing the characters, the events of their lives, and the motivations for their actions from the array of conflicting evidence Durrell assembles.

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ALIENATION The definitive modern malaise, alienation is the characteristic of being cut off from sources of meaning or excluded from centers of power, and it crops up repeatedly in 20th-century literature. Alienation is a negative consequence of individualism, particularly when individualism is combined with a skeptical attitude toward the existence of universal truth or the purposefulness of human life. Alienated characters are typically disconnected from the larger world and may be powerless to bring about positive

12 ALLEGORY

changes either for themselves or for others. They generally experience anger, resentment, frustration, and despair; they may be unable to establish successful personal relationships at home and at work, or they may resort to violence against themselves or against others in order to exert their will in the world. Alienation goes hand in hand with political powerlessness and social oppression; not surprisingly, alienated characters may be members of groups that are marginalized by their class, race, ethnicity, gender, religion, age, political affiliation, or sexual orientation. But since alienation is an outgrowth of individualism, any character—even a member of a powerful and privileged group—may suffer from it. One of the classic fictional studies of alienation is *A CLOCKWORK ORANGE*, by Anthony BURGESS. Alienation is characteristic of the novels of ANGRY YOUNG MEN such as Alan SILLITOE, John BRAINE, Kingsley AMIS, and John WAIN.

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ALLEGORY A narrative in which each character stands for some particular abstract concept is allegorical in its structure; it was particularly popular as a fictional device in medieval literature. An allegory features characters who are ciphers or metaphors for qualities, sins, behaviors, or attitudes. Allegory is a form of metaphor, since it represents an unfamiliar abstraction in terms of concrete familiarity; more specifically, it is a thorough and systematic application of metaphor to an entire story that effectively doubles the story, making it work consistently on two levels at once. Readers who comprehend only the surface level of an allegorical narrative may enjoy the story, but they will miss the author's point: They must perceive the correspondence between the concrete characters, settings, and actions of the story and the abstract ideas the author represents through those characters, settings, and actions. Allegory is frequently used in religious texts such as parables, but it can also extend

across an entire novel, such as John Bunyan's allegory of Christian perseverance, *The Pilgrim's Progress* (1678). Beast fables are usually allegories in which animals represent human beings; their behaviors display human follies that the story condemns. Twentieth-century examples of allegory include *ANIMAL FARM*, by George ORWELL, which is also a beast fable, and *The AERODROME* by REX WARNER.

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AMBASSADORS, THE HENRY JAMES

(1903) The protagonist of the novel that Henry JAMES himself considered to be his best is Mr. Lewis Lambert Strether, an American editor and a widower with close ties to the wealthy and sternly Protestant Mrs. Newsome. This lady's grown son Chad has been touring Europe for some time, delaying his return to the family fold. Mrs. Newsome turns to Mr. Strether for assistance, offering to send him to Europe on a generous allowance in order to bring Chad home; for Mr. Strether's part, he has reason to expect that he may eventually be accepted as a marriage partner to Mrs. Newsome, and so of course he answers her call for help with her son. As the novel opens, Mr. Strether has only recently landed in England, having been dispatched as Mrs. Newsome's "ambassador" to Chad. At the outset, his mission is clear: Find Chad, separate him from his European attachments, and bring him home as soon as possible. On his very first day in Europe, however, Mr. Strether meets the charming Maria Gostrey, an American expatriate and a lady of independent means and ways.

In Paris, Mr. Strether learns that young Chad is deeply attached to Madame de Vionnet. Since she is older than Chad, Mr. Strether persuades himself as long as he can that the relationship is an innocent one, but circumstances finally force him to recognize the

truth of their affair. In the meantime, Mr. Strether has himself become transformed by Europe and given up on his promise to retrieve the young man; his delay in bringing Chad home causes Mrs. Newsome to send another set of ambassadors, her no-nonsense sister, Mrs. Pocock, her brother-in-law, Jim Pocock, and Jim's naive sister, Mamie. These sturdy Americans prove to be immune to Europe's attractions, and they cannot comprehend why Chad and Mr. Strether are entranced by their idyll in the old world. In the end, Mr. Strether decides that he will return to his native land, although he regrets that he will lose the company of Maria Gostrey. For his part, Chad remains firm in his intention to stay in Europe.

The clash between the behaviors and expectations of Americans and Europeans was a favorite subject for Henry James. Americans not infrequently come out the worse, as in *The American* (1876–77) and *Daisy Miller* (1878). Europe is James's great symbol of refinement and cultivation inextricably conjoined with decadence; it is the place where materialistic American Protestants can finally find a scale of comparison that dwarfs the achievements of the new world, especially in the arts. Mr. Strether's finer sensibilities blossom in this new environment, as Chad's had also done, but the older man feels the call of duty more strongly and is able to surrender his new enjoyments to go home.

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AMBER SPYGLASS, THE PHILIP PULLMAN (2001) This final volume of the trilogy entitled *HIS DARK MATERIALS* concludes the series that began with *The GOLDEN COMPASS* and continued in *The SUBTLE KNIFE*. It is the first example of children's literature to win the WHITBREAD Book of the Year Award. The story's protagonists, Lyra Silvertongue and Will Parry, com-

plete their transition from childhood to young adulthood by traveling into the afterlife and helping to defeat the totalitarian divinities of the universe. Events draw them together and into their first experience of love only to separate them again, irrevocably and forever.

Pullman removes his heroine from the action in the first third of the novel but uses her like a magnet to draw the story's strands together. No one knows where Lyra is, but everyone wants to find her—some to save her, others to kill her. Will and the armored bear Iorek Byrnison lead the smallest search party, made powerful by Will's possession of the subtle knife. Lyra's father, Lord Asriel, dispatches armed units from the citadel he has raised against the Authority in Heaven; the Church's Consistorial Court contracts an assassin—complete with forgiveness in advance for his intended sin of murder—to kill Lyra, but he is spied on by Asriel's Gallivespian allies, tiny humans only a hand's-breadth tall.

In the novel's middle third, Lyra and Will must first repair the subtle knife, which turns out to have a vulnerability closely linked to Will's developing awareness of sexual attraction, and then use it to travel to the suburbs near the land of the dead. But getting to the afterlife itself, for the living, proves difficult, and no dæmon may proceed there; the separation threatened at Bolvanger in a riveting scene from *The Golden Compass* now becomes a reality. They discover that the land of the dead is terrorized by screaming harpies. Lyra decides to release the spirits of the dead from this torment; since ghosts are confined at the will of the Authority, releasing them will strike a devastating blow. To succeed, Lyra must discover how to appease the harpies.

In Lyra's home world, Church doctrine has decreed that Dust, the mysterious substance that set Lyra's adventures in motion, is the residue of original sin. Theologians think they can eliminate Dust by destroying Lyra; they have created a huge bomb that can kill her no matter where she is. Asriel discovers this plot and weakens the bomb but can't destroy it. The force of the explosion blows an abyss below the bottom of all the worlds, and soul-eating Specters come pouring through. Asriel has neither weapon nor lifeform to

resist this attack until Lyra and Will free the ghosts of the dead. They, being spirits, are immune to the Specters.

In the novel's final third, Lyra and Will witness the climactic battle of Asriel's war. Creatures from all the worlds they have encountered are involved: Witches attack angels, armored bears dispatch cavalry, liberated ghosts engage Specters, gyptians battle ordinary humans, and Gallivespians dart through it all. Even afterward, however, Dust drains through the abyss, and more Specters enter through it. Finally, angels loyal to Asriel discover the problem's solution and its connection to the subtle knife; worse, Lyra and Will must return to their own worlds because their dæmons can thrive only in their native environments. The angels can keep only one window open: Either Will and Lyra can have a passageway between their worlds, or else the window from the land of the dead can stay open to liberate the souls of the deceased.

The Amber Spyglass is a thrilling conclusion to a compelling fantasy series. Young readers—and adults as well, armed with the right suspension of disbelief—will be delighted by the story's innovative, imaginative aspects and by the crucial roles that creatures of every age and type play in the resolution of the plot. But Pullman is also addressing an additional audience of educated readers who are familiar with the works of John Milton and with philosophical problems of metaphysics, cosmology, and theology. He achieves remarkable effects by weaving these erudite materials into the text in such a way that they do not become an impediment to readers not familiar with them.

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AMBIGUITY The indeterminate characteristic of being in between two or more possible states of res-

olution or understanding generates ambiguity in a literary text. It has become a common feature of 20th-century fiction, although it is by no means universal. Ambiguity now frequently occurs in the endings of novels; in such cases, authors leave the task of achieving closure for the story to their readers, setting up the PLOT and developing it to the climax without detailing its exact resolution. Certain genres, however, are less likely to employ ambiguity: MYSTERY AND DETECTIVE FICTION generally focuses on resolving uncertainty, at the very least with respect to the identity of the perpetrator of some crime, through the investigative process, and romance fiction exists to bring characters together successfully in unambiguous love, betrothal, or even marriage.

When ambiguity occurs in characters, readers are faced with the same problem that they encounter in all interactions with real people: They must figure out intentions and mental states based on the evidence of behavior and speech. When a story is related through a third-person objective point of view, with no glimpses into the minds of the characters, ambiguity is a possible result; it is not necessarily, however, a flaw in the writing, since fidelity to realism in narrating a story may require the same murkiness and obscurity one can find in ordinary life. And just as real people may deceive others to achieve their own ends, so too characters in novels may be designed to deceive their readers. When this kind of character is also telling the story, the result is an unreliable narrator.

Beginning readers of serious literature are sometimes frustrated by ambiguity in the construction of fiction. Writers who employ ambiguity invite readers to share in the construction of textual meaning, but this strategy *does* place greater demands on readers. Fortunately, the power to resolve ambiguity to one's satisfaction increases with greater experience as a reader; wider reading also helps eliminate the kind of ambiguity that is generated by readers' inability to recognize allusion or to catch the subtleties of symbolism. Fully developed readers have generally learned to relish ambiguity, savoring the many possibilities that the ambiguous text opens up and immersing themselves in the pleasant task of probing the uncertainties

it provides. This process is the very essence of interpretation, the most important task readers undertake.

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AMIS, KINGSLEY (1922–1995) The author of *LUCKY JIM* (1954) and winner of the BOOKER PRIZE in 1986 for *The Old Devils*, Kingsley Amis was born in London to a working-class family. He first attended Norbury College and then moved to the City of London School. In 1941, he was awarded a scholarship to Oxford (St. John's College); there, he met the poet Philip Larkin, a lifelong friend. Amis's studies toward a degree in English literature were interrupted when he received a commission in the Royal Signal Corps at the outbreak of WORLD WAR II. During a three-year military career, he served in France, Belgium, and Germany. Upon his demobilization in 1945, he returned to Oxford, completing his degree in 1947. His first academic teaching post was at University College in Swansea, but after 12 years there he left teaching to work as a full-time writer. His two marriages ended in divorce, but he had three children by his first wife, including the novelist Martin AMIS.

Although he is often cited as one of the ANGRY YOUNG MEN, Kingsley Amis himself disavowed the connection. His politics as a young man were radical, but as he aged, his views drifted to the right and he became an outspoken critic of contemporary culture. He was knighted in 1990. By the time he died in 1995, Kingsley Amis had published more than 40 books, including works of fiction, poetry, essay, literary criticism, SCIENCE FICTION, memoirs, and other genres. He was an authority on James BOND, publishing a critical study, *The James Bond Dossier*, in 1965. After Ian FLEMING died, Amis also wrote a novel featuring James Bond as a main character, *Colonel Sun* (1968), publishing it under the nom de plume Robert Markham. He wrote three books on the topic of alcohol and drinking, a pastime of which he was particularly fond. His vol-

umes of poetry, such as *Bright November* (1947) and *A Case of Samples: Poems 1946–1956* (1956), include meditative lyrics and light verse; additionally, he edited several anthologies of poetry. He also wrote a novel centering on a ghost story, *The Green Man* (1969).

Amis is most noted for fictional SATIRE. *Lucky Jim*, his first novel, won the Somerset Maugham Award and was popular with both the general reading public and critics. Other examples of his novels in this genre include *That Uncertain Feeling* (1956), *I Like It Here* (1958), and *Take a Girl Like You* (1960).

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AMIS, MARTIN (1949–) Widely regarded as one of the leading British novelists working in the style of POSTMODERNISM, Martin Louis Amis is the son of the writer Kingsley AMIS. Martin Amis was born on August 25, 1949, in Oxford, England, and grew up immersed in the literary scene and affected by the increasing fame of his father. As a teenager, he acted in the film version of *A HIGH WIND IN JAMAICA*, by Richard HUGHES. He attended Oxford (Exeter College) and graduated in 1971. He has worked in various editorial positions for the *Times Literary Supplement* and the *New Statesman*, but since 1979 he has earned his living as a full-time writer. His first marriage ended in divorce, and he remarried in 1998; he is the father of two sons and two daughters. Perhaps because of his famous father, his personal life, although no more extraordinary or outrageous than that of other contemporary novelists, has

been an object of fascination for the British popular press—even his dental appointments receive scrutiny.

Martin Amis published *The Rachel Papers* in 1973 when he was 24 years old, rather a young age for a debut novel. Just as his father had done before him, Amis won the Somerset Maugham Award for his first novel. The next year *Dead Babies* appeared, followed by *Success* in 1978, *Other People: A Mystery Story* in 1981, *MONEY: A SUICIDE NOTE* in 1984, *London Fields* in 1989, *Time's Arrow: or, The Nature of the Offense* in 1991, *The INFORMATION* in 1995, and *Night Train* in 1997. Although his early works are primarily COMIC NOVELS noted for the use of SATIRE, he has taken up increasingly serious subjects in his career. He is particularly interested in issues of identity (including feminine identity) and in the connections between an author's real world and the world of the fiction the author creates; in fact, one of the characters in *Money: A Suicide Note* is a writer named Martin Amis. But whether comic or serious, his writing is noted for the brilliance of its wordplay, the inventiveness of its plots, and the self-referential nature of his narrative technique.

In addition to novels, Amis has produced two collections of short stories, *Einstein's Monsters: Five Stories* (1987) and *Heavy Water and Other Stories* (1999). His collections of literary essays include *The Moronic Inferno and Other Visits to America* (1986), *Visiting Mrs. Nabokov and Other Excursions* (1993), and *The War Against Cliché: Essays and Reviews 1971–2000* (2001). His recollection of growing up as the son of one of England's most famous writers was eagerly anticipated. *Experience: A Memoir* appeared in 2000 and won the JAMES TAIT BLACK MEMORIAL PRIZE for biography. Martin Amis has also written screenplays and magazine journalism. He continues to live and write in London.

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AMSTERDAM IAN MCEWAN (1998) Winner of the BOOKER PRIZE in 1998, *Amsterdam* is the story of four men who have loved Molly Lane, a vivacious woman who has died too soon.

The story, related by a third-person omniscient narrator, opens at Molly's memorial service. There, Clive Linley and Vernon Halliday compare notes on Molly's positive influence on them and on her prolonged death. They are alike in detesting Molly's husband, George Lane, for his dullness, for the tabloid empire that generated his wealth, and for limiting their access to Molly. They also detest Julian Garmony, the foreign secretary and Molly's last lover, for his conservative politics and intimacy with their Molly. Her unexpected death by debilitating disease sets the serious theme of the novel; the slowly revealed vanity and self-importance of her former lovers provide the satirical theme.

The narrative structure alternates between the events of Vernon and Clive's remaining months. Each man faces a risky but life-crowning opportunity: For Vernon, it is the promise of a journalistic coup involving incriminating pictures of Garmony found in Molly's apartment. For Clive, it is the completion of the Millennium Symphony he is writing for the biggest New Year's Eve party in history. The two old friends and rivals are in harmony in their grief until Vernon's journalistic ardor creates a disruption in Clive's compositional life. Handling the scandalous photographs reveals the limits of Vernon's judgment; the mistake he makes with them then recurs in connection to Clive. In both cases, disaster follows.

Vernon's great weakness is his failure to imagine what he has not witnessed. Just as his tastefully displayed pictures are about to hit the stands, Garmony's stalwart wife and children address the nation with a preemptive strike: Mrs. Garmony's speech is a model of the appeal to pity, and Vernon's strategy to topple Molly's last lover unravels in a frantic day. In contrast, Clive's great weakness is his inability to witness and

remember the ordinary events of quotidian life in his devotion to the inspired moment. When Vernon's pursuit of Clive's civic duty disrupts the composition of the Millennium Symphony at a crucial stage, only revenge will satisfy the thwarted artist.

By the novel's climax, the old friends are new enemies. Independently, each man sets a plot in motion against the other involving shady Dutch doctors in Amsterdam, where Clive is presenting his botched symphony's premiere. Each man comes prepared with a large cash payment and makes the necessary arrangements. In a perfectly parallel double betrayal, drinks are doctored and doctors are agents of death. Vernon and Clive were very similar: They both loved Molly Lane, they both hated Julian Garmony, and they both die quietly of the same cause.

Of Molly's four lovers, the one who receives the least attention is her dull and conservative husband, George Lane, publisher of sensational tabloids; he, however, winds up with the last word. When the task of concluding the affairs of Vernon and Clive falls to him, he is satisfied that Molly is at last completely his, and he plans a suitable commemoration for her—the sort of event that she, Vernon, and Clive would have hated. But she is dead, and the liberal journalist and the sensitive artist have done each other in, leaving the world to sensible capitalists and conservatives like George Lane and Julian Garmony.

Ian McEwan is himself both a writer and a composer, so he bears a special relationship to Vernon and Clive, constructing them as deeply flawed exponents of their particular arts and then essentially executing them. McEwan's black comedy is at once hilarious and disconcerting. The omniscient narrator mercilessly reveals the weaknesses in the hearts and minds of the main characters, who cannot earn the reader's pity because they are never victimized. Instead, they make sacrificial victims of others for all the wrong reasons: Vernon attempts to sacrifice Garmony to the principles of journalistic truth, hoping to topple a conservative politician by exploiting the very sensationalism he says he loathes in George Lane, and Clive allows a crime to proceed unchallenged in order to preserve a moment of artistic inspiration. Neither character shows mercy

when presented with an opportunity to do so, and neither receives it from his author.

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ANGRY YOUNG MEN In the 1950s, a loosely defined literary movement developed that focused the energies of writers who had been children during WORLD WAR II. England's suffering during and after the war is frequently underappreciated by Americans. The blitzkrieg was particularly hard on children in London and southern England, since many of them were relocated for their safety and separated from family and friends. After the war, there were shortages of food and supplies of every sort, so that rationing had to continue even after the hostilities ended, and some bombed buildings had to remain damaged and unusable in the absence of resources to restore them. While American suburbs were sprawling with new tract homes that featured every modern appliance imaginable, and while the Marshall Plan was pouring money into the reconstruction of the European continent, many English homes still bore the scars of the war and continued to have old-fashioned iceboxes and inadequate heating. The children who endured these hardships grew up to become the writers and dramatists called Angry Young Men because they used hostile, alienated, dissatisfied anti-heroes as protagonists.

The playwright John Osborne created his character Jimmy Porter to embody this frustrated and enraged figure as the protagonist in his most famous play, *Look Back in Anger*, but the same kind of character is also present in the fiction of the late 1940s and the 1950s. Novelists such as John BRAINE, Kingsley AMIS, Iris MURDOCH, Alan SILLITOE, John WAIN, and Stan Barstow presented a more strident and harsh picture of British life than had the writers of the previous generation. Their dissatisfied protagonists are projections of their own frustrations and disappointments in the closing years

of the British EMPIRE, when the role of Britain in the world declines and the range of options available to British citizens contracts in a seemingly ever-shrinking sphere of influence. In these conditions, working-class writers in particular become the frustrated, angry voice of hope deferred or even denied or dead. They focused their rage not on the global events unfolding at the time but on the British sources of their marginalized lives, especially on the socioeconomic effects of a CLASS system that favored pedigree over talent and ability.

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ANIMAL FARM GEORGE ORWELL (1945)

Cast in the form of an ALLEGORY, this beast fable is a harsh SATIRE that condemns totalitarianism. In particular, ORWELL targets the Soviet Union's brand of communism as nothing more than the ideology of a police state.

The setting of the story is Manor Farm, and the narrator relates events from an omniscient third-person point of view. The catalyst for the action is a dream that Old Major, a prize pig, tells to the other animals. He has had a vision of a world in which animals are no longer ill-treated by humans, and he urges the animals to rise up in revolution. He advises them to distrust anything human, since animals are the only ones to do productive work, and to respect the equality of all animals. In their misery, the animals are receptive to Old Major's ideas. The pigs Snowball, Squealer, and Napoleon develop Old Major's vision into the doctrine of animalism; eventually, the hungry animals storm the shed where their food is stored, and they run the human owners away. They proclaim the farm to be Animal Farm, writing Old Major's teachings on the barn wall. The most important principle is that all animals are equal, but events soon begin to discredit this ideal.

The pigs, since they are the smartest animals, quickly take charge of the farm's operations. They allocate the food that all the animals help to grow in an unequal manner, reserving the milk for their own exclusive use. Harvests are good at first, and even though the animals work like slaves—harder than they did under Mr. Jones—their morale is good. Snowball emerges as leader, assisted by Squealer, a public relations and propaganda specialist. When the humans try to recapture the farm, the animals stand firm at the battle of the cowshed. Afterward, Snowball begins working on a windmill to provide the animals with electricity so they can enjoy a three-day work week, but before he can accomplish anything, Napoleon stages a coup. He exiles Snowball, backed up by his ferocious dogs, and embarks on a totalitarian program. Whenever necessary, he alters or erases inconvenient principles from the barn wall, and the animals can't discuss these changes, because free speech and open debate have been banned.

Napoleon soon begins making deals with the humans who own farms around Animal Farm, becoming more and more like them, drunken, lazy, and greedy. Napoleon even uses his dogs to attack and kill the farm animals that oppose or criticize him, in order to intimidate the survivors and maintain his domination. His manipulation of the animal's principles has left only one: "All animals are equal, but some animals are more equal than others." At this point, he and his followers have become identical to the human masters the animals had overthrown.

On its own, this sequence of events makes a fine story, but it has another layer of meaning beyond the resolution of the plot. Orwell bases his story on the historical events that led to the founding and early years of the Soviet Union. Old Major represents Karl Marx, who formulated the theory of communism and died before any communist state was established. Snowball seems to represent Leon Trotsky, and Napoleon drives him away in a manner reminiscent of Joseph Stalin's rise to power. However, although the story parallels several details from Soviet history, it also serves as a warning against *any* kind of totalitarian regime. The slow erosion of rights and the decline in civil justice illustrated in *Animal Farm* could occur in

any place or at any time. Orwell did not foresee the fall of communism, but the fall of that regime does not mean that *Animal Farm* is a relic: It continues to remind readers how easily a society can slip into the grip of a dictator.

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ANNA OF THE FIVE TOWNS ARNOLD BENNETT (1902) Set in the Staffordshire potteries district, this novel of romance and self-discovery follows Anna Tellwright's journey to an envied marriage and an unexpected discovery. Arnold BENNETT constructs a narrative by intertwining studies of family dynamics, personal psychology, social relationships, and church politics.

Anna's father, Ephraim, is a pillar of the Methodist church and a financially successful but emotionally volatile miser. The family has returned to Bursley, moving there from another drab, polluted, scorched pottery town. The blasted landscape provides a metaphor for the stunted emotional landscape of the Tellwright household. Two other families are contrasted to the Tellwrights: the loving and wealthy Suttons, and the impoverished Prices. Willie Price, like Anna, finds himself dominated by a harsh father, but under reversed financial conditions, while the Suttons represent everything that Anna can expect from successful upper-middle-class Methodist life.

The story opens on the day when Anna first realizes that a suitable young man, Henry Mynors, is romantically interested in her. The next day, her 21st birthday, her father informs her that she possesses a considerable fortune derived from her mother's money, making her one of the wealthiest eligible young women in the district. In addition to the new experience of romance, Anna must also deal with the management of her for-

tune and the effect its existence has on every other aspect of her life. In contrast to her new financial enrichment, Anna's spiritual life is impoverished. Although actively involved in church affairs, she lacks any deep inner experience of faith: She is no more able to manage her religious life than she is her financial life. Anna's increase in wealth leads to a rising status in her church through the efforts of Mrs. Sutton, who also takes an interest in Anna's religious life and her romance with Mynors.

Bennett relates this story through an omniscient third-person narrator, using a realistic presentation of working-class details and upper-class mannerisms to capture the social and religious tensions of Bursley. Without overt criticism, he portrays the mundane practices of the midland Methodists, no longer the enthusiastic dissidents that one encounters in *Humphrey Clinker* or even *Adam Bede*. The Methodist faith that is practiced in the Five Towns at the end of the 19th century is a respectable institution with buildings to maintain and investments to nurture. Enthusiasm is channeled into the custom of attending revivals, but Anna's failure to experience a deep emotional response during a revival foreshadows her lack of deep love for Henry Mynors. Anna goes through the motions for the sake of propriety and to provide herself with a sense of belonging. She chooses easy, safe, and respectable solutions over personal satisfaction and integrity. Bennett makes the reader understand the painful and inexorable quality of such choices.

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ANTIC HAY ALDOUS HUXLEY (1923) A sensation for its frank presentation of a British-style Roaring Twenties culture of excess, frivolity, and

indulgence in sex, alcohol, drugs, modern art, and jazz music, this story follows the adventures of Theodore Gumbriel, Jr., who has invented "Patent Small-Clothes" for making the hours spent sitting in church more tolerable (i.e., underwear that inflates to cushion the wearer's posterior). He hopes to become a gentleman of leisure, so he resigns his teaching position to devote himself to the tasks of promoting his invention and indulging in the hedonistic lifestyle he longs to follow. He pursues his crush on melancholy Myra Viveash, a wealthy woman busy drowning the memory of a young man with whom she had an affair before he was killed during WORLD WAR I.

Theodore has friends, such as the painter-poet Casimir Lypiatt and other young gentlemen, who are all quite serious about their role as artists; their main function, however, is to serve as targets for Huxley's satirical attacks against pomposity, self-importance, and empty-headedness. Theodore also secretly rents a flat in London that he visits from time to time, imagining that he might engage in surreptitious adventures there, but mostly he just sits by his gas fire savoring the fact that nobody knows he is there. Sometimes Theodore enjoys an outing disguised as "the Rabelaisian Complete Man" in a beautiful false beard. Wearing it, he can escape his mild and retiring disposition and become a paragon of men; in particular, chatting up girls becomes an easier task from behind the beard. He dreams of wealth and virility, but these are not to be his. In the end, Myra Viveash accepts his company only because no one else is available; the two of them meander through London, desperately searching for drinking companions to provide them with the illusion of fulfillment.

Antic Hay was a scandalous novel when it appeared in 1923, but it became a cult favorite when young people caught up in the club scene of an intoxicated era embraced it and celebrated its author. The farcical story makes a serious criticism of a pleasure-addicted society. As a novel, it is somewhat unevenly constructed, but its satirical jabs are accurately aimed and funny. The novel deserves more attention for its role as a thematic precursor to Huxley's most famous work, *Brave New World*. In that latter novel he returns to the theme of pleasure-addicted emptiness and the enslave-

ment it brings, but his concern is already apparent in this much earlier one.

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ANTIHERO Traditionally, the main character of a story would also be the hero of the story, possessing the virtues required to resolve the conflict driving the story's PLOT. Sometimes, however, main characters are not admirably heroic, or they may in fact be villainous, and in such a case the term *protagonist* is useful. An antihero is neither an opponent to the hero nor a mere failed hero; instead, an antihero is a character who lacks the traditional qualities associated with heroes but who must carry out the hero's task anyway. The antihero may be sullen and resentful, unattractive, fearful, dull-witted, disrespectful, ill-groomed, clumsy, and awkward, or any other combination of characteristics that do not elicit spontaneous admiration. Nonetheless, this character is called upon to resolve the conflict at the heart of the plot. An antihero is not doomed to failure nor guaranteed of success, but moves toward the climax of a story without catering to the stereotypical expectations readers will have of heroic qualities. As a compositional strategy, the use of an antihero is a daring and risky choice, since the characteristics of the antihero may provoke the antipathy of readers. But since plenty of real-world people must resolve real-world problems without the benefit of a heroic constitution, writers striving for realism may prefer to use an antihero as a protagonist.

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ANTIREALISM/ANTIREALISTIC NOVEL

Literary works that include elements not found in ordinary life, or which refuse to adhere to conventional expectations about form and content, are antirealistic. Borrowing from the philosophical tradition that begins with Plato, realism may also be contrasted with idealism or transcendent perfection. One of the most widespread kinds of antirealistic fiction is found in the genre of FANTASY, which may include imaginary creatures or supernatural events. Even though the characters in fantasy fiction may behave in realistic, predictable, traditional ways, their actions occur in a context that deviates from the normality of the world to which readers have grown accustomed. In such a case, realism may be embedded into an antirealistic story; for example, in *The LORD OF THE RINGS*, hobbits, wizards, elves, orcs, and other imaginary creatures are engaged in a realistic struggle between good and evil. The characters think and act the way ordinary real people might do in a similar situation.

But antirealism also refers to fiction that is absurd, illogical, or innovative in its use of formal devices such as PLOT. Some writers deliberately avoid realism in order to prevent readers from relying on comfortable stereotypes or to force them to think in new ways, to see an issue from a new perspective, or to consider unorthodox possibilities. Writers who use this strategy include Flann O'BRIEN in *AT SWIM-TWO-BIRDS*, Malcolm LOWRY in *UNDER THE VOLCANO*, Jeanette WINTERSON in *SEXING THE CHERRY*, James JOYCE in *ULYSSES* and *FINNEGANS WAKE*, Martin AMIS in *Time's Arrow*, and Samuel BECKETT in his fiction and his stage plays.

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ARCHETYPE Borrowed from the ideas of Carl Jung and developed by Joseph Campbell and Northrup Frye, an archetype is a pattern of character-

istics that can be deployed in many different ways without losing its coherence. Both character and PLOT can draw on archetypes, as can the more abstract devices of imagery and symbolism.

Jung, an early student and protégé of Freud, expanded the concept of the unconscious mind and applied it to the entire human species. After all, if an individual can have hidden memories and desires that influence behavior without rising to the level of conscious recognition, then perhaps the species as a whole also possesses a kind of collective unconscious (sometimes referred to as "racial memory," meaning the shared memory of the entire species). Indirect support for this notion came from the work of 19th-century myth scholars such as James G. Frazer, author of *The Golden Bough* (1890). Frazer noted that patterns of mythic stories recurred worldwide, and he cataloged numerous examples of related stories in the multiple volumes of *The Golden Bough*. The gods and heroes serving as the characters of the stories might differ, but the adventures they faced would be similar, as would many symbolic images used to describe those adventures and to endow them with special significance.

Joseph Campbell outlines one of these major archetypal character patterns in *The Hero with a Thousand Faces*, noting the many heroes of myths around the world who share several features: the extraordinary circumstances of the hero's birth; the early sign of the adult role the hero will undertake; the hero's summons to adventure; his acquisition of a guide, mentor, or helper; his journey into the underworld; the winning of some gift or boon for mankind, usually through great sacrifice or privation by the hero; and, the return to the ordinary world with the prize. Campbell's ideas were a strong influence on George Lucas as he developed the story for *Star Wars*, and the phenomenal success of that film made it a pattern for many others.

Northrup Frye's key contribution to the theory of the archetype occurs in *The Anatomy of Criticism*. He creates a system for categorizing literary works based on the cycle of the seasons that so strongly dominated human survival through thousands of years. Thus, there are four major genres: comedy (spring), romance/adventure (summer), tragedy (autumn), and satire (winter). The cycle of human life is also encompassed in this

system through birth, youth, and education (spring); maturity, adulthood, and parenthood (summer); and old age, loss of power, and death (autumn). Wintry satire is a kind of subversion of the other genres and can occur in all the stages of life. Frye articulates the characteristics of these genres, citing numerous examples. Our ability to recognize these archetypes is partly the result of simply growing up and living our lives. Writers can exploit the characteristic features in a straightforward manner, but variations on the archetypal patterns are enriched by the recognition of the underlying archetype. For example, Shakespeare achieves a powerful effect by taking a comic story of young love in *Romeo and Juliet* and converting it into a deeply moving tragedy of young death by mixing two of the archetypal patterns.

The strongest and most common criticism of the archetypal theory is that it is a reductionist approach, oversimplifying a complex human activity—the creation of literature, or, more broadly, art—in favor of a systematic explanation. Critics of archetypal theory claim that Frye's approach lops off subtleties or smoothes over discrepancies in the vast field of literature to divide it all into the predetermined categories, like Procrustes, who trimmed or stretched his guests to fit the one bed he already had.

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ARTIST OF THE FLOATING WORLD, AN KAZUO ISHIGURO (1986) Winner of the WHITBREAD AWARD in 1986, Kazuo ISHIGURO's debut novel follows the first-person narrative of Masuji Ono, a Tokyo painter, after WORLD WAR II. Masuji has retired and spends his time in meditative seclusion, in contrast to the prominence he once enjoyed as an advocate

of Japanese nationalism, imperialism, and militarism. He drinks with old friends at Mrs. Kawakami's bar, the last remnant of the district that once housed the Migi-Hidari, a gathering place for nationalists before and during the war—a kind of Japanese version of the Munich beer halls that helped propel Hitler's Nazi party to prominence.

When the story opens in 1948, the rebuilding of Japan is well under way; young people do not want to be reminded of imperialist aggression, and so Masuji does not display his paintings even in his own home. Although he has survived the war, his reputation has not; his life's work has vanished like the Migi-Hidari. Because of his past and the nation's defeat in the war, he is now a liability rather than an asset to anyone too closely associated with him. This situation would not be a problem except that Masuji has one unmarried daughter, Noriko. Since marriage in Japan is as much a liaison between families as between spouses, she is at a peculiar disadvantage: no respectable family wishes to ally itself with those who supported the war. One negotiation has already ended fruitlessly. The inevitable investigation of family background had turned up—who knows what? Polite excuses were made, and the marriage did not go forward. Noriko has become a prospect in another negotiation, but if this one fails, she is unlikely to get a third chance. The Saito family must accept her; their investigation must not turn up accusations against her father.

The subject is a touchy one, since even to broach it is to imply that Masuji has become an impediment to his surviving children's well-being. A faint hint of ritual suicide suggests itself to Masuji. Many of the leaders of the nationalist movement have killed themselves honorably; others, convicted of war crimes, were still being executed. Having never carried a gun or held a political office or published a treatise urging war, Masuji has been spared this kind of retribution. Now he begins to feel that others may think he has gotten off too lightly.

He spends much of his time recalling his training. His master was influenced by Western notions of three-dimensional depth perception and soft outlines, applying these techniques to subjects drawn from "the floating world" of drinking establishments and geisha

houses. When Masuji embraced nationalism, he rejected his master's Western notions for older forms of Japanese painting with hard outlines, flat perspective, and slogans superimposed over the painting's images. Then he had thrown himself into the nationalist movement and placed his art at the service of it; now he is not sure how great a responsibility he bears for the suffering his nation endured, nor how great a price his daughter may yet pay. His concern for her slowly pushes him toward some kind of sacrifice to help her.

With Noriko's marriage, the shadow of ritual suicide would finally cease to haunt him as he looks out over the district once occupied by the Migi-Hidari being converted to offices where young people can shape careers that would have been impossible before the war. Even Mrs. Kawakami's little establishment disappears, leaving no trace of the floating world that once existed there. Masuji finally recognizes that second chances are possible, both for the nation and for people like himself who helped lead it astray.

Since Ishiguro presents this novel as the first-person recollections of an old man partially hiding from his past, the plot unfolds in a digressive and associative manner. Events bring Masuji's past to mind, and he allows his thoughts to wander over recent history and the burden of responsibility it places on the present. Little by little he pieces together the story of his own role in shaping Japan's recent past and then takes responsibility for that role in the name of bringing about a better future for his youngest child. Sometimes Masuji colors the truth so strongly that he can be considered an unreliable narrator; however, his unreliability is merely an effect of his desire to retain some shreds of self-respect in the light of personal and historical events.

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AT LADY MOLLY'S ANTHONY POWELL (1957) The fourth of 12 volumes in POWELL'S ROMAN-FLEUVE entitled *A DANCE TO THE MUSIC OF TIME*, this novel continues the first-person point of view narration of Nicholas Jenkins, a writer, as he begins his adult life in London. In the overall structure of the series, *At Lady Molly's* is positioned at the beginning of the second of four "movements," following *The ACCEPTANCE WORLD* and preceding *CASANOVA'S CHINESE RESTAURANT*. This portion of the series focuses on the theme of love, including affairs, marriages, and divorces.

Nick becomes an increasingly frequent visitor to Lady Molly's. She has come down somewhat in the world, having divorced her aristocratic first husband and married Ted Jeavons. They keep a large house in London that seems to be continually filled with visitors. There one may find the most extraordinary assortment of guests, some temporary and some permanent, in a setting of pleasant, homey disorder. Among the visitors are the many members of the Tolland family, and his acquaintance widens as he meets more and more of them; by the end of the novel, Nick is on the verge of marrying into this aristocratic group.

Sometime later, Nick runs into J. G. Quiggen and is invited to visit him in the country. The ungainly Quiggen had stolen Peter Templer's beautiful wife Mona in *The Acceptance World*; now this unlikely couple is living together, and Quiggen has acquired a mysterious patron who shares his leftist ideology. More important, Mona has taken a notion to become a film star, and since Nick is writing screenplays, he seems the ideal person to assist her in making the right contacts. While Nick is visiting, the mysterious patron drops by and turns out to be Lord Warminster (called Erridge), the head of the Tolland family and master of Thrubworth, a grand old estate somewhat the worse for Erridge's management of it.

In an eccentric family, Erridge wins the prize for strangeness: His title is wasted on him, and he sometimes wanders in the countryside taking manual labor in the manner of a tramp (a characteristic he shares with George ORWELL) in order to better understand the laboring masses. Erridge invites Quiggen, Mona, and Nick to dine with him in the little apartment that is the only part of Thrubworth not mothballed. At the modest

dinner, Erridge proves to be a competent host and Mona begins to flirt with him in subtle ways. Unexpectedly, as dinner concludes, two young women arrive who turn out to be more Tollands. They have dropped by to tell Erridge that Susan, the elder of them, has just gotten engaged. Of greater interest to Nick, however, is the younger sister, Isobel: When he sees her, he knows he has found his future wife. By a lucky stroke, they have a car, and they offer to give Nick a lift home.

Everyone in Nick's circle is pairing up, settling down, or splitting up, and by the novel's end he decides it is time for him to marry. The week that his engagement to Isobel is announced, Erridge unexpectedly departs for a tour of China, taking Mona with him. More sensational events absorb all the conversational attention at the party Lady Molly throws for Nick and Isobel to celebrate their engagement. Nick's old school friend Mark Members, a Freudian and a poet, is there and shares some details about Mona's desertion of Quiggen, including the crucial fact that the two of them were never legally married. The Tollands are eager to know whether their bachelor brother is likely to beget an heir to Thrubworth and the family titles; that future might come to pass if Mona can maintain her hold on him.

One phase of Nick's life closes and another begins in this section of *A Dance to the Music of Time*. In the bright whirl of apparently random social encounters, he finds the permanent partner he has lacked up to this point. He is fully mature, ready to move from the fringes of the marriage dance to the very center. In the remaining two books of this movement, love and marriage continue to be the dominant theme as couples in likely and unlikely combinations try their luck at matrimony. Nick's own choice proves to be the right one, and he and Isobel stay together for a long and amicable marriage.

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AT SWIM-TWO-BIRDS FLANN O'BRIEN (1939) Written as the first-person narration of an Dublin student who relishes multiple approaches to the representation of reality, this ANTIREALISTIC NOVEL presents a narrator living with an insufferably conventional uncle. The young man has reason to resent his uncle's inquisitiveness: He is an indifferent student, spending as much of his time as possible writing a very unusual book or enjoying a pint with friends.

In the narrator's book, the protagonist, Dermot Trellis, is himself writing a book. The narrator shares passages with his best friend, and at these junctions the story switches to the novel-within-a-novel. In this inner novel, Trellis is writing a condemnation of Ireland's moral decay (the *inner* inner novel). Its villain is John Furriskey, but many of the characters are borrowed, or "hired," from preexisting works and genres. (See also INTERTEXTUALITY.) Whenever Trellis falls asleep, his characters break free of his control. Finn McCool, a mythic Irish hero, tells a long story about mad Sweeny, condemned to flit about Ireland praising its various locations, one of which is Swim-Two-Birds. The characters so much enjoy the autonomy they gain when Trellis is sleeping that they plot to eliminate him and set themselves free.

In his waking moments, however, Trellis fathers a son with a character, the virtuous Sheila Lamont. This boy, Orlick, falls under the tutelage of the Pooka Ferguson McPhellimey, a demon who wins him in a card game with the Good Fairy. Orlick is also a writer, and the characters soon persuade him to write a story that will imprison, torment, and execute his father. In a grand courtroom scene, characters from each of the plot layers present arguments, but Trellis escapes death when his manuscript burns. The story returns to the unnamed young student who has written the writing of the writing (all of which is written by Flann O'BRIEN); when he passes his university exams, he also decides he can get along with his uncle.

At Swim-Two-Birds is a showcase of literary styles: When mythological Irish figures are speaking, the nar-

ration imitates (and perhaps parodies) the sentence patterns, metaphors, and literary devices of myth and folklore, including the highly romantic translations of ancient Celtic literature that had been popular adjuncts to nationalism earlier in the century; and, when figures out of westerns are speaking, they switch to the style of American "dime novels" of the late 19th century—with an Irish lilt. The novel owes much to James JOYCE, who praised it. It is an extremely complex structure that comments on narrative as a form of literary convention, but it never abandons the author's interest in writing a fierce SATIRE on the hollowness of modern Irish life. It is aware of itself as a work of art, taking advantage of AMBIGUITY in the story, characters, and multiple plots. At the center of the novel, however, is mad Sweeney singing the praises of every part of Ireland. For all its satire, *At Swim-Two-Birds* is also a statement of national pride.

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ATWOOD, MARGARET (1939–) The author of *The HANDMAID'S TALE* (1985) and *The BLIND ASSASSIN*, which won the 2000 BOOKER PRIZE, Margaret Eleanor Atwood was born on November 18, 1939, in Ottawa, Canada. Because her father's work as an entomologist took him (and his family) into the northern forests on research expeditions, she gained extensive experience as an outdoorswoman and developed a keen appreciation for nature—influences that show up in her later fiction and poetry. She was educated at Victoria College of the University of Toronto, where she was strongly influenced by the ARCHETYPE theories of Northrup Frye, and where she earned a B.A. degree in 1961, and later at Radcliffe College (M.A., 1962) and Harvard University in Cambridge, Massachusetts.

Atwood has taught at numerous universities in Canada, the United States, and Australia, and she has published more than 50 books, as author or editor, including works of fiction, poetry, essays, children's lit-

erature, and anthologies. She has been an important voice in advocating the recognition of Canadian literature as a distinctive expression of national identity, supporting this cause by writing theoretical interpretations, collecting the works of Canadian writers, and serving as an editor at House of Anansi Press, a company specializing in Canadian literature. Atwood is also a noted pioneer of contemporary FEMINISM, condemning "phallic criticism"—literary reviews and interpretations driven by stereotypical assumptions about women—in her essay "Paradoxes and Dilemmas: On Being a 'Woman Writer.'" She has also written teleplays, a radio play, reviews, a Canadian history, scholarly studies, and other works; her writing has won numerous awards in Canada and abroad. Margaret Atwood is the mother of one daughter and continues to live and write in Canada.

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AUBREY-MATURIN NOVELS PATRICK O'BRIAN (1969–1999) At the time of the author's death in 2000, the adventures of Captain Jack Aubrey of the Royal Navy and his friend and chief of surgery, Dr. Stephen Maturin, stretched through 20 volumes (O'Brien left a three-chapter manuscript of a 21st volume unfinished at his death) and sprawled across the entire navigable world. Set during the Age of Sail from about 1800 to 1820 and exploiting the political environment engendered by Napoleon, the series brings the entire British world to life and has been called the greatest example of historical fiction ever written. The books appeal equally well to men and women: Even though the stories are heavily laced with swashbuckling adventures and bloody battles, O'BRIAN is equally

skilled in the development of the characters' personal lives, including romances and family relations, and the effects of career ambitions on these aspects of life. The early volumes in the series caught the attention of writers such as Iris MURDOCH and were read primarily by a coterie audience of writers, scholars, and nautical enthusiasts; however, the readership expanded extensively when an editor at W. W. Norton became enthralled by his first reading of an Aubrey-Maturin novel and decided to print the entire series in the United States.

The books in the series have several dependably recurring features. First and foremost, of course, is the nautical element. Sailing ships of many designs and nationalities are featured, and over the course of many voyages readers become familiar with virtually every sail and rope on a typical frigate. The daily routine of activities aboard a sailing ship of the Royal Navy comes vividly to life: the proper use of navigational instruments, how to measure the ship's speed and position, accurately plotting a course, steering and tacking into the wind, dropping and raising the anchor, and managing the ship's stores—all these contribute details to the texture of the story. Food and wine feature prominently, with the preparation, serving, and relishing of meals described under every condition, from near-famine on wormy biscuits to fine French cuisine to the discovery of human ears and fingers in a Polynesian stew on the fictional island of Moahu. Music, too, is a constant presence, since the sailors entertain themselves with hornpipes and jigs on the forecastle, while in the captain's quarters Jack Aubrey plays the violin accompanied by Stephen Maturin on the cello. Then there is the mission they pursue, providing the framework of a sailing route and a plot for each story. Over the 20 volumes, the series visits every ocean and many seas and harbors around the world; the physical locations, topographical features, geographical orientation, and material resources of numerous ports and anchorages—as they might have appeared at the time of the novel's events—come to life on the page.

These missions frequently involve battles and the wounds that result from them, so the medical conditions aboard ship—appalling by contemporary standards—are faithfully chronicled. The many exotic

locations provide Stephen Maturin, a natural scientist as well as a surgeon, with the perfect opportunity to collect plant and animal specimens and to conduct research for the Royal Society, and all are described in specific and precise detail. References to the scientific names of plants and animals are common, along with detailed descriptions of the ecosystems that support the life forms observed and cataloged. But the natural world is also a backdrop for the complexity of human life that is the motivation for every voyage: Each journey is undertaken to achieve human goals, whether political, diplomatic, financial, military, or commercial in purpose. Aubrey and Maturin meet people of numerous cultures and nationalities on nearly every continent in the world in the course of completing their missions, and O'Brian depicts these human interactions with as much detail, insight, and subtlety as he does the nautical, gustatory, musical, and scientific aspects of his stories.

The series opens with *Master and Commander* (1970), in which a youthful Jack Aubrey is still striving to win his first command, while also risking his chances of promotion through his reckless affairs with the wives of his superiors at Port Mahon on Minorca. He meets Stephen Maturin there at a concert at about the time he gets his first command, the tiny *Sophie*, and he persuades his new acquaintance to become his ship's surgeon. He gradually becomes vaguely aware that his friend is a spy for the British government as well as a physician and a skilled linguist. Jack's stunning victory in the western Mediterranean Sea over a larger and better-armed Spanish ship, the *Cacafuego* (modeled on a historical sea battle won by Thomas Cochrane), leads to his promotion. Commissioned to command warships, in *Post Captain* (1972), he is assigned to an ungainly experimental boat, the *Polychrest*, in an action along the eastern French coast, and although the experimental design is nearly worthless in battle, Jack still manages to bring off a victory. He is awarded the temporary command of the *Lively* and sent with a small squadron to intercept Spanish treasure ships sailing from South America, another event modeled on a historical battle. He acquires command of his dream ship, a small, fast, well-armed frigate, in *The H.M.S. Surprise* (1973); Stephen Maturin eventu-

ally purchases this sturdy vessel for Jack to sail through many of the later stories. For this first mission in the *Surprise*, Jack carries an ambassador to the East Indies and engages a French squadron preying on British merchant ships bound from China. Aubrey and Maturin embark on another political mission in *The Mauritius Command* (1977), sailing the *Boadicea* through the Indian Ocean; their charge is to install a British governor there as soon as they can liberate the island from the French.

In these early novels, Jack and Stephen are also occasionally in England, where they pursue courtships and endure financial woes. These adventures on land are as fully realized as those at sea, with detailed descriptions of inns, taverns, London districts, country houses, debtors' prisons, gentlemen's clubs, Parliament (where Jack eventually wins a post representing a pocket borough), and various seats of naval governance. Jack succeeds in his courtship of Sophie Williams, eventually marrying her and settling her on an estate not too far inland from the English Channel; they have three children in spite of Jack's frequent and prolonged absences from England. Stephen's pursuit of the beautiful and volatile Diana Villiers takes many detours, but he eventually marries her after a tempestuous courtship, and they have a daughter, Brigid. When they are in England, Jack and Stephen frequently meet with Sir Joseph Blaine, Stephen's spy-master, who is also a keen naturalist eager for news of the exotic plant and animal species encountered in the world's lesser-known quarters.

One of the most thrilling adventures in the series occurs in *Desolation Island* (1978), when Jack commands the *Leopard*. En route to Australia, he sinks a Dutch ship, the *Waakzaamheid*, after being hounded by it into the icy waters of the Southern Ocean. In a gripping account of the deadly combat waged amid 50-foot rollers, Jack nearly cripples his own ship in the process of sinking his enemy, and when his damaged ship later strikes an iceberg, the crew must take refuge at the first landfall they can reach in order to rebuild her. In *The Fortune of War* (1979), Jack and Stephen bring the restored *Leopard* to the Malay Peninsula and are bound home as passengers when their ship is captured by the American frigate USS *Constitution* ("Old

Ironsides") in an action modeled on a historical battle from the War of 1812. They spend some time in Boston as prisoners of war before escaping and joining the *Shannon* in time to witness another historical battle, this time with the USS *Chesapeake*. For *The Surgeon's Mate* (1981), the story moves to the Baltic Sea, where Maturin conducts negotiations to undermine allegiances there to Napoleon Bonaparte. On the way home, adverse winds and currents drive them aground in France, and they once again become prisoners of war, this time in Paris, before escaping home to England. Some of the best food writing occurs in this volume when Jack and Stephen compete with their captors in displaying the sophistication of their palates as they sample a variety of French cuisine.

An action in the eastern Mediterranean extends across both *The Ionian Mission* (1981) and *Treason's Harbor* (1983) as Jack and Stephen engage in various actions among the islands off the west side of Greece and along the North African coast, first in the warship *Worcester* and later in the *Surprise*. Although Jack's mission is not a complete success, in *The Far Side of the World* (1984) he is awarded one further exploit with the *Surprise* before it is to be "sold out of the service": He is to stop an American warship, the *Norfolk*, from harassing British trade in the Pacific. With many mishaps, the voyage takes them to the Galápagos Islands before the *Surprise* finally catches up to the *Norfolk* and defeats the Americans. The voyage home continues through the first third of *The Reverse of the Medal* (1986), but the rest of the book relates how Jack is brought up on charges in London and publicly humiliated before evidence can be produced that exonerates him. In spite of this evidence, he loses his commission in the Royal Navy. The *Surprise* is indeed sold upon its return to England—to Stephen Maturin, who commissions Jack to sail her in *The Letter of Marque* (1990). Jack is awarded a kind of license as a privateer (the "letter of marque" of the title), and wins a fortune taking prize ships from British enemies. He uses some of this wealth to bring the *Surprise* up to his standards as a fighting ship, hoping to win reinstatement into the Royal Navy through some daring exploit—a goal he achieves, much to his satisfaction. He begins this task by "cutting out" the French warship

Diane from its mooring in an armed harbor, another especially thrilling episode of adventure and intrigue.

The Thirteen Gun Salute (1991) begins a four-book exploit that takes the *Surprise* on a circumnavigation of the globe. Aubrey and Maturin sail aboard the *Diane* on a crucial diplomatic mission, intending to rendezvous afterward with the *Surprise* in the East Indies. The mission is a success, but Jack runs aground on an uncharted reef. *The Nutmeg of Consolation* (1991) opens with the crew surviving as castaways on an island near the reef. They capture the *proa* (a ship of native design) of a band of Malay pirates who attack them unsuccessfully; afterward, they sail this craft to Batavia, where they meet Governor Raffles, a historical figure, and receive a Dutch commercial ship from him that Jack renames the *Nutmeg of Consolation*. After engaging the French frigate *Cornélie*, Jack and Stephen reboard the *Surprise*, sending the *Nutmeg* to escort some captured prize ships to market. They sail for Australia without allowing Stephen to stop and collect specimens of rare animals along their little-traveled route. Once on that recently settled continent, however, he has the thrill of capturing a male platypus and discovering firsthand how it uses its previously unknown poisonous spur; he barely survives this encounter.

In *The Truelove* (1992; published in England as *Clarissa Oakes*), the *Surprise* sails eastward from Australia, bound for Peru, but first Jack must settle the situation on the island of Moahu (imagined as part of or near the Hawaiian archipelago). He must figure out which of the warring factions is most sympathetic to British interests and then help that side achieve victory. Having succeeded in this exploit and attended an exotic feast with these new allies, the *Surprise* continues on toward the Peruvian coast in *The Wine-dark Sea* (1993), pursuing the American frigate *Franklin* along the way. Maturin spends much of his time on land while Jack pursues his opportunities at sea, but the diplomatic mission fails when Maturin is recognized as an English agent. He rejoins the *Surprise* after a perilous two-month journey over the Altiplano. Jack's plan is to return to England after first capturing some American merchant ships at Cape Horn, but when the rudder of the *Surprise* breaks in heavy seas, he must let

the wind take him where it will until his good fortune brings another British ship to his aid.

After fretting some time onshore, Jack and Stephen set sail on a double mission in *The Commodore* (1995); Jack, commanding a small fleet in the rank of commodore, is to use a raiding mission against the slave trade along the western coast of Africa as a cover for a covert mission to prevent the French from assisting an Irish uprising. The circumstances of the slave trade are vividly described, and Stephen's activities onshore bring the urban environment of an African colonial slave-trading city to life. By this point in the story, Jack is at a perilous point in his naval career, too senior to continue commanding single vessels, and yet in danger of being passed over, or "yellowed," for promotion to the rank of admiral. For the first third of *The Yellow Admiral* (1996), Jack is at home without a commission and facing both political and financial ruin. When he is finally at sea again, he is limited to the dreary blockade of the French coast. Eventually, he agrees to join Stephen for another visit to South America under the guise of a hydrographical survey in the *Surprise*, but before they can depart Jack is summoned to command a fleet in the western Mediterranean to undermine the buildup of naval forces and allies sympathetic to Bonaparte, who has escaped from Elba. This episode continues in *The Hundred Days* (1998); Jack harasses trade and naval resources, while Stephen enlists allies to burn several yards building ships for the supporters of Napoleon. The action even shifts to North Africa, where Stephen collects intelligence about the allegiance of various Muslim factions and their plans to undermine the land campaign that ultimately culminates in the Battle of Waterloo. In the course of this story, several longtime characters die, including Stephen's wife, Diana Villiers, and Barrett Bonden, Jack's most able sailor. With the passing of these key minor players, O'Brian seems to be winding down the support apparatus of the series.

In *Blue at the Mizzen* (1999), Jack and Stephen travel to Chile in the *Surprise* to assist in preserving that country's independence. Jack is to develop the naval abilities of the country; many of the exploits he performs in the novel were accomplished in history by the famed British naval officer Thomas Cochrane. Jack captures a well-supplied seaport controlled by loyalists

to Spain and then cuts out the much bigger frigate *Esmerelda* from her home port, leading the hand-to-hand combat to take the vessel and thereby essentially terminating naval opposition from Peru and Spanish loyalists. The mission is a success in terms of preserving Chilean independence, but the sailors are deprived of their prize money by the very faction they protected. In the end, Jack receives word of his promotion to the rank of admiral in the blue squadron and hoists his flag at the mizzenmast at last.

O'Brian constructs this series with careful attention to historical detail, drawing on naval records from the period he is writing about, mixing real people in among his fictional characters, and basing many of the complex battles he describes on actual events. Sometimes Jack Aubrey's ship substitutes for the historical vessel, and sometimes Jack and Stephen are onlookers to some momentous historical event. But history is the supporting player to the fiction O'Brian crafts. His characters grow and develop in response to the situations they face, but their personalities take precedence over historical detail. For example, when Stephen Maturin restocks his depleted medical supplies, his precision, fastidiousness in his work, and scientific erudition provide a pretext for a discussion of early 19th-century medicine; the substances he stocks later reappear as prescriptions for various ailments, wounds, and accidents that befall the sailors in the course of daily life at sea. Every novel is replete with these kinds of specific details (the best rope for rigging, suitable methods of maintaining the captain's silver tea service, dining customs aboard ship, sailors' rights and duties, and many others), and yet none of them seem expendable or merely tangential. Instead, in O'Brian's series, historical fact and imaginative fiction are inseparably united.

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AUSTRALIA See **EMPIRE** and **COLONIALISM**. For significant Australian novelists, see Peter CAREY, Thomas KENEALLY, and Patrick WHITE.

AVANT-GARDE The cutting edge in any artistic field at a particular time is known as the avant-garde, a French term. As fashions and tastes change, however, and as surprising innovations become familiar through subsequent imitations of them, yesterday's avant-garde becomes today's normal expectation. Those who consume art—readers of fiction, viewers of films or paintings, listeners to music—become desensitized to the surprising or even shocking innovations of avant-garde artists or else reject them entirely. In both cases, the avant-garde becomes either normal or extinct, and new candidates arise to claim the title. Early in the 20th century, for example, stream-of-consciousness narration was an innovation, and writers such as Dorothy RICHARDSON, James JOYCE, and Virginia WOOLF were on the cutting edge to use this new point of view, but eventually it became one choice in the normal range of options any writer might choose in narrating a story.

See also **MODERNISM** and **POSTMODERNISM**.

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BAINBRIDGE, BERYL (1933–) The author of more than 15 novels and several short stories, Beryl Margaret Bainbridge was born on November 21, 1934, in Liverpool, England. She studied dance as a young woman and worked as a professional actress in radio and in various repertory theatres for nearly 30 years. In 1954, she married an artist; she and her husband divorced in 1959.

Bainbridge wrote her first novel during her first pregnancy but could not find a publisher for it. Her first two published novels, *A Weekend with Claud* and *Another Part of the Wood*, met with moderate success in 1967 and 1968. Her writing career began to flourish in 1970, when she met Colin and Anna Haycraft. Colin Haycraft was the head of Gerald Duckworth & Company Publishers, and Anna Haycraft publishes fiction under the pen name Alice Thomas ELLIS; *Harriet Said* was soon published by Duckworth. This title was actually the first novel Bainbridge ever wrote, but it had been rejected as too extreme by other editors, leading Bainbridge to change her voice and style. Anna Haycraft encouraged Bainbridge to continue writing in her original style. Bainbridge's next book, *The Dressmaker* (published in the United States as *The Secret Glass*), was nominated for the BOOKER PRIZE in 1973; in 1974, *The BOTTLE FACTORY OUTING* was also nominated for the Booker Prize and won the GUARDIAN FICTION PRIZE. Four additional novels by Beryl Bainbridge received nominations for the Booker Prize: *An Awfully Big*

Adventure in 1992, *EVERY MAN FOR HIMSELF* in 1996, *Master Georgie* in 1999, and *According to Queeney* in 2001. Two of her novels have won the WHITBREAD AWARD: *INJURY TIME* in 1977 and *Every Man for Himself* in 1996. *Master Georgie* won both the W. H. Smith Fiction Prize and the JAMES TAIT BLACK MEMORIAL PRIZE for best novel in 1999.

Beryl Bainbridge lives in London and continues to publish her darkly comic and unexpectedly violent fiction. She has hosted BBC travel programs, written television scripts, and adapted some of her novels for film. She also writes a column for the *Evening Standard* newspaper. In 2000, she was named a Dame Commander of the British Empire.

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BALLARD, J. G. (1930–) Originally gaining a reputation as an innovative writer of science fiction stories and novels, J. G. Ballard has also produced mainstream fictional and semiautobiographical works. James Graham Ballard was born on November 15, 1930, to British parents in Shanghai, China. He was imprisoned in a concentration camp when Shanghai fell to the Japanese—an experience he fictionalized in *EMPIRE OF THE SUN* in 1984, winning the GUARDIAN

FICTION PRIZE and being named to the short list for the BOOKER PRIZE. The novel was the basis for a successful film directed by Steven Spielberg in 1985. From 1949 to 1951 he attended King's College, Cambridge, studying medicine, but before he finished his degree he became fascinated by airplanes, traveling to Canada to train as a pilot. From 1954 to 1957, he served in the Royal Air Force. While stationed in Canada, he got his first exposure to the pulp science fiction magazines that redirected his energies yet again. He was married in 1953, but his wife died in an accident in 1964. He lives quietly—even reclusively—in the suburbs of London, writing innovatively surrealistic speculative fiction and mainstream novels that draw heavily on his interest in human psychology, both normal and extraordinary, and imaginatively conceived landscapes.

Ballard's first four novels form an apocalyptic quartet in which the order and normality of life on earth are destroyed by the four elements of air, water, fire, and earth: *The Wind from Nowhere* (1962), *The Drowned World* (1962), *The Drought* (also published under the title *The Burning World*; 1964), and *The Crystal World* (1966). The interest in apocalypse and the fascination with destruction that these novels display is a recurring theme in Ballard's work, and may grow from his childhood experiences in the battleground that Shanghai became. After the tragic and unexpected death of his wife, Ballard's fiction became darker and even more violent; *CRASH* (1971) was rejected by several publishers and elicited some quite hostile reviews when it appeared; however, Ballard had recognized that the modern love affair with the automobile has a dark, even perverse, underbelly, and he exploited the death wish that forms an unspoken consort to our enjoyment of the automobile. With the publication of *Empire of the Sun*, Ballard adopted mainstream topics and characters for his fiction; he continues to publish in this vein.

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BALTHAZAR LAWRENCE DURRELL (1958)

Volume two of *The ALEXANDRIA QUARTET*, *Balthazar* opens where *JUSTINE* ended: The time is shortly before WORLD WAR II and the narrator, Darley, is secluded on a Greek island mulling over his life in Alexandria. Instead of moving the narrative forward, however, DURRELL introduces a disruption: Darley has sent his manuscript of *Justine* to Balthazar, the leader of a small group studying the cabala that had included Nessim, his wife, Justine, Darley, and others. One night Balthazar appears at Darley's cottage with the manuscript in hand, heavily annotated and emended. He says that Darley has been completely mistaken, and that Justine in fact loved Pursewarden, conducting an affair with Darley to disguise her true passion from Nessim.

Darley is stunned to learn how wrong he has been about the events in which he was a participant. Amusing details, such as old Scobie hiring him to report on Balthazar's group, turn out to have had deadly significance. Characters who seemed merely charming, such as his flat-mate, the French diplomat Pombal, may have had hidden missions, secret agendas, or concealed lives as spies. As Darley reviews his experiences, he increasingly refers to Balthazar's notes, which he calls "the Interlinear." Readers must pay careful attention to Durrell's use of quotation marks and parentheses in order to keep track of the narrative voice as Darley intersperses his own thoughts with passages from the Interlinear. This combination produces a fractured picture that undermines Darley's confidence in his own perception.

Darley sees Pursewarden as a more sympathetic, deeper character, but the man's suicide remains a mystery. The climax of the story shifts to a carnival ball at which a minor character is murdered. Darley removes himself to the fringe position he now sees he occupied in the lives of Justine, Nessim, Balthazar, and other Alexandrians. The story concludes with a further layering of new perspective as Clea writes to Darley and includes in her letter passages from a letter Pursewarden wrote to her. In her closing, she implies that only a further visit to Alexandria will resolve Darley's struggle to understand the events of his own life.

An early example of POSTMODERNISM, *Balthazar* is a novel cobbled together out of fictional pieces of fiction.

Balthazar's Interlinear undermines the possibility of straightforward storytelling, leaving the fictional author, Darley, adrift in his misguided perceptions. Ironically, volume three of the series, *MOUNTOLIVE*, reveals that many of Balthazar's "revelations" are actually lies.

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BARKER, PAT (1943–) Noted for her characterization of women marginalized by patriarchy and men mangled by warfare, Pat Barker was born on May 8, 1943, in the industrial city of Thornaby-on-Tees, England. She graduated from the London School of Economics and Political Science in 1965 with a bachelor of science degree, and in 1978 she was married to David Barker, a zoologist.

Barker's first three novels represent the oppressed lives of working-class women in northern England. *Union Street*, published in 1982, relates the stories of seven women living in the shadow of a factory, all of whom are resigned to lives of suffering. *Blow Your House Down*, published in 1984, presents a similar treatment of the lives of prostitutes in an industrial city, complicated by the presence of a vicious killer. *The Century's Daughter* (1986) is a retrospective both of an elderly woman's harsh life and of the 20th century itself. These novels brought Barker acclaim as a feminist writer, but she did not want to be typecast. She changed her protagonist to a fatherless teenage boy for *The Man Who Wasn't There* in 1989. Her greatest literary success, however, has come from a trio of novels set during WORLD WAR I and collectively titled *The REGENERATION TRILOGY*: *Regeneration* (1991); *The Eye in the Door* (1993), which won the GUARDIAN FICTION

PRIZE; and *The Ghost Road* (1995), which won the BOOKER PRIZE.

Pat Barker has received several honorary degrees and was named a Commander of the Order of the British Empire in 2000. She lives in London and continues to publish fiction.

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BARNES, JULIAN (1946–) Considered to be one of the three leading writers of his generation in Britain today, with Ian McEwan and Martin Amis, Julian Patrick Barnes was born on January 19, 1946, in Leicester, England. He was educated at the City of London School and Oxford (Magdalene College), earning a B.A. degree in modern languages in 1968. He also studied law but did not undertake a career in that field. He has served in several editorial positions for the *Oxford English Dictionary Supplement*, the *New Review*, the *New Statesman*, the *Sunday London Times*, and as London correspondent for *The New Yorker*. He married in 1979.

Barnes's first novel, *METROLAND* (1980), features an Englishman, Christopher Lloyd, who experiences his sexual initiation in Paris during the 1968 student uprising there. It shows off Barnes's skill as an objective observer of the details of behavior that reflect the underlying values of the characters. His next novel, *Before She Met Me* (1982), also explores a sexual awakening, but this time it is a case of a man divorcing his wife for a younger, more thrilling woman, only to discover a sordid sexual past that drives him to plan a murder-suicide. Barnes's greatest novel may be his third, *FLAUBERT'S PARROT*, a work of POSTMODERNISM in which he explores the impossibility of knowing the past in any but a subjective manner.

Julian Barnes also writes MYSTERY AND DETECTIVE FICTION under the pseudonym Dan Kavanagh. His recurring gumshoe is a bisexual former police officer named Duffy; the four novels in this series are *Duffy* (1980), *Fiddle City* (1981), *Putting the Boot In* (1985), and *Going to the Dogs* (1987). Barnes parodies the conventions of the mystery and detective genre while simultaneously demonstrating great skill in exploiting them to best effect, and he also retains the trademark wordplay of his mainstream fiction. The Duffy series features seedy locations and sensationalistic elements, and the novels demonstrate the postmodern difficulty of resolving the many pieces of evidence associated with a crime into a single coherent solution.

Although France is a frequent focal point or source of inspiration for Barnes's fiction, he has also produced insightful novels about his native land. In *The History of the World in 10 1/2 Chapters* (1989), he explores 10 life-or-death scenarios that include a worm on Noah's Ark and the desperate castaways adrift in the painting *The Raft of the Medusa*, all of which are placed in the service of understanding contemporary British life. In *ENGLAND, ENGLAND* (1999), he imagines a business tycoon trying to turn the Isle of Wight into a kind of Disneyesque theme park with the major icons of British history and culture—Stonehenge, Robin Hood, Big Ben, and others—reproduced for the enjoyment of paying visitors. The novel imagines a world in which England is a mere reproduction of its former glory, serving as a toy to entertain a mass audience, and in the process it satirizes certain recent marketing strategies in favor of British tourism.

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- BARRIE, J. M. (1860–1937)** Born in Scotland on May 9, 1860, James Matthew Barrie wrote as a journalist, a novelist, and a playwright, creating the immortal story of Peter Pan both for the stage and as a work of fiction. Barrie's childhood was marked by a tragic event with lifelong consequences: His older brother David, who was also his mother's favorite, died in a skating accident when Barrie was six. Margaret Ogilvie Barrie became an invalid in her grief, and young Barrie spent the rest of his life trying to revitalize his mother's love by attempting to replace the lost David. The other character-forming aspect of Barrie's youth was physical in nature: His body stopped growing when he was barely five feet tall, and he may have never fully matured sexually, remaining stranded between childhood and adulthood.
- After completing his schooling at Dumfries Academy in 1878, Barrie entered the University of Edinburgh and took an M.A. degree in 1882. From 1879 to 1890, he wrote for various newspapers, moving to London in 1885. After 1890, he worked primarily as a dramatist, producing more than 40 works for the stage. He was married to the actress Mary Ansell in 1894, but the marriage was unhappy, and the couple divorced in 1909 without producing any children.
- A more important relationship for Barrie may have been the one that developed between him and the five sons of Arthur Llewelyn Davies and Sylvia du Maurier Davies (the paternal aunt of the novelist Daphne du MAURIER). The children played in Kensington Gardens, near Barrie's home; and he entertained them with stories and accompanied them to pantomime performances. When George and Sylvia Davies died, Barrie became the guardian of the five sons, George, Jack, Peter, Michael, and Nicholas Davies.
- These boys all served as models for characters in a story that took many forms. It was first published in the novel *The Little White Bird, or Adventures in Kensington Gardens* (1902). Barrie transformed a part of that novel into the play *Peter Pan: Or, the Boy Who Wouldn't Grow Up*, first performed in 1904. In the wake of the phenomenal success of the play in both London and New York, Barrie also produced the story as a children's book, *Peter Pan in Kensington Gardens*, in 1906 and as a longer prose narration with some additional

material, "When Wendy Grew Up," under the title *Peter and Wendy* in 1911. Barrie continued revising and extending his play, publishing a definitive five-act version in 1928.

Most of Barrie's nondramatic works were published in the 19th century or were outgrowths of his plays, so he is not a major 20th-century novelist; however, he created a modern myth that transcends genre in the character of Peter Pan. Barrie continued writing plays until the year before his death and was showered with honors: He was created baronet in 1913 and held the post of rector of St. Andrews University from 1919 to 1922; he was awarded the Order of Merit in 1922; he received honorary doctorates from Oxford and Cambridge Universities in 1926 and 1930, respectively; and he was chancellor of Edinburgh University from 1930 to 1937. Barrie died on June 19, 1937, and was buried in his hometown of Kirriemuir, Scotland, next to his mother and brother.

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BECKETT, SAMUEL (1906–1989) Winner of the NOBEL PRIZE in literature in 1969, Samuel Barclay Beckett was born in Dublin, Ireland, on April 13, 1906, to an educated, white-collar Protestant family. He matriculated at Trinity College in 1923 intending to study law and accounting, but he was an indifferent student until he began studying modern languages, especially French. When he completed his degree in 1927, he tried his hand at teaching in IRELAND and in Paris, where he became close to James JOYCE for several years. But Beckett did not want to be an academic or an educator. For more than a decade, he remained only partially and marginally employed, mostly impoverished, as he oscillated between unhappy, depressed stays with his family in Ireland and short stints in London, Paris, and other European cities.

Beckett's depression became especially severe in the early 1930s: in 1932, James Joyce's daughter, Lucia, on the verge of a schizophrenic breakdown, contributed to her father's rejection of Beckett when the younger man did not accept her love, and in 1933, some six months after his father died, Beckett entered psychoanalysis at the Tavistock Clinic in London, where he heard an influential series of lectures by Carl Jung. Beckett was already familiar with the works of Sigmund Freud and had begun studying philosophers such as Descartes, Schopenhauer, and the Belgian Arnold Geulincx, investigating the problems of consciousness and being. This combination of philosophy and psychology became an important influence in his writing.

Beckett's first novel, *A Dream of Fair to Middling Women*, written by 1932 (printed posthumously in 1992), did not find a publisher, and so he reworked parts of it into a series of 10 short stories published as *More Pricks than Kicks* in 1934, but the book did not sell in spite of moderate critical praise. Beckett wrote poems and book reviews to earn a marginal existence and began work on his first published novel, *Murphy* (1938). While this work made the rounds of publishing houses (receiving more than 40 rejections), poverty forced Beckett back to the family home, where he began to take an interest in drama that would later lead to his greatest literary achievement, *Waiting for Godot* (1953), and other innovative plays. When WORLD WAR II began, Beckett was back in Paris, and since Ireland was a neutral nation, he was allowed to stay. He became involved in the French Resistance, but by 1942 he had to flee to unoccupied France, where he worked as a farm laborer.

After the war, Beckett received the *Croix de Guerre* and the *Médaille de la Résistance* in recognition of his service to France. After two more years of wandering, he settled permanently in France and even began to write in French, eventually producing the trilogy of novels *Molloy* (1951), *MALONE DIES* (1955), and *The UNNAMABLE* (1958). During this period, he became instantly famous when *Waiting for Godot* was first performed in Paris. Although Beckett established his literary reputation in the theater, he always considered himself to be primarily a writer of fiction, exploring the

riddles of human existence—and of human suffering—in the experimental, abbreviated style of MODERNISM. He continued to write prolifically in various genres from 1960 to 1980, overseeing productions of his plays in several countries, living in Paris and in a country house outside the city with his French wife. Samuel Beckett died on December 22, 1989, in Paris.

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BEERBOHM, MAX (1872–1956) Although primarily remembered as a humorist and cartoonist, Max Beerbohm also wrote one 20th-century novel, *ZULEIKA DOBSON*, and contributed essays and reviews to numerous literary periodicals. A dandy who associated with the young men of the AESTHETICISM movement, Beerbohm memorialized the late Victorian cultural milieu, nostalgically and lovingly portraying it in gentle parodies.

Henry Maximilian Beerbohm was born on August 24, 1872, and educated at Charterhouse School and at Merton College, Oxford. During his undergraduate years (1890–94), he began contributing to publications such as the *Strand* and *The Yellow Book*; he also became acquainted with Aubrey Beardsley and Oscar WILDE and the artistic circles associated with these men. After leaving Oxford without taking a degree, he traveled several months in the United States as the secretary of his half brother, Herbert Beerbohm Tree, the noted actor-manager. He published a collection of prose pieces, *The Works of Max Beerbohm*, in 1895, and then in 1898 he replaced George Bernard Shaw in the post of drama critic for the *Saturday Review*, continuing in this capacity until 1910. After a journalistic assignment of travel writing about Italy for the *Daily Mail* in 1906, Beerbohm developed a strong attachment to his subject and moved there permanently in 1910, when

he married Florence Kahn, an American actress. *Zuleika Dobson* appeared in 1911, and he continued publishing collections of short humor pieces and drawings until 1928. During a long visit to England in 1935, while his wife appeared onstage, he launched a new aspect of his career when he presented a series of popular broadcasts for the BBC, *London Revisited*. In 1939, Beerbohm was knighted. Florence died in 1951, and Beerbohm married his secretary, Elizabeth Jungmann, in 1956. He died May 20, 1956, at his home in Rapallo, Italy.

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BELLES LETTRES Broadly, this French term refers to the kinds of works included in the literary genres of poetry, fiction, drama, essay, and literary criticism; originally, the term valorized literature over the pragmatic, expository prose of science and business. These literary works derive from the imaginations of writers, or from the application of interpretive thought to the imaginative works of others, rather than from the practical explanation of the facts of the world. In the case of realism, imaginative works will use factual descriptions, but these exist to serve the fictional illusions created by the writer, not necessarily to extend or reinforce the reader's knowledge of the world.

In 20th-century references, the term *belles lettres* sometimes suggests a mildly disparaging attitude toward the narrower category of works that feature artifice, stylization, exaggerated charm, or other characteristics of light entertainments rather than serious disquisitions. The term *belle lettrist* refers to a writer who produces such entertainments, considered to be trifles—still literature, but of the second rank—by some critics; the term *belle lettristic* generally dismisses the text it refers to without denigrating it completely. Some critics of the middle and late 20th century find

these terms useful in referring to the writing of an era earlier than their own.

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BELLOC, HILAIRE (1870–1953) Born in France on July 27, 1870, Hilaire Belloc became one of the leading English essayists of the first two and a half decades of the 20th century; he also wrote light verse, including *Cautionary Tales for Children*, travel books, novels, political treatises, journalism, criticism, and both personal and polemical essays, although much of it is not widely read today. Belloc is primarily remembered now for his close association with G. K. CHESTERTON.

Belloc's French father fled with his family from France to his wife's native country, England, during the Franco-Prussian War. Prussian troops despoiled the family's estate and left it devastated, an event that marked the beginning of Hilaire Belloc's lifelong hatred of Germans. A passionate and outspoken supporter of Catholicism, monarchy, and a form of near-medieval economic organization, Belloc saw Germany as the seedbed of Protestantism and capitalism, the twin evils, in his estimation, of the modern world.

Belloc was educated at Balliol College, Oxford University, earning a B.A. degree in 1895. He became a freelance writer for several London periodicals and married in 1896. Around the turn of the century, Belloc found a like-minded friend in the writer and illustrator G. K. Chesterton. Both were advocates of a conservative, even reactionary, return to a Catholic Europe. The dramatist and socialist George Bernard Shaw satirized the two as the "Chesterbelloc," an ungainly beast possessed of fossilized ideas.

Chesterton and Belloc opposed the imperial expansion of British influence through colonialism, particularly when this enterprise led to disasters such as the BOER WAR in South Africa. They envisioned an England (and a Europe) of subsistence farmers and artisans

presided over spiritually and politically by the Catholic Church. These ideas offered an alternative, which Belloc called "distributism," to both capitalism and socialism: Essays outlining and defending this system were published in the weekly journal the *Eye Witness*, which Belloc edited before WORLD WAR I.

Although Belloc presented his ideas forcefully in accessible and witty essays, he was frequently an adherent of contradictory claims: For example, he passionately supported monarchy as the preeminent form of political organization, but he also admired the French Revolution that brought the Bourbon monarchy to an end. He was noted (and reviled) as an anti-Semitic writer, yet he despised Hitler for his hostile rhetoric against Jews. Belloc's own anti-Semitism remains a sticking point for contemporary critics; his novels and essays have lost the readership they once enjoyed. In addition to his association with G. K. Chesterton, he is primarily remembered now as an outstanding writer of light verse, in the league of Lewis Carroll and Edward Lear.

Hilaire Belloc died on July 16, 1953, in England, living long enough to see the social practices and political systems that he had so strenuously opposed become accepted institutions throughout the Western world.

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BEND IN THE RIVER, A V. S. NAIPAUL (1979) One of the greatest themes of this monumental 20th-century writer is that of alienation, and this novel provides an intense examination of that theme. The first-person narrator of Indian ancestry, Salim, becomes the proprietor of a small store in the interior of Africa in a nation soon to establish its independence: a quintessential example of postcolonialism. Throwing off the weight of COLONIALISM, however, has

removed one familiar problem only to introduce other unfamiliar ones. Before Europeans arrived, the people of this area had an ancestral identity, and after decades of colonial rule their descendants acquired new identities in the struggle to accommodate traditional ways and European dominance. But what is the identity of the new independent nation that “the Big Man”—a dictator for life who has seized power—has carved out for himself? The country is unified on paper and in the political sloganeering of the new regime, but in practice it is a pastiche of rootless and dispossessed individuals: Africans, Europeans, Indians, Arabs, and others, each with faint memories of ancient ways, sharp memories of recent ways, and varying intentions toward the future.

The struggle for independence does not occur without violence, and some people, even in Salim’s remote location, have blood on their hands; either through guilt or fear of recrimination, they sit uneasily, waiting for the consequences of their deeds to catch up with them or continuing through violence to keep vengeance at bay. The Big Man has his own debts to pay, and soon Salim’s store is confiscated and awarded to citizen Theotime. Even in this remote region, in this insignificant bend of the great river, security cannot be guaranteed. Events lose their comforting predictability. For example, Salim is taken prisoner only to be released later by an unexpected helper. The former colonizers are in no better position: The Frenchman who had advised the Big Man has now been cast off and his wife engages in an illicit affair with Salim, and the collection of tribal masks gathered by the Belgian priest is decaying, a symbol of the decaying memory of the pre-colonial past. In this new nation, Europeans cannot preserve the past nor can they control the present or shape the future.

Salim visits London and realizes he must set his affairs in order and leave Africa behind, but that he cannot leave his displacement behind. Instead, displacement is the modern condition as populations all over the world grow and shift, adapting to rootlessness. His movement away from Africa will simply be another extension of his alienated status. By the time of his return, the situation in the new nation is tense; everyone is on edge. As violence erupts once more,

Salim slips away on a river steamer. His story does not end in closure because closure cannot come to the displaced and the alienated people of the world. Their rootlessness is like a wound that cannot heal, and all the material goods of the modern world will not assuage the loss of identity, heritage, home, and connectedness to the past. The novel leaves Salim in midlife, in transition from one way station to another, thereby emphasizing the suspended quality of alienation: Individuals persevere or perish, but the mass of humanity moves on, aimless and yet purposeful. The darkness in which Salim makes his escape powerfully echoes the darkness in which human beings everywhere are enmeshed. Naipaul refuses to plaster over the wound of our existence with comforting platitudes.

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BENNETT, ARNOLD (1867–1931) A prolific writer who is remembered now for several novels set in the Staffordshire district of England (modern Stoke-on-Trent), where pottery and fine china have been made for centuries, Enoch Arnold Bennett was born in that region on May 27, 1867, to working-class parents. His father was ambitious to rise above the station to which he was born, and by studying law at night he was eventually able to qualify as a solicitor and move his family into better accommodations. The elder Bennett’s ambition extended to a keen interest in the success of his children, and he objected to his son’s pursuit of literature and professional writing, trying to mold the young man instead to the legal profession. Despite Arnold Bennett’s intelligence, he failed the exams for the law, preferring to develop his expertise in French literature and the works of English novelists such as Thomas Hardy and George Moore. He was able to secure his father’s permission to move to London

only by finding employment in the city as a law clerk, but once he was there he began writing and publishing stories. He soon left behind the pretense of developing a legal career.

Bennett's first full-time job as a professional writer began in 1894, when he acquired a position as a magazine editor. By 1898, he had published his first novel, *The Man from the North*, written in the style of 19th-century realism but with a modern awareness of the power of CLASS to shape the lives of the English. He expanded his output as a freelance journalist and also began writing popular novels and nonfiction that would appeal to a mass audience. This kind of writing eventually made him wealthy, but he did not abandon serious literature; in fact, his serious novels such as *ANNA OF THE FIVE TOWNS* (1902) and *The Old Wives' Tale* (1907) secured his reputation as an important novelist of the early 20th century. These stories examine the lives of people in the potteries district, which at that time was an environment ravaged by industrial abuses. Bennett also used this setting for an autobiographical set of novels, *The Clayhanger Trilogy* (*Clayhanger* in 1910, *Hilda Lessways* in 1911, and *These Twain* in 1915), experimenting with form to retell the story of a strong-willed father's sway over his family from different points of view.

Bennett was already in his middle years when WORLD WAR I began. He supported the war effort, although in principle not the war itself, by writing political articles; he was appointed director of propaganda in the last year of the war, 1918. These experiences, along with romantic disappointments in his personal life that included a separation from his first wife, Marguerite Bennett, and an unhappy common-law marriage to Dorothy Cheston Bennett, seem to have darkened his fiction. *The Pretty Lady* (1918) features a French prostitute as protagonist; *Riceman Steps* (1923, winner of the JAMES TAIT BLACK MEMORIAL PRIZE in 1924) departs from his earlier dependence on realism; and *Lord Raingo* (1926) examines political power and the affair between an older man and a young woman.

Although Bennett was a prolific writer who produced effective examples in numerous genres and styles, his reputation suffered toward the end of his life: Virginia WOOLF attacked him in *Mr. Bennett and*

Mrs. Brown, an indictment of the Victorian era, and after his death memoirs by Marguerite Bennett and Dorothy Cheston Bennett undermined his literary importance. Bennett's mix of serious literary works and popular fiction, together with his wealthy lifestyle, provided too many easy targets for his critics. Only since the publication of his letters in the late 1960s has Bennett's contribution to English literature begun to be better understood and appreciated; a new generation of writers typified by Margaret DRABBLE, the author of a biography of Bennett, is finding more to admire in Bennett than Virginia Woolf was managed.

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BERGER, JOHN (1926–) Although most of his work has been devoted to painting and art criticism, John Berger has also achieved critical success as a novelist, winning the BOOKER PRIZE in 1972 for his experimental novel *G*. This challenging novel also won the GUARDIAN FICTION PRIZE for 1972 and the JAMES TAIT BLACK MEMORIAL PRIZE for 1973. Additionally, in the 1970s Berger contributed to a successful television series on art, *Ways of Seeing*, and he collaborated with the French writer Alain Tanner on the screenplay published in English as *Jonah Who Will Be Twenty-five in the Year 2000* (1983). Berger has also written poetry, plays, translations, and books on photography, and he has acted in films.

John Peter Berger was born in London on November 5, 1926, and studied at Central School of Art and the Chelsea School of Art. He served in the infantry from 1944 to 1946, and taught painting from 1948 to 1955. During this phase of his life, he also exhibited his own paintings at several London galleries; as recently as 1994, he mounted an exhibition in New York. He contributed essays and art criticism to *The*

New Statesman and other periodicals from 1951 to 1960. Berger has been married twice and is the father of three children.

Berger's Marxist political orientation is apparent in his criticism and fiction. He condemns modern capitalism for an increasing impoverishment of the human condition, especially the conceptual and imaginative dimension of human life. His strongest political statements can be found in his essays and art criticism such as *Permanent Red: Essays in Seeing* (1960) and the award-winning *The Seventh Man: A Book of Images and Words About the Experience of Migrant Workers in Europe* (1977). In his fiction, the political aspect of Berger's thought is particularly apparent in the trilogy *Into Their Labors* (consisting of *Pig Earth*, 1979; *Once in Europa*, 1987; and *Lilac and Flag: An Old Wives' Tale of a City*, 1990). Tracing French peasant life from prehistory to the modern era, he demonstrates the losses and costs exacted by progress, modernity, and capitalism.

In his less overtly political fiction, Berger is noted for the humane treatment and dignified presentation of characters marginalized by age, disease, or poverty. *Corker's Freedom* (1964), Berger's third novel, relates the events of one day in the life of an old man who leaves the oppressive home of his sister, embarking on a grand adventure that quickly fails. *To the Wedding* (1995) relates the story of a love that survives the discovery of the female protagonist's HIV-positive status. In *King: A Street Story* (1999), Berger examines homelessness and dispossession. Despite the impoverishment of intellect and spirit that, in Berger's view, the modern world has forced on these characters, the author presents them in ways that underscore the persistence of optimistic potential in the face of crushing oppression.

In the 1970s, Berger settled in the French Alps, where he continues to live and write.

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BILDUNGSROMAN This German word has been adopted in English literary criticism to refer to a novel of transition, the plot of which follows a protagonist from childhood or adolescence to adulthood. Novels of this sort frequently follow the outline of the author's autobiography, but they may also depend on imaginative inventions. The earliest example of the genre is generally considered to be Goethe's *Wilhelm Meister's Apprenticeship* (1796). The protagonist of a bildungsroman may serve a literal or symbolic apprenticeship in the course of the novel; as a result of the plot's effects on his or her character, the protagonist matures and discovers a suitable role in life. The structure of a bildungsroman particularly highlights the character-forming episodes that shape a malleable young psyche into a mature personality, for better or worse.

Related, more specialized terms include *Künstlerroman*, the novel that examines the growth and development of an artist, especially with respect to the artist's particular giftedness, and *Erziehungsroman*, the novel devoted to a young person's education. See *A PORTRAIT OF THE ARTIST AS A YOUNG MAN* by James JOYCE for an example of the *Künstlerroman*, or *The GORMENGHAST TRILOGY* by MERVYN PEAKE (or any volume in the *HARRY POTTER* series by J. K. ROWLING) for an example of the *Erziehungsroman* in the subgenre of FANTASY literature. Phrases used synonymously with bildungsroman include *apprenticeship novel*, *novel of development*, and *novel of formation*.

Classic examples of the 20th-century bildungsroman include *The WAY OF ALL FLESH* by Samuel BUTLER and *OF HUMAN BONDAGE* by W. Somerset MAUGHAM. When the protagonist of a bildungsroman is a young woman, the story may focus on her growing experience with and understanding of romance. Such a story may be comic or lighthearted, like *I CAPTURE THE CASTLE* by Dodie SMITH, or *COLD COMFORT FARM* by Stella GIBBONS; alternatively, the young woman's bildungsroman may be a serious or even a disastrous story, like the five-volume *CHILDREN OF VIOLENCE* series by Doris LESSING, or *The DEATH OF THE HEART*, by Elizabeth BOWEN, or the earlier parts of *The COUNTRY GIRLS TRILOGY* by Edna O'BRIEN. A more specialized type of bildungsroman is the novel that relates the awakening of

a young man's or woman's awareness of nonheterosexual desire: *The Swimming Pool Library* by Alan Hollinghurst narrates the growth of a young man's recognition of his homosexuality, making an interesting contrast to the story of a young woman's discovery of her lesbian nature in *The Well of Loneliness* by Radclyffe Hall.

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BLACK PRINCE, THE IRIS MURDOCH (1973) One of the most complexly philosophical of the many novels by this author, *The Black Prince* is narrated in the first person by Bradley Pearson, a writer who produces a manuscript entitled *The Black Prince: A Celebration of Love* before he dies in prison for a crime he did not commit. Although Bradley's initials point to the title of his manuscript, MURDOCH complicates this simple correlation through numerous references to Apollo, to Eros, and to the force of evil in the world. Readers should familiarize themselves with the myth of Apollo and Marsyas in particular: According to the legend, Marsyas boasts of his musical ability and accepts a challenge against Apollo, the god of music (and of poetry, reason, medicine, and other arts), but inevitably loses the contest to face a horrible punishment. Marsyas is thus a figure of *hubris*, or overweening pride that offends even the gods, and of blasphemy in comparing his talent to that of Apollo, and of divine retribution in the flaying Apollo decrees as punishment. Like Marsyas, Bradley Pearson foolishly believes in his own power to transcend the limitations of human abilities; Bradley's act of *hubris* is to believe that

he can produce literary art that limns *truth*, rather than merely reflecting the appearances of the highly imperfect material world.

The novel opens with layers of artifice: A fictional editor, "P. A. Loxias" (*Loxias* was an epithet sometimes used of Apollo), introduces the "autobiographical" manuscript of Bradley Pearson and vaguely relates a few details of their association. Then Bradley Pearson addresses the reader in his own introduction, in which he proclaims his devotion to art and to truth and excuses the scanty productivity of his literary life on the grounds that he was unwilling to settle for anything less than the truth. After this prologue, Pearson's narrative proper begins, but the reader who skips straight to Bradley's story will miss the opening strategy of Murdoch's framing of her fiction within two further layers of fiction. Similarly, after Pearson's manuscript ends, Murdoch adds fictional postscripts by various characters introduced in Bradley's story and then gives P. A. Loxias the last word. These framing devices create the appearance of truthfulness and amplify the realism of Bradley's autobiography: Ironically, Murdoch uses fiction to make an embedded fiction appear factual.

Bradley's story recounts his decline and fall. After a failed marriage and a career as a tax inspector, he retires to a solitary life in order to bring forth his literary masterpiece, the novel that he believes he harbors within himself. His interpersonal skills are limited, and he thinks that his retirement will free him from the pesky distractions of the world and the flesh. Solitude, however, proves to be elusive. His ex-wife, Christian, returns from America as a widow and suggests that they remarry; Christian's brother Francis Marloe, a doctor who has lost his license through shady prescription practices, distances himself from his own homoerotic feelings by projecting them onto his ex-brother-in-law; Bradley's friend and rival, the enormously popular novelist Arnold Baffin, continually draws Bradley into the stormy domestic life of the Baffin household; Mrs. Rachel Baffin uses Bradley as a diversion, even attempting to seduce him (and denying it later); his emotionally fragile sister, Priscilla Saxe, casts herself on his mercy when her husband abandons her; and, when he least expects it, Bradley falls madly and deliriously in love with Julian Baffin, the 20-year-old daughter of

Arnold and Rachel Baffin, sexually alluring but intellectually shallow. Nothing in his life has prepared him to handle the emotional roller coaster he is soon riding, and he is an easy target for the schemes of others. When Arnold Baffin winds up dead from a blow to the head, Bradley is easily made to seem responsible by the conniving of the actual guilty party.

In prison for a crime he did not commit, Bradley meets P. A. Loxias and finds the solitude he had craved. In retrospect, he has the wisdom that he lacked while the events of his pre-prison life unfolded, and this wisdom of hindsight enables him to pour forth the long-awaited story, which turns out to be the story of his life illuminated by belated understanding. But Murdoch further complicates this picture of artistic fulfillment with the postscripts that P. A. Loxias collects from Christian, Francis, Rachel, and Julian. Speaking in their own voices, these characters undermine the truth of Bradley's story, casting aspersions on his telling of the tale and making him seem to be an unreliable narrator rather than an acolyte of truth. Whatever literary art may be, it is not disengaged from the world of readers nor from the interpretations that each reader will bring to any particular work. Even if artists serve truth, who can guarantee that their readers will do the same, rather than serving their own agendas?

Readers of Iris Murdoch's *The Black Prince* will need a broad acquaintance with the works of Shakespeare and Dostoevsky, with the literary and philosophical classics of antiquity, and with the conventions of realism and POSTMODERNISM in order to appreciate the full range of this complex and demanding novel. It is replete with allusions and parallels to other works; however, Bradley's story is also a well-constructed psychological thriller and a quirky romance. Murdoch demonstrates her virtuoso command of character and plot in the inner story and augments that achievement through her supple control of voice in the ancillary framework in which Bradley's story is embedded. Readers will need a similar level of sophistication in order to decode fully the ironies of the text and to appreciate Murdoch's literary mastery in this novel.

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BLACK ROBE BRIAN MOORE (1985) The title of this novel refers to the name that Indians gave to the French Jesuit priests working to convert them during the settlement of Canada in the 17th century. Praised by literary critics when it was published, the novel won the Heinemann Award from the Royal Society of Literature in 1986. The author adapted this deeply mythic story as a film of the same title in 1991.

In the story, Father Laforgue is chosen to relieve a remote Catholic outpost among the Hurons. He begins his journey eager for the martyrdom it may bring and scornful of the "savages" he must rely on to reach the outpost. Traveling with him is a young man, Daniel Davost, who has come along through an attachment to a Huron girl, Annuka; her father, Chomina, is guiding Father Laforgue on his journey. Part of the ethical structure of the story involves Father Laforgue's motivations: He thirsts for glory and yet he does not respect the people he has come to convert. When the travelers are captured by Iroquois warriors, they are tortured and escape only through Annuka's resourcefulness.

Father Laforgue drifts toward a crisis of faith as he comes to understand the values of the native tribes better; this crisis comes to a head when he finally arrives at his destination, where the dying Father Jerome argues that the ends justify the means in the conversion of pagans to Christianity. The tribe members, sick with fever, suspect the priests of being witches who bring curses on them, but an eclipse saves the Black Robes from destruction. Father Laforgue is unwilling to baptize the Indians until they receive proper instruction in the tenets of the faith, but they wish to receive the protection of the ceremony immediately, whether they understand what it means or not. His experiences in the village create in him a true sense of caring that transcends the strictures of church dogma; the hate he once felt turns to sincere love as he recognizes that his

good intentions are part of the destruction of this tribe's way of life.

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BLIND ASSASSIN, THE MARGARET ATWOOD (2000) Awarded the BOOKER PRIZE for 2000, this novel is an example of both POSTMODERNISM and FEMINISM and includes elements of SCIENCE FICTION in a complex, multilayered plot rooted in the traditions of realism. The first-person narrator, Iris Chase Griffen, writes out the story of her life in the last weeks before her death as a direct address to her estranged granddaughter, Sabrina. Iris's life story is closely intertwined with that of her sister, Laura Chase, killed at the age of 25 in a dramatic crash when the car she was driving—Iris's car—plummeted over a bridge and burst into flames. Laura has since become a literary phenomenon through the posthumous publication of a novel, *The Blind Assassin*. Graduate students and scholars of literature revere her work, and sometimes they importune Iris for information about Laura; quotations ascribed to Laura appear scrawled on the walls of women's bathrooms. Sensing the approach of her death, Iris writes to memorialize Laura and also to set the record straight on the details of their lives.

As each day passes, Iris begins her self-assigned task by writing about her present conditions: She describes the small routines she is able to follow now that she is in her 90s and analyzes the people with whom she interacts. As she writes, she drifts away from the present and into the past, frequently by way of reminders and associations that point her thoughts back to earlier days. Iris's chief support, Myra, is the daughter of Reenie, the housekeeper for the Chase family while Iris and Laura were growing up; the past and the present are interlaced in Iris's life, and day by day she reenters the world of her childhood and young adult life by way of the ordinary events of the present.

The Chase family had been powerful and wealthy in the little town of Port Ticonderoga, Ontario, Canada. Iris's father owned the button factory there, the town's chief source of employment, having inherited it from a line of Chase entrepreneurs. He expected to hand the business on to his own son someday, but his firstborn child was a daughter, Iris, as was his second-born child, Laura, and his wife died of a miscarriage midway through her third pregnancy. The motherless girls grow up virtually wild, shut out of their father's life and tended by Reenie when she can spare time for them. Iris and Laura are children during WORLD WAR I and then teens as the Roaring Twenties turn into the Great Depression of the 1930s. When economic conditions collapse around the world, the button factory also falls on hard times and the family estate, Avilion, begins to deteriorate. In the most important adventure of their teen years, the girls hide a young man in their attic; he had been trying to unionize the workers at the button factory, and he may know something about the fire that devastated the factory. He fills his enforced idle hours writing to exercise his imagination and makes a safe escape as soon as he can. But his connection to the leftist labor movement and suspicions about his connection to the fire make him a wanted man, and he lives a permanent shadow existence even after he leaves.

This man, Alex Thomas, is later to play another important role in the lives of the sisters and in the creation of *The Blind Assassin*. Segments of that novel are interleaved with the chapters of Iris's memories; like Margaret ATWOOD's novel, also entitled *The Blind Assassin*, the inner story has its own inner story. On the surface, it is the story of an illicit and deeply passionate affair between a hack writer of pulp fiction and a married woman of considerable financial means and social status. In addition to their affair, they share the stories he is inventing, such as "Lizard Men of Xenor"; one draft of a story includes the tale of a blind assassin and a sacrificial maiden he rescues. Gradually, readers become aware of the many parallels and echoes from one level of the story—and of the inner story—to another, and truths that have been hidden for many decades begin to appear between the lines. Additional information comes from newspaper clippings; readers can easily imagine that these, too, have been interleaved

with Iris's memoirs as if she were creating a scrapbook of her life. The clippings resemble the experimental technique used by the American novelist John Dos Passos in his trilogy *U.S.A.* (1930–36), and in a similar manner they expand the range of the story and increase the novel's realism.

In *The Blind Assassin*, Atwood has produced a tour de force of literary virtuosity, demonstrating her command of multiple voices and of the changes that occur in a single character's voice over the span of nearly a century. The complex structure of doubly layered double narratives is dizzying, but Atwood's lucid style and consistent characterization keep the story lines distinctive.

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BLOOMSBURY GROUP The London district in the vicinity of the British Museum provided the name for one of the most influential and least formal organizations of creative people in early 20th-century Britain. Beginning in about 1907 and continuing until the early 1930s, a group of friends met regularly at the homes of Vanessa and Clive Bell (a painter and an art critic, respectively) or of Vanessa's sister, the writer Virginia Stephen (Virginia Woolf after her marriage to Leonard Woolf in 1912), to talk about art and ideas. Participants in the group, at one time or another, included the biographer Lytton Strachey, the art critic Roger Fry, the economist John Maynard Keynes, the novelists E. M. FORSTER and David GARNETT, and the painter Duncan Grant; occasional visitors included the philosopher Bertrand Russell, coauthor with Alfred North Whitehead of the *Principia Mathematica* (1910–13); the poet T. S. Eliot; and the novelist Aldous HUXLEY.

Members of the group were artists—both painters and writers—or philosophers; many men in the group had attended either King's College or Trinity College at Cambridge, and had been members of the "Apostles,"

an elite club for discussing ideas. While still attending the university, these men became acquainted with the daughters of Sir Leslie Stephen through their brother, Thoby; after college, the group reconfigured itself in London and expanded to include women. The general religious outlook of the group was atheistic; members were determined to expose intellectual shams and sacred cows while searching for definitive examples of truth and beauty. Key texts that influenced the group included the *Principia Mathematica*, in which the authors attempted to convert language into rigorous symbols that could be manipulated logically in the manner of geometric proofs, and G. E. Moore's *Principia Ethica* (1903), in which the author asserts that progress should aim at the enjoyment of philosophical discourse and the appreciation of beauty.

The Bloomsbury group did not advocate a particular aesthetic or political ideology, nor did it present itself as a school of thought. Instead, it served as a source of intellectual stimulation for its members and provided them with an outlet for a rather specialized form of social interaction with like-minded artists and thinkers. As careers thrived or failed, as interests diverged, and as lives changed, the group dissolved; the members were still present in the artistic and intellectual life of London and the university cities, but they had ceased functioning as a group by the early 1930s.

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BLUE AT THE MIZZEN PATRICK O'BRIAN (1999) See AUBREY-MATURIN NOVELS.

BOER WAR (1899–1902) For the British EMPIRE, the 20th century opened on a sour note when war broke out between Great Britain and the South

African Republic (Transvaal), led by Paul Kruger, and the Orange Free State. The war was expensive and unpopular, with policies that became an international scandal. The British prevailed, but the underlying causes of hostility within the colonial society—cultural, ethnic, religious, and racial differences and socioeconomic problems—were not resolved.

British influence in this region dates to the Napoleonic Wars; after 1806, the British ruled the southernmost Cape Colony and valued the protection it afforded to British shipping routes. Cape Town was a thriving urban environment; in contrast, the earlier Dutch immigrants had followed an agrarian settlement pattern. The discovery of gold in the Transvaal created an urban boomtown at Johannesburg composed mainly of British nationals. Controlling their influence became a priority for Kruger, so he limited voting rights to long-term settlers; however, the wealth generated by the vast gold reserves created a powerful British faction, led by Cecil Rhodes, that demanded plentiful cheap labor and greater access to markets.

Britain's economic and strategic dominance on the entire African continent required the defeat of the Boers, and an ultimatum from Kruger on October 11, 1899, provided the pretext. His edict to limit British reinforcement of its garrison in his territory was received as a declaration of war. At first, British forces fared badly, but as they gained numerical superiority, and as harsher rules of war were implemented under Lord Kitchener, the advantage swung to them. Kruger retreated to Europe, and Boers switched to guerrilla tactics. Because rural Boers provided aid to the commandos, Kitchener initiated a scorched-earth policy, burning crops and homes to destroy the commandos' resources; when this strategy also deprived the non-combatant population of support, these bystanders—women, children, and African natives—were rounded up into camps. Such policies repeatedly aroused Boer solidarity, so that rebellions broke out in British-ruled areas; the strife took on the characteristics of both a territorial struggle and a civil war.

Boer forces were reduced to less than 25 percent of their initial numbers by 1902, after nearly a year and a half of guerrilla fighting. The South Africa Republic and the Orange Free State requested surrender terms

and accepted the loss of independence in the Peace of Vereeniging. By treaty, the crucial issue of voting rights for the nonwhite majority was delayed until after the restoration of self-government. When the new nation of South Africa was established in 1910, the voting franchise was denied to blacks everywhere except in the Cape Colony, and even there oppressive policies effectively excluded nonwhites.

At the very beginning of the 20th century, the conflict in South Africa presaged the key issues of the following hundred years: declining support for COLONIALISM and imperialism, increasing demands for universal civil rights, massive forced internment of ethnic populations, and the increasing power of worldwide public opinion expressed through the instrument of a free press to shape politics. Writers responding to the war or affected by it include Thomas Hardy, Rudyard KIPLING, Hilaire BELLOC, G. K. CHESTERTON, H. G. WELLS, Arthur Conan DOYLE, John BUCHAN and others.

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BOND, JAMES Invented by the novelist Ian FLEMING, brought to life for the screen by the actors Sean Connery, George Lazenby, Roger Moore, Timothy Dalton, and Pierce Brosnan (and David Niven, if the 1967 Bond spoof *Casino Royale* is included), and reincarnated after Fleming's death by novelists such as Kingsley AMIS and John Gardner, James Bond is probably the single most famous character in the history of the 20th-century British novel, ranking with Sherlock HOLMES as a cultural icon. Employed as spy number 007 in "MI-6" (the real-world department of military intelligence known as "section six"), Britain's equivalent of the CIA, he is competent with every kind of weapon and operates every imaginable type of vehicle on land, in or under the sea, in the air, or in space. No social interaction is beyond his ability to remain unruffled, from the swankiest casinos of Monte Carlo to the

sleaziest dives in Third World dens of iniquity. His suits are impeccably tailored and his speech is accented in the upper-class PUBLIC SCHOOL manner. Women—both the good and the bad—find him irresistible and generally seize the earliest opportunity to succumb to his charms. He drinks his vodka martini “shaken, not stirred”—a phrase that has taken on a life of its own in the popular vernacular. Her Majesty’s government has issued him a license to kill (with impunity) in the ordinary performance of his routine duties.

Fleming’s adventure series chronicling the exploits of James Bond first appeared in 1953 with the publication of *Casino Royale*, making him a successful author by the time he retired from the foreign desk of *The Sunday Times* in 1959, but the books became a publishing phenomenon after President Kennedy identified *From Russia With Love* as one of his favorite books in 1961. The print hero came to life on the screen in 1962, when Sean Connery portrayed him in *Dr. No*, launching a film franchise that is still in operation more than 40 years and more than 20 films later. Fleming’s original 15 Bond stories have all been dramatized for the screen. James Bond has survived the death of his own creator and the fickleness of actors and audiences over the years: New authors have reanimated him and new screenwriters (and new leading men) have reinvented him to adapt to changing tastes and preferences as audiences have become more sensitive to gender stereotyping and ethnic bias. FEMINISM may have been set back two years by the arrival of James Bond as a pop culture icon in the 1960s (as some commentators have claimed), but in the long run Bond has been forced to give ground and make accommodations to the expanded roles women and minorities undertake in the contemporary world—today, even his boss is a woman, and his girlfriend *du jour* is likely to be as skilled in martial arts and target shooting as he is (or very nearly so). Comparative viewings of *Thunderball* (1965), based on an original Fleming text, and *Die Another Day* (2002), custom-made for the screen, make clear the transformation James Bond has experienced.

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BONE PEOPLE KERI HULME (1984) Winner of the BOOKER PRIZE in 1985, and of the Mobil Pegasus Prize and the New Zealand Book Award in 1984, this novel is the first work by a part-Maori New Zealand author to receive international attention and awards. It is an experimental novel, constructed with three main narrative threads that relate the thoughts, feelings, and interactions of the three main characters: Kerewin Holmes, a painter who lives as a hermit in a tower, Joe Gillayley, a Maori factory worker, and Simon Gillayley, Joe’s mute white foster son who washed up on the beach shortly before Joe’s wife and infant died of influenza. Their story unfolds in four sections, each divided into three chapters, with a prologue that reveals the family the three of them form in the end and an epilogue that celebrates their union with each other and with their community. The prose style is poetic and fragmented, following the stream-of-consciousness thoughts of the three characters in short turns.

Each of these characters is wounded and hiding something from the larger world, and yet unwilling or unable to become healed separately. Kerewin has broken with her family and prefers an isolated, independent, celibate life; Joe is emotionally ravaged by the loss of his family and his own brutalized childhood, and he beats Simon even though he loves the boy; and Simon had already been traumatized before Joe found him and believes that the beatings he receives are the treatment he deserves—and he commits acts that repeatedly elicit more beatings. When Simon shows up in Kerewin’s house one day, he begins the process of bringing the three of them together; however, each will

have to suffer and recover from his or her wounds before they can form a meaningful attachment. Each of them, in fact, sinks very nearly to death before a spiritual reconnection with “the bone people,” a nonviolent pre-Maori tribe, helps them to reach out to each other and establish emotionally healthy bonds.

Keri HULME’S novel is, at times, a challenging reading experience requiring patience, frequent reference to the translations of Maori words and phrases in the back of the book, and imaginative sympathy with three difficult characters. But her plot sheds light not just on a little-known culture in a remote corner of the world, but also on the tension between self-absorption and community involvement that anyone anywhere might experience, and on the recursive tragedies of child abuse and alcoholism. As the characters approach their respective dark nights of the soul (and body), their sufferings become painful to read; this depth of suffering, however, helps elevate the joy of their recovery of interconnectedness with each other and with the larger community.

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BOOKER PRIZE Founded in 1968 to raise the media profile of serious literary fiction in Great Britain, the “Booker Prize” (its formal name has experienced several permutations as its underwriters have changed, including the Booker-McConnell Prize, and its current form, the Mann Booker Prize) has become a powerful force in the British publishing industry. Imitated after the French Goncourt Prize and the Italian Strega Prize, but with a much higher monetary value, the first award was made in 1969 in recognition of *SOMETHING TO ANSWER FOR*, by P. H. NEWBY. The run-up to the annual ceremonial naming of the winner generates considerable excitement as the panel of judges first announces

its preliminary selections (the “long list”) and then trims those titles down to the six finalists (the “short list”) from which the winning title is chosen. In 1969, the prize value was £5,000, and by 1989 that amount had increased to £20,000; the greatest benefit of the competition, however, seems to be that short-listed and winning titles almost invariably boost their sales as a publicity campaign draws the attention of readers to the titles under consideration. The identity of the title selected as best book is jealously guarded until it is announced at the televised awards ceremony.

The prize is administered by the Book Trust, a charity with funding from Britain’s Arts Council, under the leadership of Martyn Goff, and for many years the prize itself was funded by Booker plc, a diversified conglomerate with interests in agribusiness and the food processing industry. The Book Trust also administers other literary prizes, and it has competitors such as the WHITBREAD AWARD, but the Booker Prize has remained Britain’s most prestigious literary award since it was founded. Each year the Booker Prize Management Committee assembles a panel of five judges (one of whom is appointed as chair); the judges are charged to identify the “best full-length novel” published in Britain that year.

The judging panel has exercised considerable freedom in defining the terms by which its task is identified, and the members are not restricted to “accessible” fiction that will be easy for the general public to understand. Sometimes the judges have considered very short books to be full-length novels (for example, *FELICIA’S JOURNEY* by William TREVOR is very nearly a novella), and they have frequently chosen authors from the farther corners of the former British EMPIRE. Since the judges are generally British, the list of prize-winning and short-listed titles makes a kind of de facto definition of “Britishness,” at least according to educated readers passionate about quality fiction. Clearly, the British novel and the English novel are different species of fiction. The British novel may well be set in India or Africa or Asia, and its author may be English but born abroad (e.g., J. G. BALLARD or Doris LESSING), or originally non-English but born or educated in England (e.g., Salman RUSHDIE or Kazuo ISHIGURO), or someone English-born who subsequently chooses to

live elsewhere (e.g., John BERGER), or someone residing in a former territory of the British Empire but with no direct connection to England (e.g., Keri HULME), or someone from a Commonwealth country who has adopted England as home (e.g., Ben OKRI or V. S. NAIPAUL). Prizewinners have also represented Scottish (James KELMAN), Irish (Roddy DOYLE), Canadian (Margaret ATWOOD and Michael ONDAATJE), Australian (Thomas KENEALLY and Peter CAREY), South African (Nadine GORDIMER and J. M. COETZEE), and other literatures. American authors are not eligible to compete for the Booker Prize, and the suggestion that American fiction be included in the competition has been rather controversial.

See Appendix I for a complete list of the authors and titles that have won the Booker Prize. To access the official Booker Prize Web site, log on to <http://www.bookprize.co.uk/intro/home.html>.

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BOOKS DO FURNISH A ROOM ANTHONY POWELL (1971)

The 10th of 12 volumes in POWELL'S ROMAN-FLEUVE entitled *A DANCE TO THE MUSIC OF TIME*, this novel continues the story of Nicholas Jenkins, a writer, as he returns to a peace-time life at the end of WORLD WAR II. The title refers to the nickname of a key character in the story, the journalist Lindsay "Books-do-furnish-a-room" Bagshaw. But the title also refers to the publishing world as a whole in which Nicholas is professionally situated, and to the comforting refuge he seeks in his writing after the violence of the war. Music and painting have served as key thematic devices in earlier volumes of the series; now the emphasis shifts to literature.

When Nicholas returns to civilian life, many old school acquaintances are dead; in the wake of the war

he can think of no better book to study than Burton's *The Anatomy of Melancholy*. He plans a study of it entitled *Borage and Hellebore*, but it is not the kind of project that will sell a large number of volumes. To make some money and move himself back into the spirit of the publishing world, he reviews books for a new liberal (but not communist or even socialist) journal that Bagshaw manages, *Fission*. The publisher of this periodical is Nick's old friend J. G. Quiggen, who has moderated his Marxist politics somewhat. The idea for the magazine had begun with Erridge, Lord Warminster, Nick's eccentric brother-in-law, but he had died before getting it started.

Nick befriends X. Trapnel (modeled on Powell's real-life acquaintance, Julian Maclaren-Ross), who has written a brilliant first novel, *Camel Ride to the Tombs*; he learns that this unfortunate man has fallen in love with Mrs. Pamela Widmerpool. Trapnel is trying to work on a new book, *Profiles in String*, but his personal eccentricities, his anxiety that he will not equal his first achievement, and his affair with Pamela are placing a strain on him. His brilliance is not in doubt, but his life is unstable and gets worse when Pamela deserts Widmerpool to live with Trapnel. She is a demanding woman, essentially unhappy in spite of her stunning beauty, but Trapnel is an equally demanding man needing someone to manage his life.

By chance, Nick witnesses a scene when Widmerpool confronts Pamela and Trapnel in the shabby apartment they share. He announces to the lovers that he is certain that she will return to him, and Trapnel chases Widmerpool out. Widmerpool's prediction, however, comes true in a much worse way: Pamela not only leaves, she also flings the manuscript of *Profiles in String*—the only one in existence—into a filthy canal near their apartment. Bagshaw and Nick are walking Trapnel home when they discover the pages floating away. Like Widmerpool, Trapnel pretends to take this desertion well, but he fades away, his talent steadily eroding and his self-destructive habits gaining ascendancy until his genius is spent.

After a two-year run, *Fission* has also spent itself, and the publishing house closes. Nick manages to finish *Borage and Hellebore* and finds himself ready to turn to greater challenges.

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BOTTLE FACTORY OUTING, THE BERYL BAINBRIDGE (1974) Inspired by the author's employment as a "cellar woman" in a wine-bottling factory, the protagonists in *The Bottle Factory Outing* are Brenda (BAINBRIDGE'S alter ego) and Freda, two single young women sharing a flat, in spite of their mismatched personalities, and working together in a factory dominated by Italian immigrants with limited English. Freda is a large, dramatic woman with theatrical ambitions, a purple cape, and vocally liberal politics; she frequently urges the workers to rise up and demand their rights, failing to understand the paternalistic patronage relationship between the factory owner, Mr. Paganotti, and the workers he has brought from his homeland. Brenda, on the other hand, scrawny and pinched, is passive and submissive, bottling up her resentments, and incapable either of expressing her desires or of declining unwanted attentions. At 32, she is divorced from her husband, Stanley, although her former mother-in-law, increasingly dotty in her old age, still finds ways to torment the easily intimidated young woman.

Through no particular effort on her own part, Brenda has become an obsession for the married factory manager, Mr. Rossi, who continually tries to lure her into obscure corners of the cellar; in contrast, Freda tries vigorously to secure the interest of the owner's nephew, Vittorio. Brenda's desperation to avoid Mr. Rossi, combined with her inability to reject his unwanted attentions, leads her to invent desperate lies from time to time. In contrast, Freda conducts a vigorous campaign to possess Vittorio, and as part of it she has organized a picnic for the workers on the grounds of an estate open to the public. Freda's goal is to get away from the group and capture her man in a secluded tête-à-tête; when Brenda discovers Freda's murdered body, however, she reluctantly joins her

coworkers in the task of disposing of it. As the Italians prepare the body, conduct a kind of funeral, and search for a suitably unobtrusive mode of removing it as far away as possible, Brenda gradually puts together the clues inadvertently dropped in the process, learning the truth about Freda's unexpected demise.

The third-person omniscient narrator relates the plot and reveals the characters' inner natures in a droll, understated manner. The story is an excellent example of the English COMIC NOVEL, juxtaposing quirky characters and unexpected twists with serene aplomb while dispassionately relating Freda's grim fate. With its satirical treatment of CLASS consciousness, sexual harassment, seduction, and death, *The Bottle Factory Outing* won the GUARDIAN FICTION PRIZE for 1974.

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BOWEN, ELIZABETH (1899–1973) Most noted for her novels of psychological realism such as *The DEATH OF THE HEART* (1938) and *The Heat of the Day* (1949), Elizabeth Dorothea Cole Bowen was born on June 7, 1899, in Dublin, IRELAND, an only child. The Bowens were a well-to-do Anglo-Irish family; ancestors had come to Ireland from Wales in 1653 to take possession of a large estate in County Cork awarded for service in Cromwell's suppression of the Irish. Bowen's Court, the family seat and the subject of one of Elizabeth Bowen's nonfiction books, had been handed down through succeeding generations for 306 years until Elizabeth sold it in 1959, having no heir of her own to pass it to.

Elizabeth Bowen's mother died in 1912, and the years of her transition from adolescence to adulthood, 1914 to 1923, were years of upheaval and instability in international and domestic politics. WORLD WAR I (1914–18), the Easter Rising of 1916, the Anglo-Irish

War of Independence (1919–21), and the Irish Civil War (1921–23) all occurred during these years of maturation, contributing material for eventual novels. Bowen's Court was occupied by Irish forces, but many of the neighboring homes of the Anglo-Irish were destroyed. Elizabeth depended on her aunts and cousins, and when her aunts disapproved of her engagement to a British officer, she broke it off, spending the winter of 1921 in a tourist hotel in Bordighera with relatives—events that also became material for Bowen's fiction, particularly her first novel, *The Hotel* (1927). In 1923, her life moved in two new directions: Her first volume of short stories was published to good reviews, and she married Alan Charles Cameron. This marriage lasted until 1952, when Alan Cameron died at Bowen's Court.

By 1925, Bowen and Cameron were residing in Oxford and socializing with noted scholars and writers. During the 1930s she frequented the BLOOMSBURY circle and became a friend of Virginia WOOLF, and after 1935 she and her husband made London their home. Elizabeth wrote literary reviews and produced some of her most important fiction during this period. In 1948, she was named a Commander of the British Empire, and in 1949 she received an honorary doctorate from Trinity College in Dublin.

Between 1952, when her husband died, and 1959, when she sold her ancestral home, Elizabeth Bowen remained at Bowen's Court, working on her writing and hosting numerous leading figures of the literary world as her guests. In 1957, Oxford University awarded her an honorary doctorate, and she returned there to live in 1959. Her last novel, *EVA TROUT*, appeared in 1969. Although it was not uniformly well received by critics, it won the JAMES TAIT BLACK MEMORIAL PRIZE in 1970. In declining health during her last years, Elizabeth Bowen died of lung cancer in 1973.

Although Bowen's fiction is not autobiographical, it does draw on the events of her own life for inspiration. Her characters experience events that she experienced, but they are not confessional portraits of the author herself—instead, they universalize her particular experience. Some of her earliest novels, and some of her best later work as well, present stories of clueless young women who must learn to manage their emo-

tional relationships by discovering themselves under adverse or even hostile conditions. Thus in *The Hotel* (1927), *The Last September* (1930), *To the North* (1932), *The House in Paris* (1935), and *The Death of the Heart* (1938), an ingénue struggles to gain knowledge and find her place in life, with differing results in each case. She is usually cut off from adequate sources of emotional support, isolated from or bereft of parental guidance, and consequently forced to figure out the workings of the world from a position of ignorance. Although Bowen is a master of understated comic interactions, these hapless innocents sometimes stumble into undeservedly tragic circumstances.

Bowen also examines the paths traversed by more worldly women: In *Friends and Relations* (1931), *The Heat of the Day* (1949), and *Eva Trout* (1969), the female protagonist has moved beyond the innocence of youth and must confront threats and opportunities that are more sexual than romantic, again with differing results. But with both of these types of characters—the innocent naïf and the woman of worldly knowledge—Bowen draws subtly nuanced portraits of psychological complexity and shows herself to be a master cartographer of the hearts in many different women's emotional landscapes. Compared favorably by critics with Jane Austen, Henry JAMES, Katherine Mansfield, and Virginia Woolf, Elizabeth Bowen's novels remain important benchmarks in 20th-century British literature.

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BRADBURY, MALCOLM (1932–2000) A master of the satirical comic novel and a lifelong academic, Malcolm Stanley Bradbury was born in Sheffield on September 7, 1932, to a working-class family. A first-generation college student, he attended University College in Leister from 1950 to 1953, earning a B.A. degree in English, and went on to graduate studies first at Queen Mary College of the University of London, where he earned an M.A. degree in English in 1955, and then at the University of Manchester, where he completed a Ph.D. in American Studies in 1962. He also held graduate fellowships at Indiana University during the 1955–56 academic year and at Yale University during the 1958–59 academic year. Bradbury married in 1959 and was the father of two children. He taught college at the University of Hull and the University of Birmingham before settling permanently at East Anglia University, where he rose from lecturer to reader to professor to professor emeritus between 1957 and his death in 2000. Beginning in 1966, Bradbury was invited to serve as visiting professor at numerous universities in the United States, Australia, Switzerland, and England; he was named a Commander of the British Empire in 1991. His literary output included seven novels, a collection of short stories, numerous scripts for the stage, radio, television, and screen, and a wide array of literary criticism and scholarship, non-fiction, and collections of essays.

Bradbury's fiction generally draws on the parameters of the *CAMPUS NOVEL*. His first novel, entitled *Eating People Is Wrong* (1959), was generally well received by critics; one noted that it seemed to combine the talents of Charles Dickens, Evelyn WAUGH, and Kingsley AMIS. The story chronicles the transformations occurring in England as the university system expanded after WORLD WAR II to include greatly increased numbers of working-class students—like Bradbury himself—in new “redbrick” colleges (contrasted to the hoary gray stones of Oxford and Cambridge). In *Stepping Westward* (1966), Bradbury places a British academic in a midwestern American university, juxtaposing a representative of the Old World with the monstrous New World that sprang from it. His most famous novel, *The HISTORY MAN* (1975), is a comic examination of traditional liberal values, again using an academic setting,

through the lens of postmodern attacks on foundational concepts. Bradbury's serious interest in the challenges that POSTMODERNISM mounted continued in *Rates of Exchange* (1983), in which a college professor travels to Eastern Europe as an exchange scholar, and in *Dr. Criminale* (1992), in which a journalist researches the life of a famous but mysterious scholar (loosely based on Paul de Mann) for a television documentary.

Bradbury's fiction is frequently a showcase for the academic's love of language, ideas, and arguments; it may give pause to readers satisfied to consume familiar characters managing the twists of recognizable plot structures. But Bradbury also displays a keen moral sense in his satirical treatment of fallible human thought and behavior. His novels are responses to, and comments on, their own historical contexts, defending and questioning traditional liberal humanism while also questioning and exploring postmodern challenges to it.

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BRADY, JOAN (1939–) Originally a ballerina, Joan Brady began publishing novels in 1979. She is one of only two American-born authors, with Paul THEROUX, to win the WHITBREAD Book of the Year Award, qualifying for consideration by living in Great Britain for more than three years. She was born Helen Joan Brady on December 4, 1939, and was a Phi Beta Kappa student at Columbia University. She danced for the San Francisco Ballet from 1955 to 1957 and for the New York City Ballet in 1960. In 1963, she married Dexter Wright Masters; they became the parents of one child. She now lives in London.

In 1979, Joan Brady published her first novel, *The Imposter*. In 1982, she published her absorbing and insightful personal memoir—very nearly a BILDUNGSROMAN—of the demanding world of ballet, *The Unmaking of a Dancer*. Then, in 1993, her second novel, *THEORY OF WAR*, won the Whitbread Book of the Year Award. It

was translated into nine languages and also won the French Prix du Meilleur Livre Etranger in 1995. She has also published the novels *Prologue* in 1994, *Death Comes for Peter Pan* in 1996, and *The Émigré* in 1999.

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BRAINE, JOHN (1922–1986) One of the early ANGRY YOUNG MEN, John Gerard Braine was born to a comfortable middle-class family in Yorkshire on April 13, 1922, and reared in his mother's Catholic faith. He attended St. Bede's Grammar School on a scholarship but never studied in a university setting. After numerous entry-level jobs, he decided in 1940 to follow a career as a librarian. From then to 1951, he worked at Bingley Public Library (serving one year, 1942–43, in the Royal Navy) and began to publish freelance articles. He moved to London in 1951 to work full-time as a writer, but the experience was a disaster since he had none of the educational or social ties that would give him entry into literate circles. That same year, his mother was killed in a car accident and shortly after he returned for her funeral he was diagnosed with tuberculosis.

During the year and a half he was hospitalized for the disease, he began writing the novel *ROOM AT THE TOP*, which would partially fulfill his ambitions as a writer. After leaving the hospital, he was married (1955); he and his wife had three children. He returned to work as a librarian at the Northumberland County Library from 1954 to 1956, and then worked at the West Riding County Library from 1956 to 1957. From 1957 until his death on October 28, 1986, he earned his living as a professional writer, producing a total of a dozen novels, several screenplays and television scripts adapted from or expanding on his novels, and some nonfiction.

Although several publishers rejected *Room at the Top*, when it appeared in 1957 it was an instant success. It expressed the longing for acceptance and success of an entire generation of working-class men who wanted to rise above that station but who were outsiders to the traditional power structure of the educated gentry. The

book's hero, Joe Lampton, was unrefined, virile, individualistic, angry, coarse, and aggressively ambitious; he served as a fictional role model capable of articulating the desires of a marginalized group not accustomed to speaking out and not expecting to be heard. Above all, however, Joe Lampton is a modern ANTIHERO determined to succeed on his own terms. He does not want to be transformed into an imitation of the polo-playing, fox-hunting traditional gentry, but instead wants to remain the common man he is and also have all the money and women he can acquire.

After the success of *Room at the Top*, Braine's works have not been as well received critically. *The Vodi* (1959) draws on the author's experience with tuberculosis, following a protagonist who is saved from failure by a love affair with a nurse. *Life at the Top* (1962) returns to Joe Lampton's story as he longs to escape from the empty success he has achieved. *The Jealous God* (1964) examines the conflict between the temptations of the world and the expectations of Catholic faith.

During the 1970s, Braine's political allegiances shifted gradually to a more conservative stance as he became an increasingly outspoken critic of modern liberalism. Ironically, this transformation preserved Braine's status as an outsider protesting the status quo, but where as a young man he had attacked from the Left, as he aged he launched his assaults from the Right. Although his later writings have not matched the achievement of *Room at the Top*, which effectively erased the barrier to serious consideration of "regional novels," he remains an important figure for understanding the social, political, and psychological context of English literature in the period following WORLD WAR II.

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BRAVE NEW WORLD ALDOUS HUXLEY (1932) This example of a DYSTOPIAN NOVEL opens in a pleasure-dominated but totalitarian future world by touring London's main Hatchery. This expository device allows the author to introduce unexpected features of his imagined future, where human reproduction has been removed from the messy lives of individuals: In a totally mechanized system, the exact kinds of human being that society needs are produced in exactly the right quantity. Divided by intellect into five classes (intellectual Alphas for decision making to near-simian Epsilons for manual labor), these scientifically produced humans arrive in adulthood already trained to do their assigned tasks, subscribing to the motto "Community, Identity, Stability." In place of the family, citizens may indulge in casual sex as long as they don't form permanent bonds, or go to "the feelies" as long as they don't exercise any individual creativity, and enjoy a hallucinogenic recreational drug (soma) instead of developing greater maturity and autonomy.

The key characters are Lenina Crowne, a nurse at the Hatchery; Bernard Marx, a psychologist; and Helmholtz Watson, a scientist. Each of these characters illustrates weaknesses in the new reproductive system. Bernard shows signs of dangerous individualism and ALIENATION; Watson wishes to create a book of his own; and Lenina tends to form lasting emotional bonds with others. Lenina and Bernard begin an affair, and they take a vacation to the uncivilized wilds of New Mexico. They are surprised to encounter two apparent Europeans, Linda and her son John, a young man. She had conceived her child in violation of the hygienic genetic procedures required in the "civilized world" and raised him herself, breaking the civilized taboo on motherhood. Bernard knows that the Director of Hatcheries had traveled here with a woman many years ago and had returned alone, so he suspects that John is the illegal son of this important authority. He invites John and Linda to return to the civilized world, but his motives are hardly charitable.

Linda and John struggle to assimilate to life in the brave new world, but they are pawns in Bernard's power struggle with the Director. Linda adapts by retreating into a haze of soma; meanwhile, John becomes the victim of curiosity seekers. He desires sex, but he is repelled by the promiscuity that is a normal

aspect of this world. John's characteristic response to stress is violence, and his disruptions bring him before Mustapha Mond, the Controller.

HUXLEY uses their long debate to form the core of this novel of ideas. John condemns the laws that have limited human beings to an inferior state of infantile happiness delivered by sex, drugs, and feelies. Mustapha Mond tells him, in an argument that recalls Plato's expulsion of poets from *The Republic*, that art stirs the passions and leads to dissatisfaction, unhappiness, social unrest, and political instability. The price to society of allowing individual expression is too high, and the benefits achieved by eliminating it are too great to allow it to continue. Individual freedom must be limited so that collective good can rise to a maximum level. Ultimately, John cannot adjust to this new world, and his presence there changes the lives of the main characters in drastic ways.

In 1957, Aldous Huxley wrote a treatise on his own novel, *Brave New World Revisited*. Many of the cultural features he had imagined in 1932 were coming into existence, especially in the increasing dominance of mass media. The picture of enslavement through pleasure presented in *Brave New World* is innovative; such a world is a much more threatening prospect than the brutal oppression of NINETEEN EIGHTY-FOUR; Huxley's great insight was to see that a world of enjoyment would be a stronger threat to human freedom, and his great literary achievement was to create that world in such a way that it is clearly an outgrowth of the one we actually live in today.

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BRIDESHEAD REVISITED: THE SACRED AND PROFANE MEMORIES OF CAPTAIN CHARLES RYDER EVELYN WAUGH (1945) A best seller that securely established its author's commercial reputation, *Brideshead Revisited* evokes mixed responses from critics, some of whom

see it as a flawed novel. Its name became associated with the generation of writers who were children during World War I and middle-aged during WORLD WAR II: WAUGH, Anthony POWELL, Graham GREENE, George ORWELL, and others. In 1980, the novel became a popular dramatic series produced by the BBC and successfully broadcast on PBS stations in the United States.

The novel takes the form of a flashback related by the first-person narrator, Charles Ryder. His military unit is billeted in the vicinity of Brideshead, the family seat of the wealthy and aristocratic Flyte family. Charles's proximity to the house carries his thoughts back through his long association with the Flytes, beginning when he was at Oxford with Lord Sebastian Flyte, the feckless second son of Lord Marchmain. Charles had quickly become a frequent visitor at Brideshead, where he meets the dull family heir, Bridey, and the two daughters of the family, Julia and Cordelia. When he married, Lord Marchmain had returned to the Catholicism of his ancestors, and much of the current generation's story is concerned with the struggle for—and against—faith. In spite of the family's long history, fine house, and financial advantages, the Flytes do not constitute an emotionally successful unit, and the stresses of being a Flyte drive Sebastian into self-destructive bouts of drinking.

Charles's recollections are set within the frame of his current posting as the British army prepares for active duty in World War II; Charles despairs of their prospects, as represented by the incompetent junior officer Hooper. In contrast, his memories of his 20-year association with the Flytes—he nearly marries Julia and nearly inherits the family estate—take on a nostalgic glow, despite the chronicle of the family members' imperfections.

As the friendship with Sebastian had grown, Charles had realized that Sebastian's careless inebriation constitutes an escape from his family, and especially from his charming but possessive mother. Charles and Sebastian visit Lord Marchmain in Venice, where the family patriarch takes refuge from his wife with a mistress, Cara. Sebastian's addiction to alcohol becomes so intense that he leaves Oxford under the supervision of Mr. Samgrass, an associate of his mother's, but this effort to maintain his sobriety fails. At one point,

Charles becomes a facilitator of Sebastian's search for oblivion: When the family members are collected together for Christmas, and the liquor cabinets are all locked up and Sebastian is kept penniless, Charles lends Sebastian two pounds that are immediately spent on a drunken spree. This indiscretion leads to a long break in Charles's connection to Brideshead; Sebastian, too, escapes his keepers and eventually drifts to Morocco.

Charles did not fall in love with Julia until after both of them were married to other people. At first they conduct an affair, but they cannot be accepted in society as an unmarried couple. They each arrange to obtain a divorce; meanwhile, Lord Marchmain returns to Brideshead to spend his final days. He intends to leave the property to Julia and Charles, having disliked Bridey's choice of a wife. But when, on his deathbed, Lord Marchmain makes the sign of the cross in response to a priest, Julia also returns to the church and refuses to divorce her husband—she abandons her love for Charles in preference to her duty to church and spouse. Sebastian, they learn, has attempted to enter an order in Carthage and been refused, so he has taken the position of underporter to the monastery. Faith is restored throughout the surviving members of the family; however, happiness has not come with it.

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BROOKNER, ANITA (1928–) The first woman appointed to serve as Slade Professor of Art at Cambridge University (1967–68), Anita Brookner has built dual careers as an academic and novelist. She was

born on July 16, 1928, in London and was educated there at King's College, completing her undergraduate studies in 1949. She pursued graduate work in art history at the Courtauld Institute of Art, completing a Ph.D. there in 1953. Her earliest publications were translations from French of contemporary art history and criticism; in 1971, she published her own study of French painting, *The Genius of the Future: Studies in French Art Criticism*. During the following three decades, she produced scholarly studies on the French painters Watteau, Jean-Baptiste Greuze (subject of her doctoral dissertation), and Jacques-Louis David; a collection of essays on art and literature; and an examination of romanticism. She has also written numerous articles on French art for scholarly and mainstream periodicals and has contributed to BBC television programs on art.

Ten years after Brookner published her first original scholarly book, when she was in her early 50s, she published her first novel, *A Start in Life* (1981), brought out in the United States under the apt title *The Debut*. Since then, she has published a new novel nearly every year. Her fourth novel, *HOTEL DU LAC* (1984), won the BOOKER PRIZE in the year of its publication. Her novels frequently feature educated women coping with loneliness in middle life, although she sometimes explores the emptiness in men's lives as well. Frequently, her protagonists long to find fulfillment in love without sacrificing the tranquility of their lives; however, although they are educated, their ideas of romance are tied to stereotypes of love and marriage. They struggle with their own aging process, or with the burden of caring for elderly parents; sometimes they are scarred by the past, or they have made poor choices in love, or they have been abandoned after love has withered in married life. Her narratives unfold with intelligent humor and praise the ordinary, underappreciated virtues of people who have accommodated themselves to the practice of good habits. Critics see the eye of the artist and of the art scholar in her carefully detailed characterizations, praising the realism she brings to her fictional people. As a novelist, she is often compared to Jane Austen or Henry JAMES.

Anita Brookner has worked full-time as a writer since 1988. She was elected a Fellow of the Royal Society of Literature in 1983, and she was named a Com-

mander, Order of the British Empire, in 1990. She continues to live and write in London.

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BUCHAN, JOHN (1875–1940) A prolific writer who worked successfully in numerous genres, John Buchan (pronounced BUCK-an) also pursued careers in law, publishing, journalism, public administration, and politics. He is most remembered now as the creator of Richard Hannay, the hero of *The THIRTY-NINE STEPS* (1915), *Greenmantle* (1916), and other adventure novels. The film director Alfred Hitchcock perhaps extended the longevity of Buchan's literary reputation when in 1935 he adapted *The Thirty-Nine Steps* into the suspense film of the same title now regarded as a cinematic classic and an important milestone in the development of Hitchcock's signature style.

John Buchan was born in Perth, Scotland, on August 25, 1875. An accidental head injury kept him in bed for a year while he was young; ironically, he died of an accidental head injury after a fall on February 11, 1940. He began his college studies at Glasgow University, but upon winning a scholarship he transferred to Brasenose College at Oxford. While there, he demonstrated the prolific output he was capable of achieving, writing several books and winning the Stanhope Historical Essay Prize in 1897 and the Newdigate Prize for poetry in 1898. By the time he began his legal studies at the Middle Temple in London in 1900, he had published some 10 works of nonfiction, novels, and poetry. He was soon serving as a public administrator in South Africa; after two years of service he returned to England. In 1907, he married and began his career as a publisher with the firm of Thomas A. Nelson and Sons. He later worked for Reuters Press Agency, and during WORLD WAR I he worked as a journalist for the London *Times*. After the war he was again

in government service, and he also edited a multivolume history of the war and wrote another of his own. From 1927 until he was appointed governor-general of Canada in 1935, Buchan served in Parliament as the Conservative representative of the Scottish universities.

When Buchan was selected as governor-general, he was also named the first Baron Tweedsmuir. As Canada's chief ceremonial political officer, he hosted important visits from Franklin D. Roosevelt and from King George VI and Elizabeth (parents of Queen Elizabeth II) in 1939. During these many phases of his professional life, he continued writing in his spare time; the bulk of his publications were nonfiction works of history, politics, biography, autobiography, and commentaries on contemporary issues. Critics reviewed his histories favorably in particular. He wrote in several subgenres of fiction, including the historical romance and most notably the espionage adventure story (which he referred to as "shockers"); in the course of his life he produced some two dozen novels and a half-dozen collections of short fiction.

Buchan's fast-paced, plot-thick adventure stories were popular with readers and continue to be his best-remembered works, ensuring him an important place in the historical development of the spy novel. Although he relied on familiar melodramatic situations and plot devices, he avoided sensationalism and brutality, emphasizing the potential for heroism even in modest men of quiet virtue. He used effective landscape descriptions to evoke theme and character, and his prose style was clear, direct, and vigorous. Buchan's historical fiction has been compared favorably with the works of his countrymen Robert Louis Stevenson and Sir Walter Scott; for example, his novel *Montrose: A History* won the JAMES TAIT BLACK MEMORIAL PRIZE in 1928, but Buchan's works currently receive less critical attention.

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BUDDHA OF SUBURBIA, THE HANIF KUREISHI (1990) A celebration of London's new multiethnic youth culture, this COMIC NOVEL relates the adventures of the first-person narrator, Karim Amir, the 17-year-old son of a Muslim Indian businessman, Haroon, and an Englishwoman, Margaret. The family resides in the middle-class suburbs south of London, where Karim's father has recently begun to practice yoga and to preach it as well at upscale parties organized by Eva Kay, the mother of the shallow and self-destructive young man Charlie, upon whom Karim has a crush. After the first of Eva's New Age events, Karim sees his father and Eva engaged in illicit intimacies, but when he and Charlie are on the verge of a homoerotic version of the same intimate connection, Haroon sees them and is horrified. Karim's information about his father's affair allows him to control Haroon's homophobic response, but he is helpless to prevent his father's affair from continuing and ultimately breaking up two formerly contented families.

The novel's second half moves into London proper—West Kensington—where Eva and Haroon take an apartment. Karim stays with them and revels in the freedom and the excitement of life in the city. He takes up improvisational acting and connects with new women friends as outlets for his libidinal urges and emotional needs, but he retains a deep crush on Charlie, even as his friend is dissolving into the violent, drunken, punk scene just beginning in London. As Karim begins to find greater success onstage, Charlie discovers an outlet in music, and eventually both young men are drawn to America, the great voracious devourer of popular culture. In New York, Charlie's quest to reach his limits finally allows Karim to shed his crush and return to the city he loves. There, nothing is the same, and yet life is continuing to move forward in familiar ways as Haroon and Eva announce their plans to marry.

The narrative voice of Karim Amir is the great attraction of *The Buddha of Suburbia*: it is frank and fresh, vigorous, and contemplative, cheeky and sensitive. Karim

is unabashed by the awakening of his amorous drives and uninhibited in the expression of his attraction to both men and women. He finds his place in the larger world without losing the generosity of spirit that makes him such a sympathetic character, continuing to love life—and London—even when events take unexpected turns.

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BURGESS, ANTHONY (1917–1993) Widely recognized as one of the most important postmodern writers of British novels in the 20th century, John Anthony Burgess Wilson was born on February 25, 1917, in Manchester. In the following year, he lost his mother and sister to the worldwide influenza epidemic that effectively ended WORLD WAR I. He was reared in a venerable Catholic family that traced its ancestry to the period that preceded the founding of Protestantism in 1517; since England was a Protestant country with a state-supported church, his religious heritage made him an outsider in his native country. Although he turned away from formal religion during his teenage years, his early exposure to it left an indelible mark on his thought so that theological questions—especially those relating to the presence of evil in the universe—form an important recurring theme in his fiction.

Burgess was educated at the University of Manchester and originally wished to pursue studies in music. His father, a pianist, had performed in nightclubs and had passed to his son both an interest in music and a talent for it. But the university curriculum in music required extensive preparation in physics and mathematics, and so Burgess studied English linguistics and literature instead, continuing to play and compose music on his own. When he began writing fiction in his middle years, music played important symbolic and thematic roles in his narrative structure; he even modeled one entire novel, *Napoleon Symphony* (1974),

on a strict formula correlated with a musical composition—Beethoven's *Eroica* symphony—historically related to the story's protagonist.

In 1940, Burgess entered military service and was billeted to an assignment with a musical group that traveled to entertain soldiers in the remote outposts of WORLD WAR II. He married in 1942, forming a union that lasted, with some difficulties, until his wife's death in 1968. In 1943, Burgess was transferred to Gibraltar with the Army Education Corps; in addition to teaching soldiers, he worked in cryptography and intelligence. His wife remained in London, where she became the victim of a brutal assault by American deserters, causing her to miscarry. This event becomes the basis for a key scene in *A CLOCKWORK ORANGE* (1962) in which a gang of thugs assaults a writer and his wife.

Burgess was discharged from military service in 1946 and began teaching in England and pursuing his interest in music. Teaching salaries were low and working conditions were poor in English schools; without much research or planning, Burgess accepted a position teaching in Malayan public schools. There, in midlife, he began writing novels that capture the experience of COLONIALISM, cultural conflict, and ethnic strife. His first three novels form a loose trilogy: *Time for a Tiger* (1956), *The Enemy in the Blanket* (1958), and *Beds in the East* (1959) were published as *The Malayan Trilogy* in 1964 (also known as *The Long Day Wanes*). These first novels already demonstrate the strengths that became the hallmarks of Burgess's style, featuring adroit humor, satire, absence of sentimentality, experimentation in the techniques of narration, and a marked linguistic skill in the contextualizing of foreign words and phrases to make their meaning clear while also sharpening the reader's awareness of an exotic location, culture, or class.

When Malaya became an independent nation in 1957, British nationals were expelled, and Burgess took a teaching position in Borneo. There, he clashed with resident British colonizers and sympathized with the native population of the island. Before he could make too many enemies, however, he suffered a physical breakdown in 1959, collapsing in his classroom in mid-lecture. He was rushed to England for medical care and diagnosed with a brain tumor; doctors gave

him a one-year life expectancy. With this perception of a death sentence hanging over his head, Burgess experienced a prolific burst of writing and produced five novels in that one year, hoping that they would provide his widow with financial security after he died. Despite the rapid pace of the writing and the circumstances under which he worked, the novels are excellent and were well received when they were published over the next four years: *The Doctor Is Sick* (1960), *One Hand Clapping* and *The Worm and the Ring* (both 1961), *The Wanting Seed* (1962), and *Inside Mr. Enderby* (1963). Burgess did not die at the end of the year, but the writing he did at that time enabled him to leave teaching and become a full-time novelist.

With restored health, Burgess traveled and wrote more novels. *Devil of a State* appeared in 1961; it comically examines life in a fictional newly independent African nation, showing the influence of Evelyn WAUGH on Burgess. Other sources of literary influence on Burgess's writing include James JOYCE (especially in *The Doctor Is Sick*), about whose work Burgess wrote important and insightful critical interpretations, Vladimir Nabokov, and F. R. Leavis. Travel also provided inspirational material for novels: From his experiences on a visit to Russia in 1961, for example, Burgess developed the plot of *Honey for the Bears* (1963), a comedy about misunderstood relationships and crass smuggling, and he acquired ideas and linguistic material for *A Clockwork Orange*.

After 1964, Burgess diversified his writing to include more criticism and educational treatises on literature; he also wrote for television, reviewed books for newspapers and magazines, produced music and drama criticism for the periodicals *Queen* and *Spectator*, and composed poetry and short fiction. In 1971, Stanley Kubrick adapted the American version of *A Clockwork Orange* (lacking its concluding chapter, so that it ends on a particularly violent note) as a film that became a phenomenal success and a cult classic. The novel had been Burgess's most successful one upon its publication in 1962, but he regarded some of his other titles as superior to it; the success of the film increased the tendency of *A Clockwork Orange* to dominate the public's perception of Burgess as a writer, much to his displeasure.

About six months after his first wife died in 1968, Burgess was married to an Italian translator; they had already produced a son at the time of their marriage, still a scandalous situation at that time. The Burgess family lived in Malta for two years, and in 1971 they bought houses in Rome and in the Italian countryside. But with political turmoil brewing in Italy, they relocated to Monaco five years later. Burgess traveled extensively as a visiting lecturer at numerous universities, but he did not see himself as an academic: Although he was erudite and fluent in multiple languages, he had never pursued advanced studies at the graduate level, and he disliked many characteristics of career college professors. The assumptions underlying liberal humanism made it disappointing to him, and so he was skeptical of the supporters of this ideology, who are frequently to be found clustered in academic enclaves. His novels often interrogate or even condemn courses of action that are too firmly grounded in an unquestioning belief in the power of human beings to perfect themselves through their own efforts.

At the time of his death in 1993, Burgess had written more than 30 novels; nine had been published between 1960 and 1963, and at least two had not yet been published when he died. With the addition of his book-length nonfiction prose, he produced some 60 titles in a 37-year writing career, plus a vast quantity of essays. His narratives generally grew more powerful as he expanded his output, and critics regard the epic novel *EARTHLY POWERS* (1980) as his masterpiece; it won the Prix de Meilleur Livre Etranger in France in 1981. The range of topics and styles he used demonstrates his command of the novel: he wrote *dystopian novels* (*The Wanting Seed* and *A Clockwork Orange*), historical fiction set in the Renaissance (*Nothing Like the Sun* in 1964, featuring William Shakespeare as a character, and *A Dead Man in Deptford* in 1993, featuring Christopher Marlowe), a spy thriller in the fashion of Ian FLEMING (*Tremor of Intent* in 1966), several more novels about the hapless poet Mr. F. X. Enderby, a satirical attack on the failures of Western cultural values (*MF* in 1971), a verse novel in ottava rima (*Byrne: A Novel*, published posthumously in 1995), novels narrated by uneducated working-class women (*One Hand Clapping* in 1961 and *The Pianoplayers* in 1986), and many oth-

ers. He wrote two frank and opinionated volumes of memoirs (*Little Wilson and Big God* in 1987 and *You've Had Your Time* in 1990), and produced biographies, histories, translations, and literary monographs. The titles he identified as the best 99 novels of the 20th century are listed in *Ninety-Nine Novels: The Best in English Since 1939* (published in the literarily significant year of 1984). Burgess modestly allowed that readers might perhaps select one of his own novels as the 100th title, but he did not suggest which one was most deserving.

Late in life, Burgess and his wife moved to Monte Carlo; he enjoyed gambling in the casinos, and he became a friend of Princess Grace. He maintained his writing until the end of his life, even through a terminal illness, dying of cancer in London on November 25, 1993. Although he never won a major literary prize in England, he is widely admired by critics, other writers, and discriminating readers as one of the greatest novelists writing in English in the 20th century, and as one of the most important contemporary innovators in fiction-writing technique.

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BUTCHER BOY, THE PATRICK MCCABE (1992) Based on the author's recollection of a radio play he heard as a child, this dark novel was short-listed for the BOOKER PRIZE in 1992 and became the basis of a FILM ADAPTATION by Neil Jordan in 1998. The first-person narrator, Francie Brady, relates his story through stream-of-consciousness narration in a slang-

laden Irish brogue. Because the novel begins with Francie's acknowledgment that he is being hunted for what he did to his nemesis, Mrs. Nugent, his story acquires a dark subtext. The early reveling in boyish pranks cannot be merely amusing: It is a prelude to some grotesque acts of brutality that will be revealed only when Francie is ready to surrender his secret.

The novel is set in the small Irish town Francie has always lived in, where everyone knows everyone else and the rituals of the Catholic Church set the pace of life. Francie's best friend is Joe Purcell, and the two boys enjoy the usual outlets of childhood, riding bikes and reading comics. Francie does not realize how bad his life is nor does he see how incompetent his parents are, since these conditions are all he has ever known. His father, however, is an abusive drunk and his mother is emotionally unstable; both of them plaster over the ugliness of their lives with a variety of lies, including a false story of a happy courtship and honeymoon long ago.

The routine of village life is mildly disrupted with the Nugents' return to the village after living in England for a time. Their son Philip has enjoyed advantages beyond the reach of the village boys, and he has a marvelous collection of comic books that Francie and Joe envy. When the two appropriate the collection for themselves, Mrs. Nugent comes to her son's defense and denounces the members of the Brady family as pigs right on their own doorstep. From that moment, Mrs. Nugent becomes fixed in Francie's mind as the source of all the suffering he soon endures: when his mother attempts suicide, it is Mrs. Nugent's fault, and Francie takes his first revenge by breaking into the Nugent home. His life enters an endless downward spiral as he spends time in a juvenile home, loses his mother and father, and is betrayed by Joe. Each time, Francie blames Mrs. Nugent in order to provide himself with an explanation for the disasters he experiences, but his mental condition is clearly deteriorating.

Francie's slow transition to insanity coincides with the village's absorption in a young girl's vision that the Virgin Mary will personally visit the village. As the frenzied anticipation of her visit mounts, Francie resolves to take care of Mrs. Nugent for good, and since he has been working for the town butcher, he has

acquired a chilling set of skills and tools with which to do the job.

Patrick McCABE captures the full range of Francie's thought, from the cheerful delight of a boy reading comic books to the cold indifference of a deranged executioner. His skill with stream-of-consciousness narration is apparent in the virtually imperceptible shift in Francie's inner monologue from boisterous childhood hyperactivity to obsessive ravings. In many ways Francie seems to be an Irish version of Alex in *A CLOCKWORK ORANGE* by Anthony BURGESS, delighted with himself and indifferent to the moral codes that should restrain him from harming others. But he also demonstrates the exuberance and frankness of other wild-boy narrators such as Huckleberry Finn. As Francie's madness crowds out his humanity, readers are able to pity him because they have been made to see the skewed logic of his mind so clearly. That pity is a tribute to McCabe's storytelling powers.

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BUTLER, SAMUEL (1835–1902) Although Butler is generally considered to be a Victorian writer, his novel *The WAY OF ALL FLESH* (1903) was published posthumously in the 20th century and mounts a vigorous satirical assault on Victorian mores and values. Butler thus blazes a trail that numerous subsequent writers who are definitively associated with the 20th century have followed.

Samuel Butler was born the son of a clergyman on December 4, 1835, in Nottinghamshire. His grandfather, Dr. Samuel Butler, had served as bishop of Lichfield and as headmaster of Shrewsbury School; toward the end of the younger Samuel Butler's life, he published an engaging biographical history, in two volumes, of his grandfather's life and times, quoting extensively from the elder Butler's voluminous unpub-

lished writings and letters. (The 17th-century author of *Hudibras* is also named Samuel Butler only by coincidence, not through any family connection.) The affectionate grandson and namesake of Dr. Butler felt no similar identification with his father, who intended him to follow in the traditional family employment and become a clergyman. Even as a young man, Butler wanted to pursue his interests in painting, music, and writing, but he acquiesced to his father's demands and studied at St. John's College, Cambridge, completing a degree in classics in 1858. He even attempted to enter into the clerical life by working with the poor of London's slums as a lay assistant to a clergyman, but he soon decided that his growing religious doubts militated against a career in the church. He was due to receive a comfortable inheritance from his grandfather eventually; his father advanced money on this prospect not to support further study in the arts but to allow Samuel to immigrate to New Zealand.

During a five-year stay in the remoter parts of New Zealand, Butler managed a large "sheep run" he had bought and doubled his investment. His success enabled him to return to England; he lived in London the rest of his life, remaining a bachelor by choice. His father published the series of entertaining and informative letters he had received from New Zealand during his son's five-year absence under the title *A First Year in Canterbury Settlement* (1863); the volume was a kind of guide to frontier life on a sheep ranch. But Samuel Butler's interests were elsewhere: He had already begun publishing articles on Charles Darwin's recently published theory of evolution by natural selection while still in New Zealand, and he had also been working on articles examining the evidence for certain tenets of Christian doctrine. But with the independence gained from his financial success in the farthest outpost of the British Empire, Butler turned to his long-delayed interest in art and began formal studies in painting. He eventually exhibited some of his works at the Royal Academy, although he never achieved great success or reaped financial support as an artist.

Butler continued writing during his 13 years as a student of art and a painter. He also formed a close friendship with a fellow student, Eliza Mary Ann Savage, who took an interest in his writing and com-

mented on his manuscripts. She encouraged Butler to produce his first novel, *Erewhon* (1872), a utopian satire clearly inspired by *Gulliver's Travels*. The novel illustrates the originality of Butler's insights into human psychology and the contemporary science of his day. In 1873, Butler published *A Fair Haven*, again with his friend's encouragement, using the novel as a framework into which he could incorporate his skeptical examinations of the evidence for certain Christian doctrines. The novel's structure looks forward to 20th-century experimentations with narrative form, and it includes an early example of the technique of stream-of-consciousness narration usually identified with Dorothy RICHARDSON and James JOYCE. Shortly after publishing this work, Butler began writing *The Way of All Flesh*, again under the supportive eye of Eliza Savage. But with her death in 1885, Butler put the novel aside; because it contained unflattering portraits based on his own parents, he did not wish to publish it during his lifetime.

George Bernard Shaw became acquainted with Butler and assisted him in finding a publisher for a new treatment of an old subject: In 1901, *Erewhon Revisited Twenty Years Later* appeared, providing Butler with a fresh canvas for his critique of religious superstition. Then in 1902, Butler died of anemia, and when *The Way of All Flesh* appeared the year after, Shaw was one of the early advocates of this wry undermining of all things Victorian. After its publication, the novel slowly built a following, becoming Butler's most successful book and ensuring his place in English literature. In his lifetime, only *Erewhon* had recouped its publishing costs and made a profit for the author, but after Butler's death the novel he withheld from publication made him posthumously famous. Subsequently, Butler's *Note-Books* were published, his letters appeared, and scholars began to devote critical monographs to his literary achievement. The century that he barely lived in has recognized the value and originality of his thought, and the attack on Victorian narrowness and human folly in *The Way of All Flesh* provides a kind of christening for the new era.

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BUYER'S MARKET, A ANTHONY POWELL (1953) The second of 12 volumes in POWELL'S ROMAN-FLEUVE entitled *A DANCE TO THE MUSIC OF TIME*, this novel continues the first-person point of view narration of Nicholas Jenkins, a writer, as he enters the social whirl of debutante parties in London, living on his own and making a start in his career as an editor of art books. In the overall structure of the series, *A Buyer's Market* is positioned in the middle of the first of four "movements," after Nick has completed his schooling and university training, but before he has entered into any permanent relationships. It immediately follows *A QUESTION OF UPBRINGING* and precedes *The ACCEPTANCE WORLD*.

In the first of four chapters, Nick presents his recollections of Mr. Deacon, a bad painter fond of the company of young men. These memories crop up when Nick discovers four of Mr. Deacon's paintings at a rummage sale. The paintings' influences fix them in Time—always capitalized in this kind of context—and also turn back the clock and the narration to the days of Nick's youth. These memories lead his thoughts to a house he liked to visit long ago; one of Mr. Deacon's paintings hung there, but more important, there Nick would be likely to encounter the first young lady ever to turn his head, Barbara Goring, best friend of Eleanor Walpole-Wilson. These girls are presented to the social world as debutantes soon after Nicholas has finished college and moved to London. The social whirl of London in the 1920s forms the core of the novel, during an era when the Great War—WORLD WAR I—has carried off too many eligible young men, leaving a buyer's market for those who remain.

Barbara Goring, a boisterous young lady, is elevated to feminine perfection in Nick's mind by his infatuation with her. The novel recounts the building and unbuilding of this state of a young man's mind as Nick floats into a sentimental obsession for Barbara. He mistakes this state of mind for his first adult love attachment

before he is disabused of his crush by the young lady herself. After a particularly disastrous party, Nick learns that Kenneth Widmerpool, the tragicomic villain of the entire series, has been suffering the same emotional crush for Barbara that he himself has been experiencing in circumstances that make the discovery a privately hilarious relief.

From the formalities of the ballroom, the story quickly shifts to a “low party” at Mrs. Milly Andriadis’s at the invitation of Charles Stringham, Mrs. Andriadis’s temporary paramour. Where the debutante ball had been populated by young people and their graying parents, this bohemian party is filled with adults, including a visiting prince from a Levantine country with desirable raw materials and the business tycoon Sir Magnus Donners. The two events on the same evening suggest the transition that Nick is undergoing as he leaves the pre-occupations of youth behind and takes up his adult role. His general unpreparedness is indicated by the way he finds himself slipping off from an awkward moment at the party, but in the next chapter he is once again in the presence of many of the same characters at Stourwater, the home of Sir Magnus Donners. Adult life—life in general—is more complicated than he had previously thought, requiring him to adjust quickly.

Soon afterward, he finds himself at the wedding of Charles Stringham and Peggy Stepney, the first ceremony to signal the official transformation of Nick’s generation into full adult status. Mr. Deacon dies that day, completing the design of Powell’s dance. By the novel’s end, Nick is an independent adult, aware of the rapidly rising stakes in the game of life.

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BYATT, A. S. (1936–) A scholar, a novelist, and a mother, Antonia Susan Drabble was born on August 24, 1936, in Sheffield, England, the elder sister

of Margaret DRABBLE. Byatt was educated in literature and art at Newnham College of Cambridge University, graduating with a B.A. degree in 1957; she pursued graduate studies at Bryn Mawr in the United States during the 1957–58 academic year, and at Somerville College in Oxford in 1958–59. She acquired the last name she publishes under through her first marriage in 1959; the Byatts divorced 10 years later in 1969, and A.S. Byatt remarried that same year. Each marriage produced two children.

Beginning in 1962, Byatt worked at various English universities as a lecturer or tutor, in addition to her family responsibilities; her earliest publication was a scholarly examination of the novelist Iris MURDOCH. While Byatt built her academic career, her sister launched a successful career as a novelist. However, Byatt too had been writing fiction at least since her undergraduate days, and she published her first novel, *The Shadow of the Sun*, in 1964, following it in 1967 with *The Game* (a partly autobiographical story). Critics gave her work moderately positive reviews, but she remained overshadowed by the more substantial achievement of Margaret Drabble. Byatt’s strength as a novelist became apparent, however, in 1978 with *The Virgin in the Garden*, the first volume of a tetralogy that explores the lives of two literary sisters in the context of the “second Elizabethan Age” (i.e., 1953 to the present). The second volume of the series, *Still Life* (1985) showed equal strength; the series continued with *Babel Tower* in 1995 and concluded with *Whistling Woman* in 2002.

Before this trilogy was completed, however, Byatt’s career got a tremendous boost from her novel *POSSESSION* in 1990. It won the BOOKER PRIZE that year and found a large readership in spite of the fact that the two modern protagonists in the double love story are literary scholars researching a previously unknown romance between two Victorian poets. The love story between the mismatched modern couple follows many of the conventions of the romance genre but raises them to sophisticated heights through the occupation, education, and interests of the main characters in contrast to the poets they are studying. Byatt includes poems and letters from the dead Victorians to advance her narrative, and uses mimetic doubling to intertwine the two love stories into one coherent novel. Her eru-

dition and her stylistic versatility become paramount in “Morpho Eugenia,” a novella included in *Angels and Insects* (1992), and in *The Biographer’s Tale* (2000); in both these works, she includes long digressive passages allegedly drawn from the reading of the fictional protagonists, altering her style to create these excerpts.

Byatt, like her sister, has become a fixture on the English and American literary scenes, writing reviews and essays for leading newspapers and magazines. But

since her career began later, there is less critical and interpretive material available about her. She continues to live and write in London.

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CAKES AND ALE: OR, THE SKELETON IN THE CUPBOARD W. SOMERSET MAUGHAM (1930) In this roman à clef, the author contrasts Victorian repression with the freer attitudes, values, and behaviors of the 1920s. The novel's protagonist is Willie Ashenden, a representation of Maugham himself. Ashenden, a writer, is friends with another writer, Alroy Kear, whom Maugham based on the novelist Hugh Walpole (eventually admitting the correspondence), a writer of modest talent and large sales of titles he tailors to the tastes of a mass audience. Kear is about to undertake the task of composing a biography of the great Victorian writer Edward Driffield (based on Thomas Hardy), author of the controversial novel *The Cup of Life* (an amalgam of Hardy's *Tess of the D'Urbervilles* and *Jude the Obscure*).

Since Ashenden had been associated with Driffield and his first wife, Rosie (MAUGHAM'S original creation and the symbol of the new century's liberation), Kear wants information about the great man's earlier life. His motivating force is Driffield's second wife, Amy, who has appointed herself to be the guardian of the great man's memory. The biography she wants Kear to write is to be a reverential and heart-warming picture of noble artistry; Ashenden, however, knows that Driffield's early life and his relationship with his first wife do not fit the mold in which Amy and Kear intend to cast the biography. He knows that the true story is much less typically Victorian, much more complex,

and a much greater affirmation of the human potential to create and share joy. He knows that, in order to tell the truth, Kear will have to forgo easy platitudes and comforting stereotypes in preference to the iconoclastic particularity of unique real lives.

Maugham structures his story in a series of long flashbacks initiated by Kear's request and by an invitation from Amy Driffield. After his first conversation with Kear, Ashenden recalls how he met Edward and Rosie Driffield: As a boy, Ashenden's uncle and guardian served as the vicar of Blackstable, the coastal town that was also the home of the Driffields. While Ashenden was still a boy in PUBLIC SCHOOL, he met the Driffields during school vacation; as a young Victorian enmeshed in a form of training designed to prepare him for a position of influence in the English social hierarchy, Ashenden had not yet learned to question the establishment. He embraced the snobbery of the English CLASS system as a matter of course—and he found Driffield to be a rather common person of no great distinction, drawing this conclusion on the basis of his uncle's report of Driffield's marriage to a local barmaid.

Upon receiving an invitation from Amy to visit her at Blackstable, Ashenden once again returns to his memories of the great man. In time, he had overcome his initial disinterest; in fact, Edward and Rosie Driffield had taught Ashenden how to ride a bicycle and then had invited the boy along on numerous outings. During their acquaintance, Ashenden had gradually realized that Rosie was unfaithful to her

husband—but that awareness mystified him, since the two seemed to have a happy and fulfilling personal relationship. By the time Ashenden is a young man studying medicine in London, he is once again introduced into the Driffields' circle, and this time his curiosity about Rosie—a beautiful, loving, and unselfish woman—is resolved in an expected way. Even after the Driffield marriage dissolves, Ashenden maintains an infrequent acquaintance with Rosie, who eventually relocates to New York and lives to be a wealthy and contented widow.

As Ashenden relates what he knows of Rosie and Edward, Kear and Amy present a contrasting view: They see Rosie in particular as a promiscuous woman who need not be given the respect of serious consideration. The sympathetic and admiring view of her that Ashenden presents upsets the simple stereotype of Edward Driffield they had planned to create. Revealing their own backward-looking acquiescence to Victorian repression, they wish to depict Edward Driffield as a pillar of conventional morality, even though his novels constitute an attack on that very concept and despite the fact that his life had been anything but conventional until old age and disease weakened him. In contrast, Ashenden recognizes that Rosie's spontaneous, unself-conscious sexuality and her generous love provided Driffield with the example of a life lived beyond the bounds of repression and enabled him to create characters who could cast off the repression of the past and create a new model of human relationships—a modern story very much worth the telling.

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CAMPUS NOVEL Fictionalizations about college life form the subgenre of the campus novel. Although the novel of higher education often receives a comic treatment, such as that found in the novels

LUCKY JIM by Kingsley AMIS and David LODGE's Rum-midge series, *CHANGING PLACES*, *NICE WORK*, and *SMALL WORLD*, the field also includes such serious examples as C. P. SNOW's *The MASTERS* and *The AFFAIR*. The HARRY POTTER series is also a kind of campus fiction, but instead of college life, it explores the world of a private boarding school that trains students in a curriculum approximately equal to American middle- and high-school classes (but devoted to magic).

Colleges and universities present authors with a genteel microcosm of the larger world: The machinations of faculty and administrators provide a perfect opportunity for both parody and analysis of politics in the "real" (i.e., nonacademic) world, and the complex interactions among students and faculty provide opportunities to explore a wide range of relationships. As larger segments of the general population have become college educated, and as university study has become a routine aspect of life for the many and is no longer the exclusive purview of the upper class, campus novels have acquired a wider appeal. Additionally, the traditional age of college attendance occurs during the last period of transition from youth to adulthood, making the college experience a perfect setting for the *BILDUNGSRoman*, or novel of personal development.

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CANADA See **EMPIRE** and **COLONIALISM**. For significant Canadian novelists, see Margaret ATWOOD, Robertson DAVIES, Rohinton MISTRY, Alice MUNRO, and Michael ONDAATJE.

CANON An officially recognized collection, anthology, list, or roll is a canon: The writings selected for inclusion in the Bible constitute a canon, as does

the list of saints recognized (canonized) by the Catholic Church. More loosely, the “great works” of literature constitute an unofficial canon. Admission to any canon generally follows some kind of testing procedure or juridical review to verify that something or someone proposed for addition to the canon is indeed worthy of selection. And just as individual writings or people can be selected for inclusion, they can also be deselected. Thus Protestant Bibles generally do not include the Apocrypha, or writings previously excluded from the Bible, and some well-known former saints, such as Saint Christopher, have been decanonized, or removed from the list of saints, after modern research determined them to have been mythical rather than historical persons.

In literature, canon formation has been hotly contested in the latter part of the 20th century as various groups have competed to place writers in the canon of literature. In the United States, especially through university course offerings, women and minorities have demanded that their voices be heard, their histories recorded, and their writings recognized. Since there is no official “congress of literary critics” to make a definitive and authoritative selection, scholars debate the issue in literary periodicals, advance their preferences by editing anthologies, and put their choices into effect in college classrooms by including some authors and excluding others. For example, the first edition of the venerable *Norton Anthology of English Literature* (1962) included the writings of only men in volume one; the seventh edition features more than 20 women. In volume two of the first edition, non-English colonial writers were entirely absent from the first edition, while the seventh edition includes postcolonial and Commonwealth writers such as Chinua Achebe, Jean Rhys, Salman Rushdie, Derek Walcott, J. M. Coetzee, Nadine Gordimer, Doris Lessing, Alice Munro, V. S. Naipaul, and Anita Desai. Although these writers all originate literary works in the English language, and some have taken up permanent residence in England, their diverse nationalities indicate that the definition of the canon of English literature has undergone a shift—a kind of global broadening—in the latter part of the 20th century. Thus both feminism and the legacy of

colonialism have helped to rewrite the canon of English literature.

Although the canon of English literature is an ephemeral entity lacking the imprimature of official recognition, much is at stake in its selection and implementation. Literature textbooks represent an elite selection of outstanding writers, but they are consumed as artifacts of mass culture; when segments of history, or of the population, are excluded from them, the students who study those books receive information biased in favor of the preferences of those empowered to make the selections. Those students who make the mistake of believing that what they learned in college is the whole truth, and is also all they need to know, may also mistakenly assume that anything not taught in college is not worth knowing and valuing. The canon of literature sets a benchmark for cultural value, and so canon formation has become a contested site where those engaged in the struggle to shape the values of the next generation attempt to influence the thinking of the individuals who will eventually make decisions and choices that affect real lives, moral issues, political processes, and social changes.

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CAREY, PETER (1943–) The second person (with J. M. Coetzee) to win the Booker Prize twice—in 1988 for *Oscar and Lucinda* and in 2001 for *The True History of the Kelly Gang*—Peter Carey was born in Victoria, Australia, on May 7, 1943. His parents owned a car dealership and sent their son to an exclusive private school; Carey later attended Monash University in 1961 to study science but left without a degree and worked as an advertising copywriter in England and Australia. He was very successful in this field, eventually

opening his own firm with a partner. In 1985, he married theater director Alison Summers; they have two sons.

Carey's literary career began with two collections of short fiction: *The Fat Man in History* (1974) and *War Crimes* (1978). His talent was apparent in these first volumes, and critics compared his work to that of Kurt Vonnegut, Franz Kafka, Evelyn WAUGH, Jorge Luis Borges, and other writers of surreal imagination and distinctive narrative voice. His first novel, *Bliss*, appeared in 1981; its protagonist is an advertising executive who awakens from a heart attack to find that the life he has been living is hell. In 1985, Carey published *Illywhacker* (an Australian term for a con artist), the first-person narration of a 139-year-old adventurer and spinner of tall tales. *Oscar and Lucinda* followed three years later. Other notable titles include *The Unusual Life of Tristram Smith* (1994), an odd FANTASY that condemns the universal spread of mass culture using thinly disguised Disney characters, and *Jack Maggs* (1998), inspired by the character of Magwitch in Charles Dickens's *Great Expectations*.

Carey has produced one work of children's literature, *The Big Bazoohley* (1995), about a witch. He is the subject of the 1985 documentary film *Beautiful Lies: A Film About Peter Carey*, and he has written screenplays and a volume of travel writing about Sydney. In 1990, Carey brought his family to New York and taught creative writing at New York University; he has also held an appointment at Princeton University. His writing has transformed Australian literature, breaking the dominance of realism and introducing elements of POSTMODERNISM and postcolonialism. His record of achievement has established him as one of the most important living novelists of any nationality writing in English.

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CARIBBEAN See EMPIRE and COLONIALISM. For significant Caribbean novelists, see V. S. NAIPAUL (born in Trinidad), Caryl PHILLIPS (born in St. Kitts, West Indies), and Jean RHYS (born in Dominica).

CARR, J. L. (1912–1994) The author of several COMIC NOVELS that sometimes include elements of FANTASY, James Joseph Lloyd Carr was born and educated in Yorkshire and spent many years as an innovative school teacher—devising a pedagogy designed to appeal to students rather than to administrators—after serving during World War II as an intelligence officer with the Royal Air Force in Sierra Leone. When the war ended, he was married to a farmer's daughter and they settled in Kettering, where Carr remained for the rest of his life. He retired from teaching in 1965 to write full-time. By then, he had published his first novel, *A Day in the Summer* (1964), and earned enough in royalties to support the family. Tragically, his wife was stricken with lung cancer soon afterward and succumbed to this illness 13 years later.

In 1968, Carr published *A Season in Sinji*, drawing on his experiences in Sierra Leone to produce a SATIRE on war. Beginning in 1969, he launched a publishing enterprise for which he produced a number of tiny pamphlets, dictionaries, poetry editions, and maps, which he wrote and illustrated; it was successful enough to enable him to publish his last two novels himself. In 1972, Carr again drew on his own experience, this time as a teacher, for *The Harpole Report*, constructed as a series of letters that include descriptions of his unique approach to teaching. Carr's greatest novel, considered a small masterpiece, was *A MONTH IN THE COUNTRY*, published in 1980. It was short-listed for the BOOKER PRIZE and became a FILM ADAPTATION by the same name in 1987. In *The Battle of Pollock's Crossing* (1985), Carr draws on a year he spent in South Dakota as an exchange teacher, but he reinvents the story as a fantasy in which a British schoolteacher is transported to America and sets his pupils straight about the Sioux Indians and the Battle of Wounded Knee.

A private man throughout his life, Carr made very little factual personal information available, preferring

to tell his story through fiction. He died in 1994 in Kettering.

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CARTER, ANGELA (1940–1992) Noted for modern retellings of fairy tales, Angela Olive Stalker was born on May 7, 1940, in Sussex. In 1960, she married Paul Carter; they divorced in 1972. After working as a newspaper journalist in Croydon for four years, she earned a bachelor's degree in English at the University of Bristol in 1965.

Carter's first novel, *Shadow Dance* (1966; published in the United States as *Honeybuzzard*), demonstrates her bold determination to examine sexual stereotypes, as it resolves the mystery of a mutilated girl's sufferings. The next year her second novel, *The Magic Toyshop*, won the John Llewellyn Rhys Memorial Prize; a BILDUNGSROMAN, or coming-of-age story, it revealed her keen interest in fairy tales and their modern reinterpretations. In 1968, her third novel, *Several Perceptions*, appeared, telling the story of a suicidal protagonist and his struggle to cope with the garish world he lives in. It won the Somerset Maugham Prize, which specifically covers travel expenses for young writers. Carter went to Japan for two years, and the experience introduced an element in her writing drawn from theories of FEMINISM. Already known for the use of FANTASY and surreal horror in her novels, Carter also began to draw on the settings and themes of SCIENCE FICTION. Her most noted feminist novel, *The Passion of New Eve*, featured a male character, Evelyn, who falls under the control of a dominating goddess-figure called Mother. Carter's next-to-last novel, *Nights at the Circus* (1985), won the JAMES TAIT BLACK MEMORIAL PRIZE and features a love story between a winged female trapeze artist and a journalist who joins the circus to be with her.

Angela Carter also wrote short fiction, plays, screenplays, children's literature, a book of poetry, and literary criticism; she translated *The Fairy Tales of Charles Perrault* in 1977; and she edited three volumes of fairy

tales for Virago Press. Her career was cut short by cancer. In 1992, at the age of 51, Angela Carter died.

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CARTLAND, BARBARA (1901–2000) The author of more than 550 books—most of them romance novels—that have sold more than 600 million copies worldwide, Barbara Cartland became an institution in her long lifetime. She was born Mary Barbara Cartland on July 9, 1901, and educated at Malvern Girls' College and at Abbey House, Netley Abbey, in Hampshire. She was married to Alexander George McCorquodale in 1927; they produced one child and divorced in 1933. In 1936, she married her ex-husband's cousin Hugh McCorquodale. The marriage produced two children and lasted until Hugh died in 1963.

Barbara Cartland worked as a freelance writer beginning in 1925 and developed a formulaic plot that increasingly dominated her romances. The stories, typically set in the 19th century, always featured a virginal heroine and a dashing nonvirginal hero who fall in love and are legally married before indulging in the sexual passions that heat their blossoming romance. At the peak of her career, Cartland could produce a complete romance in seven days, dictating to a stenographer for about two hours a day. She also wrote books on marriage, etiquette, cooking, health, and beauty; biographies of her mother and brother and a variety of royal European figures; five volumes of autobiography; and numerous other topics that capitalized on her name. In later life, she ventured into enterprises outside the publishing world, designing a line of housewares and marketing romantic tours of England.

An active clubwoman who also performed valuable public service during WORLD WAR II, Barbara Cartland was named a Dame of the Order of the British Empire in 1991. She died on May 21, 2000.

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CARTWRIGHT, JUSTIN (1933–) Justin Cartwright is a South African novelist whose career as a professional writer has not been dominated by the political and racial conflicts of his homeland, although he does occasionally draw on those materials. He was educated at Trinity College, Oxford, and afterward worked as a documentary filmmaker, eventually taking up permanent residence in London. He has published more than 10 books under his own name and has also produced work under the pseudonyms Suzy Crispin and Penny Sutton.

Cartwright's first novel, *The Revenge* (1978), is a roman à clef about an American president (based on Richard Nixon) who tries to arrange for the assassination of a rival candidate. His 1995 novel, *In Every Face I Meet*, was short-listed for the BOOKER PRIZE, and in 1998 *LEADING THE CHEERS* won the WHITBREAD Book of the Year Award. Other well-reviewed works include *Masai Dreaming* (1993), about a journalist researching the life of an anthropologist who had been studying the Masai tribe in Africa in the period before WORLD WAR II, but who was later sent to Auschwitz with her family, and *Half in Love* (2001), about a protagonist loosely based on British prime minister Tony Blair.

As a stylist, Cartwright has been compared to the great satirist Evelyn WAUGH and to Graham GREENE, the master of shady characters embroiled in moral dilemmas. Very little biographical or critical information on Cartwright is available in standard references or on the Web; he continues to live and write in London.

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CARY, JOYCE (1888–1957) Born on December 7, 1888, in IRELAND, Joyce Cary struggled to become a professional writer and by the end of his life was recognized as one of the leading British novelists of his day. Cary was born into an Anglo-Irish family that had held estates in NORTHERN IRELAND for three centuries before losing them in William Gladstone's 1882 reforms. He grew up in the aftermath of this upheaval in the family's fortunes, which eventually brought the family back to England. During childhood, Cary was sickly and emotionally stricken over the death of his mother in 1898. His father boarded him in the tradition of the English PUBLIC SCHOOLS, where Cary excelled at writing and drawing. At the age of 16, Cary toured France, sketching as he traveled, and at 18 he lived in Paris in the bohemian arts community. His ambition to be a painter ended after a period of study in Edinburgh, Scotland; although he enjoyed his schooling, the most important thing he learned was that his talent was not great enough to support a professional career. Thus he turned to his other talent and began writing. To satisfy his father, he enrolled at Trinity College, Oxford, where he studied from 1909 to 1912. In Oxford, he met his future wife, to whom he was married in 1916.

Cary served with the Red Cross in the Balkans during parts of 1912 and 1913 and then joined the Nigerian Service as an assistant district manager. His experiences there made him skeptical of the purposes and practices of COLONIALISM; increasingly, the British EMPIRE seemed to him to be an unjust imposition on the populations it purported to serve. Four of Cary's first five novels, published long after he had returned to England, are set in Africa and reflect his sense of the conflict between English and African goals. He ended his career in the service in 1919, when he began to place short stories in the *Saturday Evening Post*; the family moved to Oxford, and Cary devoted himself full time to his writing. More than a decade passed before much of his work came to print, but in 1932 his first novel, *Aissa Saved*, appeared, followed by *An American*

Visitor (1933), *The African Witch* (1936), and *Mister Johnson* (1939). The last of these gained some critical attention for the moral conflict that develops between the title character, an African, and the colonial officer who befriends him and later must stand in judgment of him for a murder he commits. It later served as an early influence on the literary thinking of Chinua Achebe.

Cary applied for military service during WORLD WAR II but was not accepted (his eyesight had been poor since childhood), so he worked as Oxford's chief air raid warden—a light duty considering that Hitler intended to make Oxford his headquarters after conquering England and therefore preserved it from bombing. Cary's writing changed somewhat as he began to use England and Ireland for settings, but he continued to explore the smaller-scale cultural discrepancies than can still lead to misunderstanding and violence. In *Charlie Is My Darling* (1940), he tells the story of London children evacuated by the thousands to the English countryside during the Blitzkrieg, and in *A House of Children* (1941), Cary returns to his childhood roots in Ireland for an autobiographical novel about the early development of a writer. The novel won the JAMES TAIT BLACK MEMORIAL PRIZE in 1942.

Cary's best works are the two trilogies he completed of the several he began: *Herself Surprised* (1941), *To Be a Pilgrim* (1942), and *The Horse's Mouth* (1944), Cary's first best-seller, later published in one volume entitled *FIRST TRILOGY*, and the *PRISONER OF GRACE* trilogy that includes the title volume (1952), *Except the Lord* (1953), and *Not Honour More* (1955). The two series are similar in structure and method but vary in character and action, although both plots involve the murder of a wife. Both series feature Cary's characteristic use of voice masterfully captured for the first-person narrator—different in each volume—each of whom provides an egocentric view of the novel's action. The events portray Cary's existential view of life as an inescapable freedom derived from the universal burden of human free will.

Cary traveled, lectured, and wrote during the decade of the 1950s, having lost his beloved wife in 1949, the same year he declined appointment as a Commander of the Order of the British Empire. His

posthumously published critical work, *Art and Reality* (1958), emphasizes the role of creativity and imagination in linking individuals to the world of reality. Cary died on March 29, 1957.

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CASANOVA'S CHINESE RESTAURANT ANTHONY POWELL (1960)

The fifth of 12 volumes in POWELL'S ROMAN-FLEUVE entitled *A DANCE TO THE MUSIC OF TIME*, this novel continues the first-person point of view narration of Nicholas Jenkins, a writer, as he experiences the arts scene in London during 1936–37, meeting musicians, painters, and writers while the threat of war intensifies. In the overall structure of the series, *Casanova's Chinese Restaurant* is positioned in the middle of the second of four "movements," during a period when Nick is working as a screenwriter and becoming better acquainted with his in-laws, the large, eccentric, and aristocratic Tolland family. It immediately follows *AT LADY MOLLY'S* and precedes *The KINDLY ONES*.

In the opening sentences, Nick is observing the bombed ruins of the Mortimer, a pub where he had enjoyed many evenings with Hugh Moreland, a rising young composer. Nick seems to be writing from a period after the Blitz of WORLD WAR II, but he is thinking back to 1928 or 1929, and the action of much of the novel occurs in 1933 and 1934. As he looks at the ruins, a voice swells up singing a song that he had heard the night he met Moreland here. The song provides a bridge into the flashback and acts as a catalyst unleashing a flood of memories. After establishing a somewhat nostalgic, even elegiac, tone, the story moves to the period of *At Lady Molly's* and immediately

afterward. Nick is married to Isobel Tolland, sister of Lord Warminster (also known as Erridge), and they socialize with Hugh and Matilda Moreland.

In these early days of married life, the Jenkinsons and the Morelands frequently dine at Casanova's Chinese Restaurant, sometimes joined by the Maclinticks. Although Nick and Isobel are happy in their marriage, the Maclinticks have a destructive relationship that not infrequently erupts into violent shouting matches. Moreland is still establishing his musical reputation; in a key section of the novel, Matilda has persuaded Amy Foxe, the mother of Charles Stringham, to sponsor a reception after the premiere performance of an important composition of Moreland's. Although Stringham had been one of Nick's closest friends while they were at school, his marriage had ended in divorce and he had sunk into alcoholism. Unexpectedly, he arrives at Moreland's reception and shows how low he has fallen in his family's estimation.

At the party, Moreland's attentions to Priscilla Tolland aroused Nick's suspicion that they are having an affair; the Maclinticks quarrel violently. Soon afterward, Nick and Moreland pay Maclintick a call when they learn that his wife, Audrey, has abandoned him for a musician. He lives in near squalor, indifferent to material comforts in his focus on music and music criticism. With Audrey's departure, even the small graces that had formerly been maintained have disappeared. Maclintick is unwilling to admit his loss, trying to gloss over Audrey's absence, but not long after this visit he commits suicide. The shock of this death jolts Moreland out of his pursuit of Priscilla Tolland, and shortly thereafter her engagement to Nick's fellow screenwriter Chips Lovell is announced. Love and death become strangely intertwined as these relationships develop.

The theme of young marriage and the risks that attend it dominates this novel. Nick does not place his own marriage on display; in fact, readers only learn indirectly that Isobel has a miscarriage and her husband only rarely relates bits of their conversations. But through Nick's observation of his family, friends, and acquaintances, readers can see both the humor and the danger that marriage brings. And since desire is not a faucet turned off or contained by marriage, but a permanent subtext for most of human existence, personal

relationships are always at risk of becoming more complicated or of flying apart completely.

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CHANGING PLACES DAVID LODGE (1975)

This first volume of an informal trilogy introduces the recurring settings of Rummidge University and Euphoria State and the characters Philip Swallow, a mild-mannered British professor of English literature, and Morris Zapp, a brash American scholar and literary critic. This story combines the features of the COMIC NOVEL and the CAMPUS NOVEL into a SATIRE that contrasts English and American higher education; it is also a roman à clef that draws on some noted members of the literary establishment for its characters.

Rummidge and Euphoria have long exchanged visiting scholars every spring term. In 1969, Philip Swallow and Morris Zapp wind up changing places, and before the novel is over they have changed much more. The novel's plot is ancillary to the author's design of placing selected features of English and American life side by side to contrast them. Each visiting scholar must first find lodging, and each meets a young woman, but where Philip finds a casual sex partner, Melanie, in his apartment building (later to discover that she is Zapp's grown daughter by a previous marriage), Morris finds a pregnant American girl, Mary Makepeace, fleeing to England for an abortion in the days before *Roe v. Wade*. While Morris, who is anything but a traditional man, urges his new acquaintance toward traditional domesticity, Philip winds up allowing his new acquaintance to live with Charles Boon, a young Englishman and Philip's former student, who has become a talk-radio sensation in Euphoria and a squatter in Philip's apartment.

The parallel situations allow LODGE to comment on English and American academic offices, book collec-

tions, teaching schedules, student behaviors, scholarly expectations, and party-going manners. Small and large disasters befall each scholar's living quarters, and the adventures of the two men gradually place each one into more frequent contact with the other's wife, so that each winds up living under the roof of his opposite number. The shared domestic arrangements start off properly enough in each case, but Philip's contented domesticity quickly becomes so indispensable to Désirée Zapp that they become lovers, while Hilary Swallow's growing suspicions about Philip eventually push her into the arms of Morris Zapp.

Lodge's narrative strategies in putting this story together vary across the course of the book. He begins with a third-person omniscient narrator relating all the experiences and thoughts of Morris and Philip, Désirée and Hilary. In chapter three, "Corresponding," however, he switches to an epistolary style and provides the reader with the texts of letters (and one telegram) exchanged between the two pairs of spouses. In chapter four, "Reading," Lodge adopts yet another indirect narrative strategy and presents snippets from the *Euphoric Times*, the *Plotinus Gazette*, the *Rummidge Morning Post*, the *Esseph Chronicle*, and various flyers, handbills, and announcements. The first two chapters enable these snippets to stand on their own and advance the plot in a highly efficient and amusing manner. In chapter five, "Changing," Lodge returns to traditional omniscient narration, but it is now dominated by dialogue between Philip and Désirée in Euphoria and Morris and Hilary in Rummidge, with one conversation between Philip and Hilary broadcast by radio to the universe. Then the final chapter, "Ending," turns into a movie screenplay, abandoning narrative completely. Lodge ends his story in a freeze-frame rather than a conclusion, leaving readers to tie up the AMBIGUITY of loose ends for themselves.

Changing Places is a clear example of a novel in the style of POSTMODERNISM: The text makes reference to itself as an artifact of literature both through explicit observations from the characters and from the shifting narrative structure. Although the setting, characters, events, and puns will appeal most strongly to a specialized coterie audience of college English professors,

the satirical contrasts of English and American cultures, attitudes, and behaviors should amuse any well-prepared reader.

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CHANT OF JIMMIE BLACKSMITH, THE THOMAS KENEALLY (1972)

Winner of the Heinemann Award in 1973 and the basis of an effective 1978 FILM ADAPTATION, this novel is a tale of cultural conflict in Australia between descendants of English COLONIALISM and an Aborigine who tries and fails to become integrated into the system of cultural values mouthed by whites. The novel fictionalizes the historical case of Jimmie Governor, hanged for murdering whites at the turn of the century.

KENEALLY uses a third-person omniscient narrator to present the story of Jimmie's rising ambition to fit into the white world and of the effects on him of repeated frustrations and humiliations from both whites and natives. Jimmie Blacksmith is half white, half Aborigine; from birth, he straddles these two worlds, not because his white father has a hand in his rearing, but because a white minister, Mr. Neville, makes the effort to mold him to white values. Although Jimmie undergoes the traditional Aborigine initiation into manhood, entitling him to participate in the ancient system of exogamy by which the men of his tribe acquired mates, he chooses to marry a white woman in a Methodist church service. Under the guidance of Mr. Neville, he has sought marriage and employment with whites, but in spite of his sincere efforts at emulation, he is repeatedly abused and cheated: Employers such as Constable Farrell, who uses Jimmie as a tracker, and farmer Healy, who hires him to build fences, cheat him out of wages his labor has earned fair and square. His wife,

Gilda, it turns out, was pregnant with a white man's child when she married Jimmie.

Worse for Jimmie is the betrayal he experiences from his own people, who are crippled by the white man's alcohol and entrapped in the white man's institutions of patronage. The system of tribal and family obligations that he tries to honor leaves him disadvantaged in the white world where time and money are interdependent. His uncle Tabidgi takes his money for drink, and when Jimmie is pushed beyond endurance by the humiliations he endures from whites, Tabidgi helps him in killing the women of the Newby family. On the run, Jimmie and his half brother Mort take revenge on the Healy family. Soon the hue and cry has raised a small army of white men in pursuit of the two brothers. As these events unfold on the local scale, in the larger world Australia is suing to earn its independence among the nations of the world and sending soldiers to the doomed cause of the BOER WAR in South Africa, where another consequence of colonialism is creating a violent upheaval.

Jimmie's story winds to a tragic ending that does not deprive him of his dignity, although it suggests that there is little hope where two cultures so mismatched, so divided, come into violent conflict. Keneally arouses sympathy for the Aborigines, blaming white practices for the degradation of the Australian natives, but he also demonstrates that Aboriginal values contribute their share to the destruction of Jimmie Blacksmith. With neither side free of blame, the long-term prospects for mutual accommodation are bleak.

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CHATWIN, BRUCE (1940–1989) Originally recognized as an outstanding travel writer, Bruce Chatwin reinvented the travel narrative by mixing imaginative and autobiographical materials into his

descriptions of locations. He was born on May 13, 1940, in the city of Sheffield, England, and educated at a PUBLIC SCHOOL. He did not go straight to college; instead, while still a teenager, he worked at Sotheby's auction house, beginning as a porter and quickly moving up to a senior staff position by the time he was 25. While there, he met an American woman—a descendant of a wealthy and well-traveled family—who shared his interest in travel; they were married in 1965. He left his position at Sotheby's and studied archaeology for a time at the University of Edinburgh. At the age of 33, he became a travel writer for the *Sunday Times*, but he resigned this position and headed for Patagonia, one of the most remote locations on the planet. The result of this exploration was the very successful travel book *In Patagonia* (1977), which won the HAWTHORNDEN PRIZE in 1978 and the E. M. Forster Award in 1979.

Chatwin's style blends topographic detail, local legend and history, folklore, philosophy, anthropology, imaginative elements, and autobiographical materials that may be fictional. His books *The Viceroy of Ouidah* (1980), about the slave trade in Dahomey and its long-lasting consequences, *On the Black Hill* (1982), set on the Welsh-English border, and *Utz* (1989; shortlisted for the BOOKER PRIZE), about a porcelain collector in Prague, all are generally classified as fiction; *On the Black Hill* won the WHITBREAD Book of the Year for First Novel award and the JAMES TAIT BLACK MEMORIAL PRIZE in 1982. Chatwin also called *The SONGLINES* (1987) a work of fiction, although some references classify it among his travel writings.

Chatwin was confined to a wheelchair in the last years of his brief life. He claimed that he was suffering from a rare bone marrow disease contracted during his travels, but in fact he had contracted AIDS in the years before this disease was very well understood and while it was still hysterically stigmatized; he hid this information even from his family until the very last days of his life. With his wife's assistance, he compiled a collection of short pieces, *What Am I Doing Here*, which was published in 1989, the year he died. Since his death, Paul THEROUX has published the book he and Chatwin wrote collaboratively, *Nowhere Is a Place: Travels in Patagonia* (1992); additionally, Chatwin's photo-

graphs and notebooks have been edited and published under the title *Far Journeys* (1993). Bruce Chatwin died at the age of 49 on January 18, 1989, recognized as one of the most innovative and original voices in 20th-century literature in English.

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CHESTERTON, G. K. (1874–1936) One of the greatest prose stylists in the genre of the essay, Gilbert Keith Chesterton also wrote poetry, MYSTERY AND DETECTIVE FICTION, novels, literary criticism (he was especially opposed to the AESTHETICISM movement), journalism, biography, works of social, political, and religious philosophy, autobiography, and other forms of literature. He was born on May 29, 1874, in London. His childhood was a happy one, enlivened by his father's imaginative entertainments through storytelling. He attended PUBLIC SCHOOL as a day student at St. Paul's School and then enrolled at the Slade School of Art, although he did not take a degree. By 1895, he was writing reviews for publishers and soon found employment as a journalist—he thrived on the culture of the deadline, producing enough essays to fill 40 volumes. In the publishing district of Fleet Street, Chesterton was noted for his quick wit and his memorable aphorisms; as a conversationalist, he has been compared to Samuel Johnson, the great 18th-century man of letters. Chesterton was married in 1901, and in 1909 he and his wife moved to the London suburb of Beaconsfield, where they lived for the remainder of their lives.

Through his writing, Chesterton met Hilaire BELLOC, another prolific essayist and social commentator, and the two became lifelong friends. Chesterton was also a good friend of H. G. WELLS and George Bernard Shaw, even though Shaw caricatured Belloc and Chesterton as the “Chesterbelloc,” an elephantine beast with outdated ideas. Together with Belloc, Chesterton advocated distributism, a kind of decentralized agrarian

form of social and economic organization that was to be achieved by dividing all property into small units and distributing the ownership of it throughout the population. Chesterton was the president of the Distributist League, a competitor to the FABIAN SOCIETY for the attention of reform-minded activists. Belloc was a Catholic, and Chesterton converted to Catholicism in 1922. In their vision for a distributist future, the role of the church in political and economic life would resemble the dominance it had during the medieval period.

As a fiction writer, Chesterton is renowned for his short stories, especially the series of detective stories featuring Father Brown. His work as a mystery writer moved the genre toward a greater emphasis on the psychology and motivation of the criminal. He contributed to the formulation of the detective story as a puzzle in which the clues are presented to the investigator (and thereby to the reader) and the crime is solved upon the discovery of the perpetrator's identity. His novels, such as *The Napoleon of Notting Hill* (1904) and *The Man Who Was Thursday* (1908), feature convoluted, unrealistic plots. Chesterton used the novel as a platform to expound his social and political ideas, as if he were writing a newspaper editorial or an analytical treatise. Thus, although Chesterton is one of the greatest writers of the EDWARDIAN ERA, he is not among its greatest novelists.

Chesterton suffered a physical and mental collapse in 1914 but soon returned to his work as vigorously as before. Critics generally see some decline in the quality of his writing after WORLD WAR I, when he concentrated more on analytical treatises than on creative efforts. G. K. Chesterton died on June 4, 1936, maintaining his prolific output to the end of his life.

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CHILD IN TIME, THE IAN MCEWAN (1987) Winner of the WHITBREAD Book of the Year Award in 1987, this novel chronicles a father's tragic loss, his deep grief, and his reconciliation to the world of the living. The protagonist is Stephen Lewis, a successful writer of children's books. His life story is a simple and happy one: After a typical period of aimless wandering following the completion of his university studies, Stephen had had an unusual bit of luck when the manuscript he submitted to a leading publisher ended up on the desk of the children's editor. As a novel for adults, *Lemonade* would have been an undistinguished example of competent fiction, but as a book for young readers it was an extraordinary success. Stephen and his loving wife, Julie, a classical musician, are happily settled in London and have begun a financially comfortable and personally satisfying family life with the birth of a daughter, Kate. But at the age of three, Kate disappeared from the grocery store where her father had brought her along on a routine shopping trip. She had been snatched by an unknown stranger; no ransom note followed and no clue to her whereabouts could be found. Stephen and Julie are paralyzed in a suspended state of futile hopes and fruitless waiting, and in the meantime their marriage is falling apart as each spouse copes with his and her separate griefs.

The narrative opens two years later, when Stephen is still haunted by the search for his daughter that has become as integral to his life as breathing. With every step, he is looking for the five-year-old girl she would have become, even as he tries half-heartedly to return to some kind of normal life. His best friend, the publisher Charles Darke, figures at the center of the novel's subplot. While Stephen sinks into a numb despair, Charles enters into politics with unprecedented success. While Stephen and Julie separate, Charles and his wife, Thelma, a physicist, maintain a powerful bond. They try to draw Stephen out of his paralyzed waiting for Kate to return; Charles appoints Stephen as a member of a government commission on childhood, and for the first time in two years the bereaved father begins to venture away from the telephone at home. He even visits Julie at the woodland cottage to which

she has retreated, and for a day their marriage seems to have a ghost of a chance of surviving.

Gradually, life imposes itself on Stephen's awareness. In one of the novel's most powerful scenes, he witnesses an accident on the highway and rescues a driver from the crushed wreckage of his truck. The survival of this stranger is a miraculous event, recounted in images of birth pangs and surrounded by inexplicable joy. Other key moments begin to reconnect Stephen to the progress of time, slowly extricating him from the infinite immobility of his grief. He witnesses a reversal in the life of Charles Darke, whose return to childhood ends in tragic petulance. Little by little, scenes of birth and death jolt Stephen from his catatonic state of waiting for Kate. Through his connection to the work of the commission, he rejoins the onward rush of the business of life. When an urgent call from Julie summons him to her side, he is finally ready to put his grief to rest and to embrace the challenges of getting on with the joys and pains of living. In an emotionally powerful and deeply moving conclusion, Stephen and Julie return to life, to love, and to their marriage.

Ian MCEWAN'S quiet story emphasizes character development and symbolic imagery over complex plotting. In a simple story of loss and recovery, McEwan captures a tremendous depth of feeling and a wide range of experience at the personal level and in the larger social and political spheres as well. The third-person narrator focuses intently on Stephen's stunned life and his painful recovery, but doing so allows the remaining action of the story to rise to an unforeseen and yet perfectly natural climax. The novel's resolution restores hope and love to their proper places in life, suggesting that harmony restored at the personal level cannot but help to correct the bigger imbalances in the world as well.

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CHILDHOOD'S END ARTHUR C. CLARKE (1953) Set in the not-too-distant future, *Childhood's End* forecasts a future for the human race that will simultaneously be a transcendence and a termination as the last generation of children fulfill the destiny of the species.

Reflecting the tensions of the cold war, the novel opens at a test site for nuclear weapons. But as the crucial moment approaches, suddenly the sky is filled by what can only be an alien spacecraft. Within minutes, news flashes around the world announce that similar craft have appeared over Russian test sites and over every major city on every continent. The technology that put these craft in place is obviously vastly superior to anything the human race has achieved, and the whole world comes to a halt, waiting to see what will happen.

The announcement comes quickly. The visitors have no hostile intention toward the Earth and its inhabitants, but they cannot tolerate the continued testing of weapons that could be so destructive to the human race. The visitors intend to impose peace so that human beings can follow a previously unsuspected path of evolutionary development. Human culture can do whatever it wants to as long as it does not destroy itself. Beyond this, the visitors will not reveal what direction or purpose the human species will develop toward, but they do say that they themselves are in the service of a still more superior life form. These tidbits of knowledge leave more questions than answers, especially since the visitors will not reveal themselves.

Eventually, as human hostilities settle down and as the weapons of mass destruction are made inoperative, all but one ship dissolves from the Earth's skies. They had all been mere illusions projected from the one ship still hovering over the United Nations. Gradually, some limited contact with the visitors—the Overlords—is allowed, and the secretary-general of the UN travels regularly to the ship to converse with his contact there. But he never sees this other presence: The meeting room is set up with a glass between them, brightly lit on the visitor's side and darkened on the host's side to create a mirrored surface. Every word and tone exchanged between the secretary-general and the host Overlord is scrutinized all over the Earth as humans try to reassure themselves that this new force among

them is beneficial. Finally, the Overlords announce that they will reveal themselves and interact with human beings in 50 years. On that day, a craft lands, a door opens, and a voice invites a child to come in; then, with the child in his arms, a creature steps out who is indistinguishable from the ancient tales of demons, from the horns on his head to the long tail trailing behind. Even with 50 years to brace themselves, human beings are hardly ready for this.

The Overlords reveal little more about the fate of the human species, saying only that they have come to prepare the way for the one they serve. Just as they are Overlords on the Earth, this superior life form is a kind of Oversoul to the universe, and somehow it will play a part in the fate of the Earth. After the initial shock over their appearance subsides, the Overlords interact freely with humans as observers, attending social events and studying human culture. They seem to have a keen interest in cataloging alleged instances of paranormal activity as they continue to monitor their charges. Human society has reached new heights of achievement since the devastation and expense of war have been eliminated; nation-states are no longer important, and people experiment with new kinds of communities and new forms of social organization. And it is in just such an experimental artist colony located on an idyllic tropical island that the first signs emerge of where the next phase of human existence is headed. A child there terrifies her mother one day by amusing herself with a rattle that she is not touching. Somehow, the infant is controlling the toy with her mind, having bypassed the usual human dependence on the body. Soon more and more reports of these extraordinary mental abilities flood in, and soon it is apparent that nearly all children under a certain age have these mental powers.

But more important, these children lack something crucially human, since they have no use for or interest in their parents and siblings. Completely absorbed in the discovery and exercise of their mental powers, they are indifferent to family life. In some way, they are distinctly not human, even though they occupy, for the present at least, human bodies. The parents of such children are distraught, but there is nothing that can return these children to their ordinary state. Beyond

their kinetic control of matter, is also becomes apparent that these new human consciousnesses are aware of one another even at remote distances and are gradually uniting themselves into stronger units, collaborating on greater control of the material world. This is the transformation the Overlords had been sent to foster and protect, and eventually they draw these children together on the continent of Australia, emptied for their use, where the children grow mentally stronger and more united.

The tragedy for those who are not part of this transformation—the parents and older siblings—soon becomes apparent, since no old-fashioned babies are being born. The generation of teens and adults that brought forth this new life form will be the last generation on Earth. The response to this terminal condition of the species runs from despair to wild abandon; some can find no reason to live, while others fling themselves into ever more dangerous recreations and sports. One daring person even stows away aboard an Overlord ship returning to its home world only to discover that there is no future for humans among these creatures, either. The intelligent universe is composed of the Oversoul; the Overlords, of various species, who serve it but will never be part of it; and the developing species who eventually produce the newest additions to the Oversoul and die out. Like salmon that spawn and die, the human race will have completed its mission and exhausted its purpose once the children are taken into the Oversoul. As a final act that demonstrates their readiness, the children destroy first the continent they are on and the Earth itself as they leave it. The Overlords have seen it all many times before and are condemned to continue seeing this spectacle eternally; the stowaway returns on the ship that will carry away the last Overlord supervisor, just in time to witness the end of the world, and, having no other place to go, he stays to be destroyed with it, the last human being in the universe.

Childhood's End is probably Arthur C. CLARKE's greatest novel. Although it is less well known than *2001: A SPACE ODYSSEY*, having never been made into a movie and a pop-culture phenomenon, it shares with that story Clarke's interest in where the human species may be going in the long run. Like the mentally powerful

children of *Childhood's End*, the cosmic infant created when Dave Bowman is incubated in a cooling star is both a transcendence of human existence and the purpose toward which human effort has been moving all along without anyone's awareness of it. These novels constitute two of the most original examples of 20th-century SCIENCE FICTION written by an English-born author.

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CHILDREN OF VIOLENCE DORIS LESSING (1952–1969) The five volumes in this series include *MARTHA QUEST* (1952), *A PROPER MARRIAGE* (1954), *A RIPPLE FROM THE STORM* (1958), *LANDLOCKED* (1965), and *The FOUR-GATED CITY* (1969). Taking the series as a whole, critics rank this work as among the best of LESSING's fictions, exceeded only by *The GOLDEN NOTEBOOK* (1962).

The series follows the maturation of the protagonist, Martha Quest, so to a certain extent it is a BILDUNGSROMAN spread over many volumes. But because it covers such a large number of characters and such a large range of time—more than 40 years—it also meets the criteria for a ROMAN-FLEUVE. The series begins in psychological realism, but it also includes elements of social and political SATIRE, and by the end of the story the narrative comes to resemble an apocalyptic work of SCIENCE FICTION such as *CHILDHOOD'S END*. The series is also an important work for FEMINISM, since it is a powerful fictional exploration of the failure of marriage to provide fulfillment for all women. It is also a chronicle of left-wing concerns connected to CLASS and labor in the mid-20th century, since Martha becomes involved with activists who support the Communist Party. And since the novel opens in Africa, where Martha's parents have a farm established through COLONIALISM by a European power, the story also embraces issues of race conflict and cultural clash.

Lessing's series encapsulates the key struggles of the 20th century, but she also projects a new direction for the human race, hypothesizing that a shared or collective consciousness will be the next advance we must make—the next adaptation we must acquire. Starting from actual historical issues, she uses her fiction to articulate an evolutionary direction that would solve the problems of class, race, and gender by allowing human beings to transcend the limitations of individual perceptions of the material world, achieving a higher awareness through thought-powered psychic unity.

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CHRISTIE, AGATHA (1890–1976) Born in England on September 15, 1890, to a well-off American father and an English mother, Agatha Christie was never formally educated until, at 16, she studied piano and voice in Paris. Not participating in a traditional program of schooling resulted in a somewhat isolated childhood, but Christie used her imagination to populate her world and began early to create characters (first in the form of other children) and narratives to go with them. Christie's fertile imagination eventually made her one of the most prolific authors of the 20th century: By the time of her death on January 12, 1976, she had published more than 80 books in the genres of MYSTERY AND DETECTIVE FICTION, romance, short fiction, poetry, memoir, drama, and one example of children's literature.

In 1914, Agatha Mary Clarissa Miller was married to Colonel Archibald Christie; the marriage ended in divorce in 1928 and produced one child, a daughter. When Colonel Christie announced that he had fallen

in love with another woman, his wife disappeared for nine days: She checked into a resort hotel under the name of the woman her husband was seeing and entertained the other guests by playing the piano. Reports about her disappearance led to her being recognized, and in an embarrassing media circus, Colonel Christie retrieved his wife. A shy and retiring woman, she had suffered a nervous breakdown, and the publicity surrounding her return was so painful to her that she never mentioned this part of her life again, glossing over it in her autobiography.

During WORLD WAR I, in the early days of her first marriage, Christie worked in a hospital dispensary, and there she began to acquire the extensive knowledge of poisons that would be useful in her mystery-writing career. She also began developing a mystery novel featuring a Belgian detective, Hercule Poirot, and his assistant, Captain Hastings. Christie modeled these two loosely on Sherlock HOLMES and Dr. Watson; their first adventure, *The Mysterious Affair at Styles*, appeared in 1920 after receiving several rejections. The mystery genre was growing in popularity, and through a steady, intelligent, output, Christie became the lead writer in the genre and contributed to the shaping of the quintessential mystery format. She constructed inventive, intricate plots, and she communicated information about the case through dialogue rather than through narrative exposition. She played every imaginable variation on the formula she developed; for example, her most sensational early novel, *The Murder of Roger Ackroyd* (1926), features a murderer who narrates his own mystery and is revealed only in the ending after the reader is drawn into the game of looking everywhere else for the perpetrator. And in *Murder on the Orient Express*, the murderer turns out not to have a unified identity. In *THE A. B. C. MURDERS*, compelling narrative segments that look like clues actually misdirect the reader's attention from the mystery's solution, preserving suspense until the end.

In 1930, Christie married the archaeologist Max Mallowan and spent many summers with him on archaeological digs in the Middle East; her memoir of these travels, *Come, Tell Me How You Live*, appeared under the name A. C. Mallowan in 1946. The decade of the 1930s was particularly fruitful for Christie: With

the establishment of a contented home life, she poured out mystery novels under several series, wrote romances under the pseudonym Mary Westmacott, and produced numerous plays. One of her favorite detectives, Miss Jane Marple, first appeared in 1930 in *Murder at the Vicarage*. Other recurring detectives included Tommy and Tuppence Beresford, Colonel Race, and Superintendent Battle. During WORLD WAR II, Christie again worked in a dispensary and continued her voluminous writing. The overall quality of her work declined somewhat after World War II; her last novel, *The Postern of Fate*, appeared in 1973 as her health was becoming frail. Christie received numerous awards during her life: In 1954, the Mystery Writers of America recognized her with a Grand Master Award; in 1956, she was named a Commander, Order of the British Empire; in 1961, she received an honorary doctorate from the University of Exeter; and in 1971, she was made a Dame Commander. She died quietly at her home in 1976 at the age of 85.

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CHRONICLES OF NARNIA, THE C. S. LEWIS (1950–1956) The seven volumes of this series include (in the order finally preferred by the author) *The Magician's Nephew* (1955), *The Lion, the Witch, and the Wardrobe* (1950), *The Horse and His Boy* (1954), *Prince Caspian* (1951), *The Voyage of the Dawn Treader* (1952), *The Silver Chair* (1953), and *The Last Battle* (1956). The books are examples of Christian ALLEGORY for young adult readers.

Although *The Magician's Nephew* was not written first, it provides the "backstory" that prepares readers to better enjoy *The Lion, the Witch, and the Wardrobe*, the most famous volume in the series. Instead of the

four Pevensie children, readers are introduced to Polly Plummer and Digory Kirke, two children living in adjoining row houses in London. One day, they enter an old door and find themselves in a nicely furnished study with Digory's uncle, Andrew Ketterley. He is delighted to have visitors; Uncle Andrew, it turns out, is a magician. He inherited a box of magic from his dying godmother, and with it he has constructed yellow rings to take their bearers to another world and green rings to bring them back.

Digory and Polly travel through the Wood Between the Worlds, a kind of pleasant switching yard filled with trees and a pool for each of the innumerable worlds beyond the wood. From there, they begin exploring these other worlds, and in the very first one, through their curiosity, they awaken a spellbound witch-queen, Jadis. She wants a living world to rule, and so she follows them back to Uncle Andrew's study. Digory realizes he has the power to get her away from this world by touching her as he puts on his yellow ring. Polly joins him, but when they leave through the power of the rings, they bring with them not only the witch but also the horse Strawberry she is riding, Uncle Andrew, and the cabby who owns the horse. In the wood again, they leap into another pool, planning to strand the witch in her old world.

They arrive instead in an empty world. The cabby sings a hymn to keep their spirits up, but soon it is eclipsed by a greater song, and the empty world is slowly transformed into Narnia. They are initially terrified to see that the singer who has brought about this transformation is a huge lion; as he keeps singing, however, more and more of the world comes to life, including a lamppost that grows from a piece of one the witch had brought along as a weapon. She runs away in terror, and the children see the lion select pairs of beasts, dwarves, satyrs, and other creatures as his followers. When all is ready he breathes over Narnia, endowing these beasts with the gift of speech.

Digory seeks out Aslan, as the lion is called, hoping that this lion can somehow save Digory's mother, who is dying. Aslan charges Digory with the task of bringing a fruit from a distant garden so that the seed may be planted in Narnia to fend off the witch's power. Digory succeeds in finding the garden and plucking the

apple, but the witch is there as well, and she tempts him to eat the apple himself. The boy survives this temptation and takes the fruit to Aslan, who plants it. The tree grows up immediately, and Aslan gives Digory an apple from it for his mother. Digory obeys Aslan's instructions to dispose of the apple core and bury the magic rings. His mother recovers, and the seeds in the core grow into a fine tree that, many years later, provides the wood to build a wardrobe with the power to bring children to Narnia—the very wardrobe that first brings the Pevensie children to Narnia after Jadis has cast her frozen spell over the enchanted world of the Talking Beasts.

The pattern of the other books in the series is apparent in this volume: Innocent curiosity or pressing need brings unwitting children into contact with some magical connection to Narnia, and there the children have wonderful heroic adventures. Along the way, Aslan, an allegorical symbol of Christ, enacts or brings about some element of Christian doctrine: the creation, Garden of Eden, and temptation of man in *The Magician's Nephew*; the crucifixion and resurrection in *The Lion, the Witch, and the Wardrobe*; punishment of sin in *The Horse and His Boy*; renewal of faith (or perhaps the second coming) and conquest of evil in *Prince Caspian*; baptism in *The Voyage of the Dawn Treader*; rebirth in Christ in *The Silver Chair*; and the end of the world and final judgment in *The Last Battle*.

The main characters change slightly from story to story. In *The Lion, the Witch, and the Wardrobe*, Peter, Susan, Edmund, and Lucy Pevensie enter Narnia and stay for a lengthy adventure, ruling jointly as kings and queens, although no time has passed on Earth when they return. Then the action of *The Horse and His Boy* occurs entirely in Narnia, so no magic device is required to transport human children there; instead, the action restores Prince Cor to the royal family of Archenland with the help of Queen Susan, King Edmund, and Queen Lucy. In *Prince Caspian*, the story opens one Earth year after the children discovered the wardrobe's magic power, but this time they are at a train station when they are summoned back to Caer Paravel, their castle in Narnia, where so many years have passed that their kingdom has fallen into ruin and the true heir has been exiled.

A new protagonist is introduced in *The Voyage of the Dawn Treader*: Eustace Clarence Scrubb, a cousin of the Pevensies. This time, while Edmund and Lucy are visiting Eustace (Peter and Susan having grown a bit too old to go to Narnia), a picture of a ship in the playroom draws the three children back to Narnia. While they are there helping Caspian search to the east for Aslan's home, Eustace's greed turns him into a dragon, and only Aslan can restore him. Then in *The Silver Chair*, another new protagonist enters the story when Eustace, on his own, draws his schoolmate Jill Pole into Narnia as they pass through an ordinary door in the wall around their campus. They rescue Prince Rilian from his imprisonment in the chair of the title. Finally, in *The Last Battle*, Eustace and Jill are summoned to Narnia by Prince Tirian, the seventh descendant of King Rilian, and at a climactic moment Digory, Polly, Peter, Edmund, and Lucy join them (but not Susan, who is "no longer a friend to Narnia"). In the very end, they learn that their lives on Earth have ended in a terrible railway accident and that now they will stay with Aslan forever.

In each story, the narrator relates the events from a third-person omniscient point of view, although the narrator occasionally uses a self-referential pronoun such as "I." The tone of the narration is consistently friendly, seasoned with direct addresses to readers—using "you"—about how they would feel in a similar situation, for example. The allegorical treatment of Christian concepts is accomplished without real-world references to churches or particular religions; the children are always at play, at school, or on the way to school when they enter Narnia, and they are always engaged in the exercise of their imaginations when they cross into this other world. Aslan is never described as a divinity, but clearly he possesses divine and redemptive powers, as well as near-infinite mercy, for those who have faith in him.

Taken as a whole, LEWIS's allegory expands somewhat on the biblical story of creation, since he is explaining how not just the world or the universe came into being but also how multiple universes coexist in space and time, all under the care of a divine creator. Interestingly, artistic creativity plays a key role in Aslan's powers: He sings Narnia into existence, shaping

matter through his musical art, in a manner similar to the way J. R. R. TOLKIEN describes Eru composing the music that creates the realm of space and time in *The Silmarillion*. Lewis and Tolkien were both INKLINGS, and Tolkien was instrumental in reconverting Lewis to Christianity—a connection that may be apparent in their use of a similar literary metaphor.

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CHYMICAL WEDDING, THE LINDSAY CLARKE (1989) Winner of the WHITBREAD Book of the Year Award in 1989, this novel combines aspects of romance fiction, HISTORICAL FICTION, and FANTASY to freshen the telling of a double set of complex relationships. Reminiscent of *The FRENCH LIEUTENANT'S WOMAN*, by John FOWLES, the novel moves between sets of characters in the present and the past but uses extensive metaphors drawn from magic and alchemy to describe those characters and suggest the relationships that develop among them.

The story begins in contemporary England with the blocked poet Michael Darken, the first-person narrator of the contemporary part of the plot, and the couple he meets, the former poet Edward Nesbit and his assistant Laura. An additional, historical layer of narrative arises from the research of Edward and Laura into the life of Louisa Agnew, the mid-19th-century ancestor of the current owner of Easternness Hall, Ralph Agnew. Edward and Ralph had had a homosexual affair when they were younger, and Edward had acquired fame from his poetry then, but now, like Michael, he finds

himself blocked. Michael's marriage has fallen apart as his poetic inspiration has evaporated, and now he is seeking a respite in the summer cottage of his publisher, in the village dominated by the Gothic presence of Easternness. Gradually Michael becomes involved with the research Edward and Laura are conducting there, and also with the two of them as people to whom he is simultaneously attracted and repelled.

The historical layer of the story begins as a separate narrative thread recounting the work of Louisa Agnew on a treatise called *An Open Invitation to the Chymical Wedding*. Her father Henry is writing a poetic explanation of the practice of alchemy—a practice in which the Agnew family has long been involved. Their quiet world expands when a new vicar comes to the village, Edwin Frere. Marital discord soon dissolves the frail bonds of his marriage, and his wife leaves him for her family's home in Oxford, the seat of reason. By the time Edwin seeks out the companionship and then the passionate love of Louisa, the historical and contemporary narratives have become fused. Their pairing leads to a parallel union of Michael and Laura, with the hint of possession or psychic transfer from past to present. The resulting tensions between Michael and Edward nearly lead to violence, just as the inner tensions of Edwin Frere, due to sexual guilt and self-recriminations, lead to a violent act in his world.

In both worlds, however, there is an unblocking of creative potential: Writers tap new wellsprings of inspiration and words flow forth again. In Louisa's repressive world, her frank portrayals of the sexual imagery of alchemy leads to the destruction of her work, while in the modern world, Laura finds herself set free to shape her own destiny. Enriching both of these stories is the imaginative use of the language of alchemy to elucidate characters and motivate plot actions. Lindsay CLARKE mixes several strong reagents in this absorbing and passionate story, precipitating a double climax and resolution to satisfy both levels of his narrative structure.

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CLARKE, ARTHUR C. (1917–) Successful as a scientist, as an underwater explorer, and as a science fiction writer, Arthur C. Clarke is the only 20th-century author to have a celestial zone named after him: The "Clarke Belt," 22,300 miles above Earth, is the location of satellites in geostationary orbits (i.e., they remain above the same location on Earth as they also orbit it, and they have direct sight of each other), and Arthur C. Clarke essentially invented it in 1945 in a scientific article entitled "Extra-Terrestrial Relays." At the time, his highest educational degree was the equivalent of an American high-school diploma.

Born on December 16, 1917, in Minehead, England, Arthur Charles Clarke began work as an auditor at the age of 19 because he could not afford a university education, continuing in that job until 1941. He was already an amateur scientist, having constructed his own telescope and used it to study the moon. He joined the British Interplanetary Society, a group of scientists and enthusiasts who advocated space exploration and worked on problems associated with space travel, serving as president in 1946–47 and 1950–53. When WORLD WAR II began, Clarke joined the Royal Air Force and worked on the new electromagnetic technology of radar (an acronym for "radio detecting and ranging").

Like many demobilized soldiers, after the war Clarke pursued undergraduate studies. He matriculated at King's College in London and earned a degree in physics and mathematics in 1948. But he had already published science fiction stories before 1945, and instead of following a career in science, he began writing seriously and prolifically when he finished school. His first efforts did not succeed financially, and so he worked as an assistant editor of *Physics Abstracts*. But when his 1952 nonfiction book *The Exploration of Space* became the first work of popular science featured as a Book-of-the-Month Club option, and when *CHILDHOOD'S END* sold well in 1953, Clarke became a

full-time writer. He also married in 1953; the marriage ended in divorce in 1964.

During the 1950s, Clarke expanded his interests from the unexplored realm of outer space to the nearly equally unexplored realm beneath the sea, developing an interest in scuba diving. He published a series of nonfiction and fiction books about oceans, coral reefs, and underwater exploration, and he moved to Sri Lanka, where he has continued to live. But when he was paralyzed in a 1962 accident, he was forced to give up diving, although he retained his interest in the world's oceans.

Clarke recovered his mobility and began working with the film director Stanley Kubrick on a science fiction film. Kubrick approached Clarke for ideas, and Clarke suggested that they expand his 1951 story "The Sentinel" into a film-length narrative. The project became the film and novel that are both entitled *2001: A SPACE ODYSSEY* (1968), generally regarded as the most important science fiction film ever made. Clarke lived at the bohemian Chelsea Hotel in New York City while he was working on the novel; his neighbors there included American literary artists such as Allen Ginsberg and Arthur Miller. The collaboration between Clarke and Kubrick was unusual, since both had well-established reputations in their own artistic spheres. It did not proceed without clashes of personality and vision, but in the end it produced two distinctive works of art on the screen and in print, each bearing the hallmark style of its main creator.

The success of the movie and the book led to a multibook publishing contract for Clarke, and in the 1970s he worked on the Rama series. He was the sole author of *Rendezvous with Rama* (1973), which won all the major prizes offered for science fiction writing that year: the Hugo, the Nebula, the John W. Campbell Memorial Award, and the British Science Fiction Award. The book sold well and pleased critics, too, with its imaginative descriptions of a vast uninhabited alien spaceship and the technologies that sustain it. Several sequels followed, cowritten with Gentry Lee and others; variations on a Noah's-ark theme, they continued to explore imaginative new ideas speculating on the other intelligent creatures that might inhabit

the universe, but they did not equal the success of the first book in the series.

During the 1980s, Clarke became something of a television personality, hosting programs featuring investigative science and sheer speculation, *Arthur C. Clarke's Mysterious World* (1980) and *Arthur C. Clarke's World of Strange Powers* (1984), and he lectured extensively in the United States and Britain. He also began writing sequels to *2001: A Space Odyssey*, producing *2010: Odyssey Two* (1982), *2061: Odyssey Three* (1988), and *3001: The Final Odyssey* (1997). In these continuations of the story, Clarke updates the technological aspects, explains HAI's unexpected breakdown, demonstrates the function of the mysterious monoliths, and even resuscitates Frank Poole when his frozen body is discovered still following its initial trajectory in the outer solar system.

In the 1990s, Clarke continued producing a steady stream of novels, writing both individually and in collaboration with other science fiction authors. He has diversified his subject matter to include the subgenre of disaster fiction in *The Hammer of God* (1993) and *Richter 10* (1996). He continues to live in Sri Lanka, serving as chancellor of the University of Moratuwa since 1979. Now that the technology exists that long ago he speculated would one day expand human capabilities—the personal computer and satellite communication—he stays in touch with the wider world while enjoying his remote home. He has received numerous prizes, awards, honorary doctorates, and fellowships. In 1989, he was named a Commander of the Order of the British Empire, and in 1998 he was knighted. His work to benefit human life has been recognized by the United Nations, and he was nominated for the Nobel Peace Prize in 1994. In 2000, as the millennium turned, a European communication satellite named for Clarke was launched into orbit. Clarke remains optimistic about the future of humankind, and he has provided readers with several provocative visions of the excellence and even the transcendence that we might yet attain.

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CLARKE, LINDSAY (1939–) The author of *The CHYMICAL WEDDING*, winner of the WHITBREAD Book of the Year Award in 1989, was born Victor Lindsay Clarke on August 14, 1939, in Halifax, Yorkshire, England. He attended King's College, Cambridge, and graduated in 1961 with a B.A. degree (with honors) in English. Also in 1961, he was married to Sara Pattinson; the couple divorced in 1972. From 1962 to 1965, Clarke served as a teacher in Ghana, and upon his return to England he taught at colleges in Great Yarmouth and Norwich. He has worked full-time as a writer since 1978. In 1980, Clarke married Phoebe Clare Harris.

In 1987, Clarke published *Sunday Whiteman*, his first novel. In addition to *The Chymical Wedding*, a kind of psychic example of romance fiction, he has published *Alice's Masque* (1994) and *Parzival and the Stone From Heaven* (2001). His fiction frequently combines elements of FANTASY FICTION and romance, bringing new readers to both genres.

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CLASS An aspect of human socioeconomic organization that has been intimately connected with the theories of Marxism in the 19th and 20th centuries, *class* refers to the categories human beings use in order to separate themselves into various degrees of privileged and marginalized sectors as determined by wealth. The related term *status group* refers more specifically to categories based on achievement or birth. The British class system combines aspects of both class and status categories. It is hierarchical, ranging from the nation's monarch and aristocrats with

inherited titles who form (along with any extremely wealthy, untitled individuals) the upper class, to the categories of commoners such as the gentry, the yeomanry in rural areas and the middle class in urban areas, and the working class. But it has traditionally been a system tolerant of some degree of social mobility: Commoners can acquire titles by marriage, merit, or purchase, and aristocrats can become commoners as well, generally by choice or by poverty.

The most privileged sector of English society is generally identified by the inheritance of aristocratic titles that are usually associated with the ownership of vast estates and the performance of certain civic duties. This organizational mode has its roots in medieval feudalism, a political and economic system in which dominant lords accepted the fealty of vassal peasants and tradesmen, the lord providing protection while the vassals provided goods and services, primarily of an agricultural nature. Aristocrats gradually became organized into ranks under the authority of a monarch. The inherited ranks of the English aristocracy include the titles (in increasing prestige) of baronet (abbreviated “bt.” or “bart.” in older works), addressed as “Sir,” and viscount, earl, marquess, and duke, all addressed as “Lord.” The wife of anyone holding one of these titles is addressed as “Lady.” Baronets are not peers of the realm and do not sit in the House of Lords, even though their title is inherited. The title of knight, addressed like baronets as “Sir,” is bestowed for the lifetime of the honoree or until the monarch revokes it.

Awareness of class elements is essential in appreciating British literature, so thoroughly does it permeate every aspect of social life. The order in which people are seated at a dining table, which person may go first through a door, what authority an individual may expect to wield over others, and which signs of respect are due to which ranks are all routine considerations in daily life as represented in fiction. In the 20th century, the resistance to this system also appears as authors from working class backgrounds make their voices heard, especially after the end of WORLD WAR II. In the case of writers from former colonial areas, the awareness of British class customs may be intermixed with colonial history and local social customs, yielding even more complex attitudes toward issues of class.

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CLEA LAWRENCE DURRELL (1960) Volume four in the series known collectively as *The ALEXANDRIA QUARTET*, this novel is once again related from the first-person point of view of Darley, the English writer who narrated the first and second volumes, *JUSTINE* and *BALTHAZAR*, respectively. The third volume, *MOUNTOLIVE*, features a third-person narrator; its events clarify for readers some of the mysteries developed in the first two. Darley, however, has been hiding away on a Greek island after betraying Melissa, his lover, and Nessim, his best friend, through an obsessive affair with Nessim’s wife, Justine. But he has been paid back in his own coin, since Nessim and Melissa conceived a daughter born shortly before Melissa dies, and since Nessim, Justine, and other friends of Darley, if Balthazar is to be believed, played Darley for a fool and used him as a patsy. Darley has taken Melissa’s child with him to shelter her until Nessim should summon them both back to Alexandria, and in the opening pages of *Clea*, that summons comes.

WORLD WAR II has begun in the meantime, and Darley returns to an Alexandria under bombardment and must slip into the harbor in a risky venture. Life in the town goes on as usual in spite of the war, but Justine remains a shadow over his mind until he sees her again and discovers that he is free of his obsession for her. Darley and Clea are slowly drawn together into a love affair that surpasses Darley’s emotional experiences with either Melissa or Justine. He begins to be healed of the pain that drove him away from Alexandria. They visit the rooms where their old friend Scobie lived—yet another ambiguous individual who may have used Darley for his own clandestine ends. Through the mysterious workings of Alexandrian religion, a shrine has grown up around the bathtub in which Scobie had

once brewed a vast quantity of booze—enough to get his entire neighborhood drunk. Darley and Clea witness a procession to the shrine, enthralled by the strange contrast between the man's life and the misshapen memory of it that has developed because of the shrine. This discrepancy echoes a key theme for Darley, whose memory of events during his earlier stay is always at odds with the reports of others.

In a riveting climax, Darley, Clea, and Balthazar take a boat of Nessim's to go skin-diving in the pleasant, secluded cove where a derelict boat lies on the bottom. An accident leads to a life-or-death situation that will irrevocably change the course of a life even in the event of survival. The possessive allure of Alexandria—the spell it casts over its residents and its visitors—continues to hold sway over Darley and Clea as they explore the depths of love and art and puzzle out the mysteries of the reality that lies intangibly beneath the bedazzling appearances of the world.

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CLEAR LIGHT OF DAY ANITA DESAI (1980) Using a third-person omniscient point of view, this four-part novel follows the four siblings of the Das family of Old Delhi. The eldest son is Raja; now living in Hyderabad and married to a Muslim woman, Benazir, he has become the heir to her wealthy father, the former neighbor (and landlord) of the Das's, Hyder Ali Sahib. The eldest daughter is Bim (also called Bimla and *Bim-masi* by her nieces), a college professor of history who has never married, but who once was courted by Dr. Biswas, a Bengali who attended Raja (for tuberculosis) and *Mira-masi* (for alcoholism-induced delirium tremens) during the summer of independence and the partition of Pakistan, 1947. The third child is Tara, who escaped into marriage to Bakul, a diplomat, that same summer, and who is now the mother of two daughters of traditional mar-

riageable age. The baby of the family is Baba, born late in his mother's life when she suffered from severe diabetes, and who is probably autistic or mildly mentally handicapped, and who is now Bim's dependent in the house where they all were born. The father of these siblings was the part owner of an insurance company; their mother loved playing bridge at the Roshanara Club. Both parents, however, were distant and cold with their children, employing instead an impoverished cousin (Mira) to watch over them. Other neighbors include the Misras, a middle-class family of loutish brothers and two spinster sisters, Jaya and Sarla, who support the family with dancing lessons for girls.

In the opening chapter, Tara and Bakul arrive to visit before going on to the wedding of Raja's daughter. The main characters are introduced through conversations the sisters carry on after many years apart; these conversations establish the underlying tensions between and among the siblings that came to a climax in the fateful summer of 1947. Chapter two returns the narrative to that summer; it was a traumatic year for India and a disastrous one as well for the Das family. The parents die (the mother first); Raja contracts tuberculosis; *Mira-masi* dissolves into alcoholism as the burdens on her increase; and Tara retreats to the neighbors' house and meets Bakul, then marries him and they immediately depart to diplomatic postings abroad. Dr. Biswas's courtship of Bim is a disaster because of his nervous subjugation to a domineering mother (he is her only child and she is a widow). Bim is too strong for these kinds of relationships. In fact, she is the only stable family member that terrible summer, and she winds up making choices that sacrifice her chances of establishing a family of her own. Chapter three takes readers still further back to the period when Baba was born too late in his mother's life to be fully formed and functioning when he is born. Baba's history is depressing, as his limitations become more and more apparent. The girls are being suffocated by the dullness of school—Bim's intelligence exceeds the demands of the curriculum provided to girls, and Tara is indifferent to education.

The most difficult and damaging transformation is the estrangement between Bim and Raja that develops as he matures into a self-absorbed young man, writing

poetry and seeing himself as a future hero. In college, he refuses to support the Hindu extremists advocating violence toward Muslim Indians such as Hyder Ali Sahib, and he makes the mistake of openly expressing his support for the partition of India and Pakistan. His attachment to the Hyder Ali family steadily increases, especially as his mother fades into death, followed quickly by his father. He sees his wealthy poetry-loving Muslim landlord as a role model in the absence of a strong father figure. Eventually, everyone escapes but Bim and Baba: Mira-masi into death; Raja to Hyderabad and eventually, through marriage, into the Hyder Ali family; Tara into marriage and international travel with Bakul. Bim enrolls in graduate studies and excels in her work, eventually receiving an appointment as a faculty member at a nearby college. But she is trapped in the family home among the memories and disappointments that fill the old house, and Baba will never be able to survive without her. She both envies and resents Raja and Tara even as she tries to believe her life to be satisfactory.

Chapter four returns to the present of the story. Bim must learn to forgive Raja and Tara and accept some responsibility for the choices she made. Tara's presence has stirred up the past, and the sisters have read over Raja's old poems and the letter that finally estranged Bim from him. Bim has reached the end of her patience for the burdens placed on her; after expressing some rage against Baba, suggesting that she may have to send him to live with Raja, she is able to check her frustration and anger, realizing that she must contribute something to heal the rift in the family. Her simple brother is not able to hold a grudge for her outburst, and she determines to forgive Raja. She refuses to attend the wedding, but she asks Tara to invite Raja and his family to visit her and Baba at the old home they grew up in.

On one level, the story of the Das family works as a metaphor for India itself in the early days of independence. The rift in the family parallels the rift between India and Pakistan. But the story is also a carefully rendered example of psychological realism, with a special care to represent the limited options that Indian women have to choose from. The characters' disrupted lives mirror the political disruptions of the

nation, but they are also fully rounded individuals with feelings grounded in past experiences that the writer brings to life.

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CLOCKWORK ORANGE, A ANTHONY BURGESS (1962)

An innovative and violent three-part novel that formed the basis for an equally provocative 1971 FILM ADAPTATION of the same name, *A Clockwork Orange* portrays a DYSTOPIAN near-future world. Alex, a teenager who leads a small gang on violent forays against those weaker than themselves, lives with his parents in a faceless block of public housing. Alex and his followers speak a peculiar slang that Anglicizes Russian terms, suggesting a possible result of the cold war that was at its height when Burgess composed this story. They beat up old men and brawl with opposing gangs, and for a special thrill they break into the home of a mild-mannered writer, rape his wife, and beat him so badly he is crippled. On his own, Alex entices two teenage girls to his room for an orgy to the accompaniment of Beethoven's Ninth Symphony. When his gang members challenge his leadership, he forces them to back down but carries through with the robbery they planned without him. The elderly woman whose home they invade manages to call the police and attempts to defend herself; Alex accidentally kills her just before his gang betrays him to the police.

In the middle part of the story, Alex is in prison. In order to minimize his stay, he willingly becomes a well-behaved prisoner, spending time with the chaplain. When he learns of the Ludovico Technique, a method of behavioral conditioning designed to eradicate violent impulses in convicted criminals, he volunteers to

become a test subject. The transformation works, but it deprives Alex of his free will, as the chaplain had warned him it would. Additionally, it conditions him to become ill at the sound of Beethoven's symphonies, thereby depriving him of one of his greatest pleasures. He is released back into the world two years after he committed his crimes, a completely new person.

In the novel's last section, Alex experiences the violence that he had dealt out to others in the first part, and he is helpless to defend himself from it. His parents reject him, having acquired a paying lodger, and he encounters his former victims as he roams his old haunts in isolated misery. As for his old friends and enemies, some of them are now policemen, and upon rescuing him from a beating, they carry him out to the country and beat him up themselves. Lost and brutalized, Alex stumbles upon the cottage of the writer he had crippled, whose wife had died after being raped by Alex's gang. Alex's face is recognizable from news coverage about the Lodovico Technique, and his voice, with its distinctive nadsat slang, seals the writer's recognition of his tormentor. He has Alex locked in a room and tortured with classical music. Eventually, Alex's conditioning is reversed through further agonizing procedures.

The novel exists in two editions: The American edition ends with Alex's violent fantasies restored along with his ability to enjoy Beethoven's symphonies, while the editions published in the rest of the world include a further chapter. In this ending, Alex encounters one of his gang members who is married, holding down a job, and speaking standard English; he recognizes that his teenage ways are outdated, supplanted by a younger generation, and imagines himself settled into domestic conventionality. The American version (and the film version) present a bleak, nihilistic view of Alex's future role in the world, while the other suggests the possibility of self-willed reform and redemption in an acceptable way of life.

Anthony BURGESS discussed his intentions for this novel at some length, emphasizing the importance of free will in the story's construction. Alex first chooses to be evil, and then in prison he chooses to be good, but after the behavioral conditioning he is no longer making his own choices. He has been dehumanized

and made into an organic automaton—the clockwork orange of the title. Burgess asserts that the freely chosen life, even the *evil* freely chosen life, is superior to the passive existence of the automaton. Alex is no longer a moral agent after his treatment, and therefore his “good behavior” is only an illusory good for society.

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COETZEE, J. M. (1940–) An internationally respected writer from South Africa, J. M. Coetzee has won numerous awards for his fiction; he is one of two authors (with the Australian writer Peter Carey) to have won the BOOKER PRIZE twice, in 1983 for *The LIFE AND TIMES OF MICHAEL K*, and in 1999 for *DISGRACE*. In 2003, J. M. Coetzee's literary achievement was honored with the NOBEL PRIZE in literature.

Born in Cape Town on February 9, 1940, into an educated English-speaking family descended from Dutch Afrikaaners, John Michael Coetzee attended the University of Cape Town, earning a bachelor's degree in 1960 and a master's degree in 1963. He began his working life as a computer programmer, employed first by IBM in London, but he also continued his academic studies, earning a doctorate at the University of Texas at Austin in 1969. In 1968, he was appointed to an assistant professorship at the State University of New York at Buffalo, where he remained until 1971. He has also held appointments at the University of Cape Town, Johns Hopkins University, and Harvard University. Coetzee was married in 1963 and divorced in 1980; the couple have two children.

Coetzee published his first fiction, *Dusklands*, a collection of two novellas, in 1974. The two stories in *Dusklands*, *The Vietnam Project* and *The Narrative of Jacobus Coetzee*, both illustrate the author's concern for

the violence that frequently results from the volatile combination of cultural disparity and imperialist aggression, but they are widely separated in setting and plot. In 1977, his novel *In the Heart of the Country* (also known as *From the Heart of the Country*) received the CNA Literary Award; the story examines the simultaneous attraction and repulsion associated with racial inequity, but does so from the perspective of a woman descending into derangement. In 1980, *Waiting for the Barbarians* also received the CNA Award along with the JAMES TAIT BLACK MEMORIAL PRIZE and the Geoffrey Faber Award. The novel revisits the theme of imperialism and racism, relating the story of a magistrate in a remote province who is brutalized by the army “defending” the EMPIRE; the barbarism of the title, it turns out, is not limited to peoples of less developed cultures. Two years later, in 1982, *The Life and Times of Michael K* was equally successful.

Coetzee has also written *Foe* (1987), a retelling of Daniel Defoe’s tale of *Robinson Crusoe* (and an example of INTERTEXTUALITY); *The Age of Iron* (1990), about an elderly white South African woman who comes to recognize the horrors of apartheid as she is dying of cancer, and *The Master of Petersburg* (1994), a fiction featuring the Russian author Dostoevsky as its protagonist. Additionally, he has translated works in German, French, Dutch, and Afrikaans, and produced several volumes of nonfiction, including collections of essays and an autobiography. Coetzee continues to live and write in South Africa.

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COLD COMFORT FARM STELLA GIBBONS (1932) This delightfully droll COMIC NOVEL follows the adventures of Flora Poste, a proper young lady of modern notions, who finds herself alone in the

world at the death of her parents. Since she is not yet ready for marriage and not willing to sacrifice her time for mere money, she writes to all her family members seeking a suitable refuge. The mysterious Starkadders of Cold Comfort Farm are willing and able to take her in; Judith Starkadder’s letter of reply alludes darkly to Flora’s “rights” and to some wrong done to her late father long ago. The prospect is hardly inviting, but the free room and board is well within her means and will allow her to spend her tiny inheritance on visits to London rather than sustenance. This arrangement allows the author to make both country and city customs the object of her gentle Horatian SATIRE, and with each new character added to Flora’s experience, new targets arise. Even literature and literary writers come under scrutiny: The novel is appended to a fictional introductory letter that promises to mark especially fine examples of writing with asterisks—the passages so noted are all examples of purple prose.

Flora is an acolyte of the Higher Common Sense, and upon her arrival at Cold Comfort Farm she sees that she has come to a place direly in need of her ministrations. Cousin Judith is morose and clearly enamored of her second son, Seth, a ravishly handsome young man whose only love is the movies. His older brother Reuben, however, is a competent, born farmer, devoted to Cold Comfort and hostile to Flora at first, imagining that she has come to take the farm from him, although eventually he falls so far under her sway as to propose marriage as a way of keeping her on. The father of Seth and Reuben is Amos Starkadder, an itinerant fire-and-brimstone preacher of the Quivering Brethren—the sermon Flora attends is a send-up of “low church” excess. The only young woman on the place is Elfine, who is in love with a local scion of the fox-hunting class, Dick Hawk-Monitor of Hautcouture Hall, but her poetry-writing ways and bohemian dress make her completely unacceptable in that proper world. And ruling invisibly over the Starkadder clan is the ancient recluse Aunt Ada Doom—she who saw something nasty in the woodshed as a young girl and who has been banking on the emotional currency of that experience ever since. Flora determines to tidy up all these problems at Cold Comfort Farm, bringing

fulfillment to each of these characters, sometimes in unexpected but imaginative ways.

Related by a third-person omniscient narrator, this story achieves its comic effect by the combination of likeable rustic yokels, mildly dysfunctional personalities, and urbane young people. The descriptions are vividly detailed, right down to the intoxicating sukebind flowers that drive young women to surrender to their passions. The primary function of the plot and even the dialogue is to present new topics for the narrator's satiric review; each is dispatched cleverly. The amusing dialogue is archly witty, and since the narrator comments on the disharmony between characters' spoken words and their actual thoughts, readers can stay attuned to the deeper attitudes lurking beneath surface pleasantries.

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COLLECTOR, THE JOHN FOWLES (1963)

When Ferdinand Clegg, a butterfly collector, turns his attention to human beings, the results are disastrous for Miranda Grey, the young woman he stalks and "collects" to assuage his obsession for her.

Clegg has led a less than satisfactory life; he has been reared by his aunt and uncle, together with their unmarriageable daughter, Mabel. His father was killed in a car accident when he was two, and his mother had then abandoned him to her late husband's older sister. His uncle treats him kindly, taking him on frequent fishing trips and supporting his nephew's growing obsession with collecting butterflies. But he died of a stroke when Clegg was 15, leaving him with the two women. He had served a while in the army and then found a job, but his life-changing event had occurred the day he won a sizable sum in the lottery. He quit his job and sent his aunt and cousin off on a cruise to Australia, where some of the family had settled. Then he devoted his attention entirely to Miranda.

As an experienced collector, Clegg knows how to watch and wait and plan. He assembles everything he needs, purchasing an isolated house with an extensive multiroomed cellar. He buys a van and invests in camera equipment. He decorates the cellar, turning the most remote part of it into a cozy prison, then learns every detail of Miranda's schedule. His attachment to her had begun while she was still in the English equivalent of a high school in his hometown. She had even done business with him at his old job. But Clegg is not an ordinary man with ordinary drives and desires: He does not court Miranda and take the chance of the rejection he is certain he will receive. He prefers to collect her. She is too fine to accept him willingly, but he is still confident of his ability to possess her. Eventually, he captures her and drags her home to his cellar, keeping her there several months until she dies, possibly of pneumonia.

Although Clegg prepares his prison and plans his capture in flawless detail, he does not have a clear story as to what will happen once he has collected Miranda. He has bad thoughts that he tries to keep pushed down, and he looks at pornography with a notion to take pictures of Miranda. At first he thinks he can be satisfied with ordinary pictures. And sometimes he imagines that Miranda will inevitably come to feel for him the way he feels for her, and they will find true, voluntary love. But he has virtually no experience with living, breathing, talking women, and his own responses to his captive are more extreme than he had expected them to be.

At first, Clegg tries to appease Miranda with every material object that might make her happy. She had been an art student in her real life, and so he brings her everything for drawing she might need. And Miranda perceives that she has enough power over him to demand and receive any material comforts she can imagine. He buys the finest materials she asks for, and the books, and the music; he learns to cook and provides the healthy foods she requests prepared the way she likes them. But once she is in the cellar, he will not allow her to have any contact with the outside world. She cannot read newspapers or watch television, and she cannot send a message to her family even to tell them that she is alive and well. Clegg sees their appeals

in the papers or on TV, but their suffering doesn't move him. Oddly, her suffering doesn't move him, either. He is obsessed with her, but the fact that he has destroyed her life to possess her makes no difference to him.

Miranda tries everything and finally wins a concession in being allowed outside, under his supervision, at night in the backyard. She waits for her opportunity and lashes out, hoping to escape and run for her freedom. But she only manages to wound him, and after that the conditions of her imprisonment become more severe. Eventually, she wins him back and is allowed into the house for a change of scene, but she cannot stop trying to escape. And finally she tries to earn her freedom by satisfying his desire to photograph her in degrading ways, but none of these stratagems works. When she becomes ill, he is afraid to seek medical treatment for her. If he tries to take her to a hospital, she will be out of his control and will find assistance and gain her freedom, and of course no doctor can be brought to the cellar to treat her. Little by little, her condition worsens, and then one day she dies, after only three months of imprisonment.

After the first week, Miranda had demanded writing paper from Clegg for a diary; knowing she could not get a message past him, he did not care how much time she spent writing. After her death, he finds the diary, but in reading it, all the relationship he imagined they had had evaporates. His plan to atone for Miranda's death by committing suicide seems ludicrous in light of the true feelings she reveals in her diary—all she ever wanted was to get away from him. Before he can even figure out what to do with Miranda's remains, however, he is startled to see what he at first thinks is her ghost in the nearby town. Another beautiful young woman, though not as beautiful as Miranda, crosses the street in front of his van. And even when Clegg tells himself that there could never be another woman for him, he disposes of Miranda's body in a grave in the backyard and cleans out her room as good as new.

John FOWLES tells this chilling story using a first-person point of view, but by employing the device of Miranda's diary, he doubles the story's effect. First Clegg talks, almost confessionally, relating the entire story of his life, his obsession, and his unwilling, doomed "guest." The first half of the novel is a nonstop

explanation of Clegg's capture of Miranda and his experiences with her. He is, of course, rationalizing much of the time, but Fowles communicates much in the hurried, cold, self-justifying sentences. The poor punctuation suggests a lower-class background even as Clegg condemns the educated classes and the rich who, he feels, look down on him. He brings the story to the point at which Miranda is so sick it seems she cannot live much longer without medical attention, and then the focus shifts to Miranda's journal.

As Miranda records her thoughts in a section almost as long as Clegg's opening explanation, the reader already knows where each event is going, and so a certain dread accompanies her accounts of her dealings with her captor. But since she was not quite dead when Clegg's narrative stopped, there is still a faint hope that somehow everything will turn out well for her. Instead, viewing the suffering from her point of view makes it even more harrowing. Early in her journal, Miranda provides the detailed background information about herself that converts her from the object of Clegg's obsession—a flat character—to a fully rounded human being who is suffering through no fault of her own. She recounts her life with a loving family, her artistic ambitions, her attachment to an older man, and her helpless rage toward Clegg. She also relates her version of her escape attempts, and these become more poignant given the knowledge that they will not succeed. Eventually, her journal begins to become incoherent, and then she is too weak to write any more.

Clegg returns as narrator for two additional short sections. First, he explains his pain at losing Miranda and his short-lived plan to kill himself. He falls in love with her all over again and relives the days before he collected her when she occupied his every waking thought. He forgives her, now that she's dead, for her escape attempts and for the lewd behavior he forced her to perform that he simultaneously longs for and loathes. But before these melodramatic and sentimental thoughts can lead to his self-destruction, he finds the diary; afterward, everything is different. The very short closing section shows, in Clegg's own words, how he has grown in his compulsive need to dominate women who have no recourse but to endure him. He speaks of having learned his lesson, but the new object

of his attention—the woman who reminds him of Miranda—undermines the reader's ability to believe him. He is repeating a compulsive pattern of anti-social, misogynistic behavior. His experience with Miranda has not made him a better man; it has made him a better collector.

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COLONIALISM European expansion into other parts of the world dates to 1492 and the discovery of unknown lands west of the Atlantic Ocean, establishment of a sea route around the tip of Africa to the Far East. In Europe, nation-states were emerging and developing as secular kings acquired political power at the expense of papal supremacy, and as the feudal economic organization of the medieval era gave way to capitalism's emphasis on trade and profits. Portugal, Spain, and France—Catholic countries—and England and Holland (the Dutch Republic)—Protestant countries—were soon competing for resources, markets, and labor in North and South America, Africa, India, Southeast Asia, the Pacific islands, Australia, and New Zealand. Belgium and Germany also made colonial forays into Africa on a smaller scale.

From the beginning, colonialism made its presence felt in literature. Travelers' stories became a popular genre of books, and images of the New World became powerful symbols in plays, poetry, political rhetoric, and novels. Europeans set out to explore, but exploration turned to conquests of native peoples and exploitation of natural resources. Slavery also flourished: European enterprises in new lands demanded vast quantities of labor and could be made highly profitable if that labor was obtained at the lowest cost possible. Colonies of Europeans moved into new lands,

bringing with them their languages, religions, cultural practices, and artistic styles, but once settled they developed new literatures of pioneering and cultural clashes. The presence of European colonials introduced changes that marked the languages and literatures of conquered populations permanently, affecting colonized peoples even after independence.

The British were particularly effective at spreading the English language to every part of the world, leading to literature written in English by peoples native to the Caribbean, India, Hong Kong, Africa, the Pacific, and most of North America. The British distributed colonists to most of these areas, but natives of colonized regions were also frequently attracted to England by educational and business opportunities. Thus a writer such as Salman RUSHDIE, descended from Indian Muslims but educated in English public schools and universities and a resident of England most of his life, must be considered alongside a writer such as Patrick WHITE, reared and educated in England but renowned as the first Australian to win the NOBEL PRIZE for Literature.

WORLD WAR II struck the death knell for colonial empires; after 1945, colonized countries increasingly demanded independence, frequently with violence, both in warfare against the colonizing Europeans and in civil strife between hostile factions seeking to control power upon liberation. Colonialism had been so widespread throughout the world that the postcolonial phenomenon is a global characteristic of literature rather than a localized effect. In the postcolonial period, writers have pondered the impact of colonialism on their cultures and examined the options open to the nation released from colonial control. In exploring the difficult terrain of the post colonial landscape, writers participate in the process by which the new nation decides how—and whether—to purge itself of its colonial heritage, and they also help explore the paths by which the new nation may move toward a self-directed future.

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COMFORT OF STRANGERS, THE IAN MCEWAN (1981) A dark novella of love and cruelty, *The Comfort of Strangers* is set in the romantic city of Venice, Italy. There, an attractive young English couple, Colin and Mary, spends an idyllic vacation. They have had a relationship for some time, and both feel that they need to decide whether they should get serious and make a long-term commitment to each or perhaps end the relationship so that each can search elsewhere for such a commitment. They do not realize that their decision is about to be stolen from them in an act of predatory cruelty that will lead to one person's death. These modern urban liberals cannot comprehend the danger they are in because they cannot conceive of a world where selfishness trumps generosity so completely as to eradicate it; consequently, they are easy targets for the experienced hunters who are already on their trail.

Colin and Mary meet Robert and Caroline, a middle-aged couple with a luxurious villa in one of Venice's best locations. Although the meeting seems to be the result of coincidence, the young couple has been chosen and stalked: Robert has been following them and photographing them. The appearance of friendship is merely part of the snare that has been painstakingly set to entrap and destroy something genuinely beautiful. Robert and Caroline enjoy the suffering of others, and in several small ways they arrange to make Colin and Mary suffer without being able to connect the situation to Robert and Caroline. Colin and Mary are open to the world and to the people in it, making no effort to protect themselves or to suspect their acquaintances of being anything other than the somewhat pushy and rather presumptuous new friends they seem to be. As Colin and Mary learn more about Robert and Caroline, they are lulled into a degree of pity for the older couple

in spite of some odd warning signs that might have alerted a more wary pair; their own relationship is reignited as they come to appreciate the youth, love, and beauty they possess that Robert and Caroline have lost in spite of their privileged status. But even this renewed attachment is part of the punishment that has been planned for them. In a shocking and unexpected twist, the innocent fall prey to unimaginable cruelty.

In 1990, this novella became the basis of a FILM ADAPTATION directed by Paul Schrader, with a screenplay by the noted British dramatist Harold Pinter, and starring Natasha Richardson, Rupert Everett, Christopher Walken, and Helen Mirren. The film has generated as much critical discussion as has the novel upon which it is based, drawing the attention of international scholars to MCEWAN'S work early in his career.

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COMIC NOVELS In terms of literary history, the novel differs from the earlier form of the romance (the root of the French term *roman*, or "novel") in depending on realistic characters engaged in real-world actions contextualized in a believable contemporary setting. Within the constraints of realism, however, a wide range still remains of attitudes toward and treatments of character, plot, and theme, and the comic approach is among the most popular and enduring of novelistic forms.

Any of the elements of fiction—plot, character, setting, dialogue, theme, symbolism, imagery, tone, voice, or narration—may bear one of the many stamps of comedy, from low farce to corrosive satire. As a narrative

strategy, a comic approach is effective both for entertaining readers and for instructing them, and it is flexible enough to encompass affectionate fun and caustic abuse. A comic novel is, at heart, an optimistic enterprise, since even a tirade of hilarious invective expresses the hope that the recipient may be improved by the experience of receiving it. Where hope has been displaced by despair, comedy does not thrive.

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COMMODORE, THE **PATRICK O'BRIAN** (1994) See AUBREY-MATURIN NOVELS.

COMMONWEALTH LITERATURE Descended from the British Empire, the Commonwealth (called the British Commonwealth of Nations from 1931 to 1946) formally began with the Statute of Westminster in 1931. This legislation recognized the special status of those British possessions occupied primarily by descendants of European immigrants, such as Canada, Australia, New Zealand, and parts of what is now South Africa. In 1947, INDIA AND PAKISTAN became separate sovereign nations and joined the Commonwealth as the first members populated primarily by non-Europeans. Gradually, the former colonies, dependencies, and possessions of the British Empire were transformed into self-governing independent states that could choose membership in the Commonwealth as desired. Eventually, the Commonwealth was organized into four large geographical regions, including Africa, the Caribbean and Canada, Eurasia, and Southeast Asia and the South Pacific. The member nations of the Commonwealth, including the United Kingdom, stand as equals to one another, recognizing the symbolic leadership of the British Crown and

maintaining ties of trade, friendship, and historical tradition. The nations of the Commonwealth range from tiny island states to the continent-sized countries of India and Australia.

English is the shared language of the Commonwealth, and writers from nations around the world use it to produce original works of literature. Authors native to places as far removed from one another as Nigeria and Singapore or India and Canada are often united linguistically by the shared language of their former colonial rulers. The range of "British" literature is thus very nearly global. Outstanding achievement by Commonwealth writers has been recognized annually since 1987 by the awarding of the Commonwealth Writers Prize, administered under the direction of the Commonwealth Foundation. Winners of this prize are listed in Appendix I.

See also EMPIRE.

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COMPTON-BURNETT, IVY (1884–1969)

Noted for her intensely conversational novels, Ivy Compton-Burnett was born in Pinner, Middlesex, one of 12 siblings, and educated at Royal Holloway College, receiving a degree in classics in 1906. Her life was marked by a series of tragic losses and emotional unrest, including the deaths of two brothers (one due to sickness and the other to war) and the suicides of her two youngest sisters. She had a lifelong friendship with Margaret Jourdain; beginning in the period after WORLD WAR I, the two lived together until Jourdain's death in 1951. Her novel *Mother and Son* won the JAMES TAIT BLACK MEMORIAL PRIZE in 1956, and she was honored with the degree of D.Litt. by the University of Leeds in 1960. She was named a Commander of the Order of the British Empire in 1951 and Dame Commander in 1967. She wrote until the end of her life,

leaving a novel for posthumous publication—*The Last and the First* (1971)—and died in London on August 27, 1969, of bronchitis.

Compton-Burnett typically sets her novels in the last years of the 19th century as the Victorian era was drawing to a close. Her first novel, *Dolores*, was published in 1911; her second did not appear until 14 years later, when she published the novel that establishes her quintessential mature style, *Pastors and Masters* (1925). She presents the nuances of everyday life primarily through conversation, communicating her plot and character development—the swirl of powerful emotion beneath the decorous-seeming surface appearance of the English world—by means of the words the characters exchange, amplified by only a minimum of narrative exposition. Of her 20 novels, 19 in the conversational style, other noted titles include *More Women Than Men* (1935), *A Family and a Fortune* (1939), *Manservant and Maid* (1947; published in the United States as *Bullivant and the Lambs*), and *A Heritage and Its History* (1960). This last novel and *A Family and a Fortune* were adapted for television by Julian Mitchell.

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CONFLICT The driving force behind the complications of every plot, conflict arises when two or more things stand in opposition to each other and the circumstances of the story can provide satisfaction for only one (or a fraction) of the opponents. Generally, characters fill the role of “things in opposition”; however, conflict can arise between human beings and nature, between nations, or between institutions. Conflict can also arise inside a single character who must choose between two mutually exclusive alternatives, such as marrying versus remaining single or believing in God's existence versus atheism; conflict also results when a character refuses to accept his or her assigned role in life and attempts to defy destiny. Conflict can be

either comic or tragic, depending on the direction the plot takes and the tone the author uses in presenting it. In a COMIC NOVEL, conflict finds resolution in some kind of accommodation, understanding, or even reconciliation of the opposing sides, but tragic conflict typically leads to a victory for one opponent at the expense of the other.

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CONRAD, JOSEPH (1857–1924) A Polish-born seaman who learned his trade in the French and British fleets and chose the identity of English novelist in midlife, Joseph Conrad possesses one of the most unusual biographies in the annals of literature. He was born on December 3, 1857, in the town of Berdyczew, Poland; his birth name was Teodor Josef Konrad Nalecz Korzeniowski. At that time, Russia claimed sovereignty over the eastern part of Poland. Conrad's parents were romantic nationalists who actively supported the reestablishment of their homeland's independence from Russian and German control; his father, a writer and translator, used his skills to support the cause of Polish freedom. In 1862, the family was exiled to Russia, and Conrad's mother died three years later when her son was only eight. Conrad's maternal uncle, the attorney Thaddeus Bobrowski, became the boy's guardian in 1866 and remained an important source of financial and emotional support until Conrad was middle-aged. Conrad's father died in 1869.

In 1874, when Conrad was still a teenager, he traveled to Marseilles, France, and began mastering seaman'ship in the French commercial marine service. The historical evidence of the four years he sailed on French vessels is sketchy, but he seems to have become involved in a Spanish political cause, the Carlist movement, possibly through an affair with a woman already involved in it. He fought a duel as a result of this affair and may have attempted suicide during this period. In

1878, Conrad relocated to England and began serving on English ships. He rose through the ranks to master, becoming a citizen of Great Britain in 1886, and assuming his first command in 1888. His work carried him to every corner of the globe, including the river trade in the Belgian Congo; these exotic locations, together with the isolation, danger, and emotional stress on humans separated from their homelands, provided Conrad with abundant resources for his subsequent career as a novelist.

An important turning point for Conrad occurred in 1893, when he met the novelist John GALSWORTHY, who had taken passage on Conrad's ship. Conrad was already writing *Almayer's Folly*, and when the novel succeeded upon its publication in 1895, he left the sea, married, and settled in Kent, where he died on August 3, 1924. In the last 29 years of his life, Conrad produced some 16 novels, seven collections of short fiction, and several novellas. Additionally, he produced collections of essays, some plays, and an autobiography. He befriended numerous writers, including Arnold BENNETT, Henry JAMES, Rudyard KIPLING, H. G. WELLS, Ford Madox FORD (with whom he coauthored three novels before breaking off the friendship), and others.

Critics recognize three phases in Conrad's prolific output: the early novels that draw on his experience at sea and in the Congo, including *The HEART OF DARKNESS* and *LORD JIM*; the middle period of political novels such as *NOSTROMO*, *The SECRET AGENT*, and *Under Western Eyes*; and the late period, including *Chance* and *Victory*, composed of novels that (in the opinions of several commentators) show a decline in Conrad's powers. Throughout his career, Conrad focused on isolated protagonists who must face conflict and overcome challenges without the supports of civilization. His protagonists are frequently isolated because of their employment in the European project of COLONIALISM, but Conrad provides an unflinchingly honest view of the greed that drove colonial enterprises and the inhumanity that resulted from them, questioning the values of the civilized world that inflicted so much suffering in the process of pillaging so many peoples. He is fascinated by the deterioration of moral principles when representatives of the civilized world come face-to-face with tribal cultures. His depiction of

nature is largely unsympathetic and antiromantic; instead, the natural world is the locus of brooding threats to human survival. In terms of narrative technique, Conrad was an innovator who experimented with storytelling modes that would provide inspiration to later writers such as Virginia WOOLF and James JOYCE; his work stands as a bridge between the Victorian moralism of the 19th century and the literary modernism of the 20th century, but it also bridges the lucrative world of mass-market entertainments and the Olympian heights of serious art.

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CONSCIENCE OF THE RICH, THE C. P. SNOW (1958) Published as volume seven in SNOW'S 11-volume series *STRANGERS AND BROTHERS*, the events of this story actually place it immediately after the action of the introductory novel of the series. The year is 1927 as the story opens, with the recurring character of Lewis Eliot serving as the first-person narrator. Eliot is in London to take the bar examination that will enable him to enter the profession of law as an apprentice practitioner. At the exam, he encounters Charles March, an acquaintance he wishes to know better, and the two of them have tea afterward. Eliot is virtually impoverished, having spent his entire inheritance in the pursuit of his education to this point, and now his future hinges on achieving the excellent marks that will win him a scholarship for the next year. In contrast, Charles March is from a wealthy family, but Eliot knows little more about him, and Charles is not inclined toward self-revelation. As they enter their legal apprenticeship, they become best friends, and eventually Eliot is invited to visit the March home.

As the story unfolds, Eliot is primarily an observer of this wealthy way of life in which he was not reared but to which he aspires. His outsider status is reinforced by the fact that the March family is Jewish. Eliot is a welcome guest, but he is not an eligible candidate for the courtship of Charles's sister Katherine, a charming young woman who has reached marriageable age. Eliot witnesses the stresses that develop in the March family as the children begin to establish themselves as independent adults, making choices that break with family tradition and that especially displease the family patriarch, Leonard March. Charles becomes involved with Ann Simon, a radical young Jewish woman actively supporting the Communist Party, eventually marrying her. Leonard March is displeased; when Charles decides to leave the legal profession to become a doctor, Leonard retaliates financially, restricting Charles to a small allowance. At stake is Charles's "independence," not from the family but from the obligation of working for a living. Leonard's dissatisfaction with his children multiplies when Katherine marries outside the faith, choosing a young scientist, Francis Getliffe, the brother of Herbert Getliffe, the lawyer who supervises Eliot's apprenticeship.

The focus of the story widens from these family disputes to political and financial intrigues fanned by Ronald Porson, a former admirer of Ann Simon. Porson wishes to get revenge on both the March and the Getliffe families. As the plot thickens, loyalties are strained, and some individuals must choose whether to cleave to their blood relatives or their marital choices, while others must choose whether to advance the interests of their ideological connections or protect the advantages of their loved ones. Relatives issue ultimatums to one another, and emotions are at odds with ideas. Tradition digs in its heels as innovation strains to bring about new ways of being human, conducting business, and controlling government. Eliot relates the unfolding events with sympathy both for the defenders of tradition, such as Leonard March, and for the exponents of change, such as Ann Simon.

As with many modern novels, irony sits at the heart of this one. Family members who should be contributing to one another's success instead wind up in isolated hostility. Acts intended to punish, such as Leonard's

eventual disinheriting of Charles, instead have an emotionally liberating effect. Determination to improve the lot of the many, such as Ann's support of the Communists, can only come about at a cost to the beloved few. Good intentions not infrequently lead to bad results, and bad intentions lead to worse results still. Snow's sensitive and sympathetic narrative illustrates how difficult it is for anyone to know how to act in the world, and yet how impossible it is to avoid taking action.

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CONSERVATIONIST, THE NADINE GORDIMER (1974) A story of racial divisions in South Africa, *The Conservationist* shared the BOOKER PRIZE in 1975 with *HEAT AND DUST*, by Ruth Prawer JHABVALA. The story, told by a third-person objective narrator, opens with the arrival of Mehring, a successful South African businessman, at the large farm he owns where he spends his weekends. A divorced man whose one son has been sent to a boarding school, Mehring is the conservationist of the title, but the world that he is conserving is the one of privilege and inequity that apartheid created in South Africa. On this weekend, the body of an anonymous murdered Bantu has been found dumped on the farm, but when Mehring summons the police he learns that no officer can attend to this matter until the next day. The neglected murdered man becomes an ominous symbol of the festering social strife in South Africa: It will cover the land with the stench of death, but whites in power are too busy to pay attention to it in a timely manner.

As the narrator gradually fills in the details of Mehring's character, it becomes apparent that, without being overtly evil, his self-serving and self-centered choices and attitudes nonetheless give rise to human misery. Just as his relationship to his farm is a part-time affair chosen for the financial benefits and emotional satisfactions it will bring to him, so too his relationships with women are selfish exploitations that serve his needs only. Having failed to establish a lasting connection in the

human world, Mehring buys 400 acres of the physical world and keeps himself mostly separate from it. His black employees, led by Jacobus, the real steward of the land, keep the empty house in perfect order, tend the cows and the crops, and survive the vagaries of fire and flood while Mehring extracts more wealth from the pig iron business, traveling all over the world in pursuit of it.

The novel features very little plot, allowing the cycle of life's routines in a rural region to stand in for conflict and the complications that are usually associated with plot development. Instead, GORDIMER delivers a richly detailed analysis of a character corrupted by the historical context that has produced him and that supports his life of excess by means of unending deficits in the lives of thousands of oppressed Africans enclosed in the "location"—the shantytown ringed with barbed wire fences 10 feet high—that Mehring must cross to reach his land. Through a careful arrangement of characters who represent the racial tensions of South Africa—white defenders of a legacy of COLONIALISM, descendants of Indian immigrants, and native Africans forced into near-slavery—Gordimer implicitly condemns the myopia of apartheid and the selfish apathy of the white minority who benefit from it.

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CORRIDORS OF POWER C. P. SNOW (1964) Volume nine in SNOW'S 11-volume series *STRANGERS AND BROTHERS*, *Corridors of Power* follows *The AFFAIR* and precedes the elegiac closing volumes of *The SLEEP OF REASON* and *LAST THINGS*. The first-person narrator of the series, Lewis Eliot, has achieved a position of enough importance to place him as a witness to the workings of political power in Parliament; the scope of the action has grown from the intrigues of academic politics in *The Affair* to matters of global importance in

the new nuclear era. Snow draws on his real-life experiences to produce verisimilitude in the novel's representation of the machinations of power. In this novel, Eliot is again an observer of the narrative's main events rather than serving as a key participant or the subject of the story.

In the novel's opening event, the Eliots have dinner with a young Conservative member of Parliament, Roger Quaife, and his aristocratic wife, a leading socialite. With his connections and his achievements to date, the story of Quaife's future success could already be written were he prepared to toe the party line rather than to follow the dictates of his conscience. On the matter of the nuclear arms race, however, he feels compelled to oppose the continued participation of Great Britain in spite of the Conservative Party's support for it. Through Eliot, who is experienced in these issues (first dealt with in *The NEW MEN*), Quaife builds a circle of supporters to assist him in exposing the issue to critical examination.

If his project could proceed in a political vacuum, Quaife might have a better chance of success; however, he is immersed in a continually changing scenario among shifting loyalties. When the SUEZ CRISIS of 1956 occurs, Quaife's Conservative connections separate him from his supporters on ending the arms race. As important as the nuclear issue is, it cannot be extricated from the give-and-take negotiations of politics. Additionally, his personal life complicates the political work he is attempting to complete: He has been entangled for some time in an affair with the wife of another member of Parliament, and gossip about this indiscretion surfaces just when it can do the greatest damage to Quaife's credibility with his supporters and to his standing with the public.

Quaife must face a dilemma that will destroy some part of his integrity. He can back down from his opposition to nuclear arms to salvage his political career, or he can stick to his position and suffer the consequences in his professional and personal life. The ramifications of his decision extend beyond his own life and career, however, since Eliot and others are now committed to his project and will suffer no matter which decision Quaife makes. As a consequence of this political battle, Eliot reaches a turning point in his own

life. Snow's narrative emphasizes that idealism makes a poor political instrument and is likely to become a sacrificial lamb as compromises chip into it. He echoes the existential message of Jean Paul Sartre's *Dirty Hands* in demonstrating how agents cannot act in the world and simultaneously avoid becoming besmirched by the choices they make to achieve their goals.

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COUNTRY GIRLS, THE EDNA O'BRIEN (1960–1986) This trilogy was published in a single volume with added material (*Epilogue*) in 1986; it originally appeared as the separate volumes *The Country Girls* (1960), which was the author's first published novel; *The Lonely Girl* (1962); and *Girls in Their Married Bliss* (1964). In calling attention to the repression of women by the Catholic Church and by the Irish government, and in calling on Irish women to take possession of their own sexuality, the book created an adverse reaction in Ireland, the author's native country: It was banned there, and copies were even burned in O'BRIEN's hometown.

The narrative of the trilogy's first volume features a double protagonist in Caithleen and Baba, two girls reared in the strict convent tradition of devout Catholics in IRELAND, who are both longing to move into the modern world of Dublin. Caithleen is the first-person narrator, a shy young woman who longs to find a fulfilling love; Baba is her hot-tempered and demanding best friend. When Caithleen's mother drowns, the girls are boarded at a convent until Baba's outrageous behavior gets them expelled. Like drowning, the convent is also a metaphor for the submersion of female existence and the termination of an individual woman's identity. O'Brien returns to this image of submerged death many years after completing the trilogy, bringing one of the protagonists to a similar end.

After the oppressive convent life, the girls are thrilled to go to Dublin, where Baba enters a business

school and Cait works in a grocery store. But they have traded small-town frustration for modern urban loneliness. For Cait in particular, love seems impossible because the majority of the men she meets are too badly flawed or damaged to provide a meaningful relationship. The novel leaves Cait with dampened hopes but still with some optimism that she will find love, and in *The Lonely Girl*, set two years later in Dublin, she enters into a relationship with Eugene Gaillard (perhaps an unsympathetic portrait of O'Brien's own husband). The relationship leaves Cait herself feeling damaged, and the two friends leave Ireland for London at the novel's end.

Five years later, when Baba and Kate (Caithleen's Anglicized name) are about 25 years old, their story resumes in *The Girls in Their Married Bliss*, but now Baba becomes the novel's narrator, with additional passages of observation narrated in the third person. The two friends live in London and are married, but both of them are disillusioned with men and disheartened by their marriages. Baba has chosen material comfort over personal fulfillment, and Kate's bitter experience in her failing marriage leads her to elect voluntary sterilization. When O'Brien returned to this story more than 20 years later, when the three books were published in a single volume, she continued her negative perspective on the prospects for women trying to fill the roles laid out for them in a patriarchal society. The country girls mature, but they do so at the cost of their dreams and hopes, turning to despair, indifference, and even self-destruction.

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COVER HER FACE P. D. JAMES (1962) In this example of MYSTERY AND DETECTIVE FICTION, the author introduces her recurring investigator, Inspector Adam Dalgleish of Scotland Yard, who returns for many more subsequent adventures. In his first appearance, he is faced with a crime that at first seems completely unmotivated: A young servant has been

murdered in her attic room at the country house of the Maxie family, Martingale. Further, she was inside a locked room (one of the classic scenarios of the genre) when the murder occurred.

The victim is the beautiful serving-girl, Sally Jupp, who had been a resident at the nearby home for unwed mothers, St. Mary's Refuge for Girls, where she had given birth to her son, Jimmie. She has retained the child and keeps him with her at Martingale; most of the Maxies, and the village as well, are sure that a fallen woman like Sally Jupp should be grateful to have a position as a servant at such a fine estate. But although Sally works efficiently, she does not have a humble spirit, and she quickly alienates the long-tenured housekeeper, Martha, who spends most of her time caring for the senile and bedridden master of Martingale. She has similarly affronted Miss Liddell, warden of St. Mary's, and others. When, during an annual garden party at the estate, she is found in the servants' quarters—to which the entire community has been summoned by Jimmie's howls—it soon becomes apparent that the number of people harboring a score to settle with Sally Jupp is quite large.

The task of sorting out the evidence falls to Inspector Adam Dalgleish of Scotland Yard. The omniscient third-person narrator follows the police proceedings with care, but the narrator controls the flow of information so as to keep the identity of the murderer obscured from the readers. Everyone turns out to have secrets, not the least of which is Sally Jupp's secret. Inspector Dalgleish must sort through the ambiguous testimonies of witnesses, evaluate the conflicting motives, and expose the hidden agendas before he can establish the identity of the murderer and provide the evidence that will prove his accusation. The investigation comes to a climax in the group scene familiar to readers of Agatha Christie as the detective gathers the suspects together and reviews the evidence before them, eliminating the innocent and zeroing in on the single guilty party.

The novel was a success upon its publication; fans of mysteries recognized the skill with which the story was plotted and the realism with which the characters were delineated. Adam Dalgleish returned in a long and successful series of novels, and his creator,

together with Ruth RENDELL, inherited the mantle of Agatha Christie as the leading writers of the mystery and detective fiction genre.

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CRACE, JIM (1946–) Author of *QUARANTINE*, winner of the 1997 WHITBREAD Book of the Year Award, Jim Crace was born March 1, 1946, in Lemsford, Hertfordshire. He received an education at Birmingham College of Commerce and the University of London, earning a bachelor's degree with honors in English in 1968. He then entered Voluntary Service Overseas (a kind of British Peace Corps), spending a year in Sudan. From 1970 to 1986, he worked as a freelance journalist. He was married in 1975; he and his wife have two children. After 1986, he devoted himself to writing fiction full-time.

Crace published his first novel, *Continent*, in 1986, winning widespread acclaim for his originality, insight, and prose style. The novel is actually a set of seven interconnected stories that examines the effect of change—the price of progress—on an imaginary continent bearing a striking resemblance to Third World nations socially, politically, and economically. His next novel, *The Gift of Stones* (1988), is set in the prehistoric world just as the Stone Age gives way to the Bronze Age. *Arcadia* (1992) uses a modern urban environment to explore the vanity of a rich man who wishes to eradicate the evidence of his impoverished origins. Cultural clash is a frequent object of investigation in Crace's novels. In *Signals of Distress* (1995), he draws on an actual historical event—the grounding of an American ship on the English coast in 1836—to imagine a particular contrast of these two cultures, separated for only 60-some years, in an era when the practice of slavery still flourished in only one of them. *Quarantine* (1997) retells the story of Christ's 40 days in the

wilderness, and *Being Dead* (1999) recalls the lives of a murdered couple while also detailing the decay of their mortal remains.

Crace has set forth his principles of fiction writing in interviews, asserting that he is averse to the intense examination of characters' psychology, preferring the larger scale of community interactions. He has won numerous awards for his fiction in addition to the Whitbread Award, including the David Higham Award, the GUARDIAN FICTION PRIZE, and the National Book Critics Circle Award. He continues to live and write in Birmingham, producing novels, radio plays, and shorter works for newspapers and magazines.

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CRASH J. G. BALLARD (1973) This controversial novel, excoriated by some critics for the violent behavior and perverse desires of some of the characters, was the basis of the 1996 film of the same name, also quite controversial, directed by David Cronenberg. The novel features a first-person narrator named James Ballard, a film director, who meets a crash-obsessed man named Vaughn. In surreal and explicit descriptions of car crashes and of the erotic impulses they induce, the narrator tells in the first chapter of Vaughn's last self-inflicted car crash: It was a failed attempt to unite in death with a film star named Elizabeth Taylor, which terminates Vaughn's life in a satisfactorily violent manner in spite of missing the intended target. The narrator goes on in chapter two to recount in vivid detail his own horrific experience in a head-on collision (a life experience the narrator shares with the author) during which a passenger dies in the car he hits. In the aftermath of this crash, the narrator feels drawn to the driver of the other car, a survivor like himself and the wife of the dead passenger. The

crash and the attraction to the woman illuminate the erotic role that cars have assumed in contemporary life, especially when combined with the brutal violence of a fatal crash. The narrator is soon obsessed with the event that brought him so close to death without tipping him over into it, and that obsession had brought him to the attention of Vaughn, the master of crash obsessives. Through the crash, he enters into a new perspective on life, on erotic arousal, and on technology.

The novel germinated, for the author, in the experience of surviving a violent crash. Afterward, he mounted an exhibit of crashed cars at an experimental art gallery; the responses of visitors to the exhibit fascinated him and gave rise to ideas for the novel. The story is a departure from the SCIENCE-FICTION settings of BALLARD's first four novels, but it introduces an array of themes that recur in his next two novels, *Concrete Island* and *High Rise*. He repeatedly depicts a contemporary world of desolation, mechanization, and numbed indifference in which human beings must find a way to survive and thrive however they can. The result is a grim perspective on the wasteland of concrete, metal, plastic, and glass in which modern life is embedded.

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CROME YELLOW ALDOUS HUXLEY (1921)

Using the unifying device of a weekend party at Crome, the country house of Mr. And Mrs. Henry Wimbush, HUXLEY creates a sharp SATIRE on the futile isolation of the human ego. Huxley's protagonist, the poet Denis Stone, observes the many other guests and interacts with them without ever making any meaningful connection. The proprietors and visitors at Crome constitute a catalog of contemporary human solipsism. Henry Wimbush is trapped in his admiration for the past, having devoted three decades to his history of Crome and its inhabitants. His greatest connection to the assembled guests is to read passages

from his history to them. His wife (another caricature, with Hermione Roddice in *WOMEN IN LOVE*, of Lady Ottoline Morrell) consults spiritualists and gambles on racehorses. His niece Anne Wimbush has caught the affections of Denis Stone, but she cannot take seriously the emotional attachment of a man four years her junior. Other guests represent cold science, Freudian repression, and failures of communication, in a kind of modernized medieval allegory. Denis eventually picks up the sketchbook of a deaf woman who has anatomized his ineffectual existence with objective honesty. Disheartened, he sends himself an urgent telegram so he can make a polite escape from Crome, and just as he is leaving, he realizes that Anne has begun to be interested in him.

Crome Yellow was Aldous Huxley's first novel, written when he was still in his 20s. Contemporary readers will see its faults, but the author's dry satire and hopeless pessimism for human happiness captured the spirit of his age, or at least of his generation. The survivors of WORLD WAR I were either jaded or devastated by the destruction and death it had wrought, and in the excesses of the 1920s, they settled for a search for pleasure instead of meaning. Huxley's novel captured that outlook and made his reputation among his peers.

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CROSSING THE RIVER CARYL PHILLIPS (1993) This experimental novel includes aspects of both realism and antirealism, and it mixes several narrative strands using different strategies and varying the point of view from one section of the novel to another.

The novel opens with a kind of short prologue spoken by a first-person narrator. This narrator seems to speak as the voice of Africa, recollecting the struggles of the many Africans who have been spread throughout the colonial world—frequently against their will—

in a vast diaspora. This narrator also returns at the end in a poetic coda. In the introduction, a desperate African man tells of selling his three children into slavery. His crops had failed and he could not feed them, but he is distraught when they are gone: He calls the sale a desperate foolishness and blames himself for the fates that befall them. The three children are Nash, Martha, and Travis. The bulk of the novel falls into the four parts, set at different times and in different places, that chronicle the lives of these dispersed Africans as they are assimilated into new cultures, along with selections from a slave-trader's journal.

Nash's story is the focus of the first part, "The Pagan Coast," and covers the period from 1834 to 1842. Nash has been a slave, and he calls his former master, Edward Williams, "father." The term suggests a sacred and philosophical connection as well as a family tie. Nash is freed through the deeply religious motivations of his American owner, a man who has also educated his slaves. This man intends to found charitable Christian missions in Africa; Nash has traveled to Liberia to do missionary work—his father's bidding—and to teach the less fortunate natives. Through his letters, readers learn that although the master had inherited his estate, he did not believe in slavery. As he is able to, he educates and frees his slaves and sends some favored few back "home" to Africa.

Nash and Madison, another slave, compete for Edward Williams's favor; they want to please their "father" and be selected to return to Africa and do his work. But Africa (specifically, Liberia) is a harsh land and people in Nash's settlement are dying; he loses the wife and child he brought from America. As the situation becomes more desperate, Nash writes letters to his former master pleading for financial support for the mission and the school. He doesn't hear back, however: Edward Williams's jealous wife is intervening, withholding the letters from him so he will not spend his fortune on this missionary scheme. Nash's letters to Mr. Williams have a prayer-life quality, and his relation to his former master is that of a supplicant to a god; as time goes on, he retreats into greater primitivism. Nash takes on three wives and has many children, and he keeps relocating his settlement farther and farther back up the river. He finally writes to

Edward Williams *not* to come, but he never sends the letter. Edward Williams comes to Liberia, as he had always planned to do, with Madison. His goal is to check on the miracles he expects Nash to have worked there; instead, he discovers that Nash has died in the last outpost farthest up the river. When Madison sees the impoverished and primitive conditions Nash had lived in, he loses respect for Edward Williams for allowing this situation to develop and abandons him in the wilderness.

The second part, called "West," is about Martha; in it, the American West serves as a metaphor for opportunity and fulfillment. The story is revealed from Martha's later life through flashbacks to her youth caused by catalysts that make her think of her lost daughter, Eliza Mae. Both her husband and daughter had been sold away from her, and she too is sold to a Christian family that relocates to Kansas to homestead. There, they cannot make a success of their farm, and so they plan to sell Martha back into slavery; to save herself, she walks away from her owners, and the Emancipation Proclamation frees her before she can be found. She travels to Dodge, farther west, eventually becoming a laundress with her friend Lucy; she has a long-term relationship with a man, Chester, during this period. After Chester is killed in a gambling dispute, Martha and Lucy go to Fort Leavenworth to wash and clean for the "colored troops" stationed there. When Lucy finds a husband who takes her away to San Francisco, Martha, now much older and in ill health, decides she must go still farther west. She attaches herself to a black man who is going west, offering to earn her passage by washing and cooking. Early in the journey, however, she is too sick to go on and she is left in Denver, a frontier town, where a woman finds her and gives her shelter, nursing her through a terminal illness until she dies alone, lost in her memories of her daughter. The woman who has saved her does not even know Martha's name and has to choose one to put on the old woman's headstone.

The third part is called "Crossing the River" and contains the journal of the young captain of a slave ship, along with some letters to his wife. The journal entries are factual rather than ruminative, reporting the weather, purchases of slaves, and events on board. In

contrast, his letters to his wife reveal the personality of a loving husband and a sensitive man who finds himself immersed in a hellish world that he is helping to create even as he suffers its effects. The slave trade is merely a business, although a particularly odious one—the captain gets his living and supports his family by this means, but he is no monster. In spite of his misgivings, he facilitates the continuance of this monstrosity.

In the fourth part, called "Somewhere in England," the narrative breaks into two parts that are separated by 20 years. Joyce, a white Englishwoman, tells the story in a first-person narrative that covers the period 1935–45. Her mother is a straitlaced Christian who drives her daughter away from the church; Joyce meets Len, who suffers from black lung, and who therefore cannot fight in the war. Len has little exposure to religion and is a somewhat disreputable figure; nonetheless, he and Joyce marry. Joyce's lot is bitter: Len drinks and beats her and eventually goes to jail for black-market dealings with ration cards. Joyce acquires a bit of freedom with Len's incarceration; eventually, she meets Travis when a unit of black American soldiers is billeted in her village in 1942. Eventually, she and Travis marry, over many objections, and on the conditions that this mixed-race marriage is not brought to the United States. Joyce bears a son, Greer, but Travis is killed in battle. When Len, her divorced husband, turns her out of the business that has sustained her, in desperation Joyce gives her new son up for adoption if anyone will have him. In 1963, the lost son knocks on Joyce's door. She has remarried and has other children now, and she is simultaneously drawn to him and hurt by his presence. She had destroyed every picture and memento of her love for Travis and the existence of this son. She is not prepared to make a place in her heart for him again.

Through the introductory narrator of this novel, Caryl PHILLIPS seems to suggest that Africa as a whole must shoulder some of the burden of responsibility for the sufferings that Africans have endured in the Western strongholds of COLONIALISM. But the existence of slavery among supposedly Christian people is on the conscience of those who maintained this heinous system, as is the racism that continued to mar the lives of Africa's descendents long after slavery was abolished.

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CRY, THE BELOVED COUNTRY ALAN PATON (1948) A protest by a white South African writer against the repressive policy of apartheid in his native country, *Cry, the Beloved Country* is a classic of the literature of racial injustice. A third-person omniscient narrator relates the story of the Rev. Stephen Kumalo as he travels from an agrarian village environment into the urban jungle of Johannesburg in search of his son, Absalom, and his sister, Gertrude; he hopes his brother John, a successful merchant, can assist him. Paton uses the land itself as a key thematic symbol in his poetic descriptions of South Africa: in remote places untouched by COLONIALISM, the land remains verdant and fertile; however, where European settlement has affected traditional African ways, the land is desiccated and fails to support its inhabitants. Green hills give way to raw, red valleys, which in turn lead to the sterile pavements of white cities. Stephen Kumalo is summoned to traverse this pathway from the living world of his home village to the deadly world of the city. His mission is to redeem the missing members of his family, and the obstacles to his success are numerous and powerful.

In making his protagonist a Zulu Christian minister, Paton incorporates two conflicting results of colonialism at the heart of his story: European religion—Christianity—has provided a highly idealistic model for the organization of African spiritual and ethical life, but European economics—capitalism—has worked in the opposite direction, devastating the land and destroying the lives of many Africans. The growth of cities and the spread of wage employment in mines and factories

have worked together to draw young men and women away from their villages and from the support system of extended families into fragile dependencies on jobs and their own individual resources. When jobs end, or when personal strength fails, these transplanted Africans frequently become even more victimized, with their own weaknesses amplifying the oppressions of apartheid. Thus Gertrude has sunk to prostitution and black-market dealing in liquor, and Absalom has turned to drunkenness and crime. When Stephen Kumalo finds Absalom, the young man is in prison awaiting trial for the murder of Arthur Jarvis.

Ironically, Arthur Jarvis had been a white idealist working to improve the lot of Africans. Two other boys, including the son of Stephen’s brother, John, were also accused. Tragically, John uses his influence to help his own son at the expense of Absalom, who alone is sentenced to death for the crime. Stephen Kumalo cannot help his son survive, but he does meet the young woman carrying Absalom’s child. He arranges for the couple to be married; Absalom cannot save himself from the hangman, but he does the right thing in giving his own child a family name and a place of refuge with his father. Stephen returns to his village not with Gertrude and Absalom but with the children of these two. PATON suggests that a generation has been lost, but that hope may still flourish in the villages. Stephen’s village, starving after the crops have failed, receives help from an unexpected source when Arthur Jarvis’s father decides to carry on his son’s benevolent work. In the greatest irony of the book, two fathers of different races, both bereft of their sons, work together to make the world a better place in memory of the sons they have lost.

Paton creates a story that is sympathetic to the suffering of the native population oppressed by apartheid, but he also expands the plot to encompass white suffering as well—white suffering that has as its root the policy of apartheid and its effects on the native peoples of the land. Implicitly, South Africa can flourish again only when all of its occupants are working together for their mutual benefit.

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DANCE TO THE MUSIC OF TIME, A ANTHONY POWELL (1951–1975) This 12-volume series of novels—a ROMAN-FLEUVE—follows the life of Nicholas Jenkins, a writer, in a narrative presented through a first-person point of view. The volumes of the series are divided into four movements, in the manner of a classical symphony or the cycle of the seasons: The volumes of the first movement (“spring”) include *A QUESTION OF UPBRINGING* (1951), *A BUYER’S MARKET* (1952), and *The ACCEPTANCE WORLD* (1955); those of the second (“summer”) include *AT LADY MOLLY’S* (1957), *CASANOVA’S CHINESE RESTAURANT* (1960), and *The KINDLY ONES* (1962); those of the third (“autumn”) include *The VALLEY OF BONES* (1964), *The SOLDIER’S ART* (1966), and *The MILITARY PHILOSOPHERS* (1968); and those of the fourth (“winter”) include *BOOKS DO FURNISH A ROOM* (1971), *TEMPORARY KINGS* (1973), and *HEARING SECRET HARMONIES* (1975).

The story opens in about 1921–22 and continues through 1971, recounting in fiction the key historical events of the middle two quarters of the 20th century with recollections of childhood experiences during WORLD WAR I. When POWELL published the first volume in this project, he was 46 years old and focusing on events that had occurred 30 years previously; when he published the last, he was focusing as a 70-year-old on events set only four years earlier. The series is simultaneously the story of Nicholas Jenkins’s life, which bears some resemblance to the life of the author,

and of the 20th century itself. A low-key narrator who seldom places himself at center stage, Nicholas is a keen observer of the changes occurring in cultural values and social mores, and he has a wide acquaintance-ship on which to practice. Although the events of the plot unfold as illustrations of 20th-century history, the series is primarily a story of characters growing, changing, and declining against the historical backdrop.

Nicholas belongs to a privileged CLASS: His father is an army officer, and Nick eventually marries into an aristocratic family. He boards at Eton, a private school (called a PUBLIC SCHOOL in England) and pursues a university degree at Oxford before moving to London to work. His young adult life falls during the first of the two decades between World War I and WORLD WAR II, an era of wealth, social innovation, and excess; he marries and begins his family during the second, after “the slump” that brought about the Depression. For most of his life, he is, like Powell himself, a writer. His first employment is in the publishing industry as an editor of art books, but he also publishes his first novel during this period. He then works as a screenwriter for the British film industry; at the time, regulations required that a British film be shown for every imported (i.e., American) film screened, and so studios in the London vicinity are busily cranking out footage. After his service in the war, he readjusts himself to civilian life by embarking on a scholarly study, entitled *Borage and Hellebore*, of Richard Burton, the 17th-century author of *The Anatomy of Melancholy*. He also works as a

magazine journalist, writing reviews for *Fission*, a new liberal periodical, for the two years of its existence. Finally, he returns to writing novels as well.

Art is a constant theme throughout the entire series in the forms of painting, music, and literature. The overarching title of the series derives from a painting by Nicolas Poussin, the French neoclassical artist. The painting is an ALLEGORY of nature in which four women representing the four seasons join hands in a dance as an elderly man personifying Time provides music for them on a lyre. Overhead, gods and goddesses disport themselves in the clouds. The dance—any dance—is a complex pattern of repeated steps, pauses, and turns that carry the dancers together and apart again, and so it provides an excellent metaphor for life itself immersed in the flow of time. The visual image that inspires the title is itself a representation of three art forms: music, dance, and painting. The structure of Powell's novel sequence is also dancelike, since characters perform their steps, pause in their places, make their turns, draw apart, and come together again (or leave the dance entirely). The tone of the interactions among the characters is sometimes sweet and harmonious, sometime martial and discordant, and sometimes elegiac and mournful; additionally, music provides subject matter for the characters, from its centrality for the composer Hugh Moreland to its supporting role as the background music at dances. Instead of capturing the steps and the harmony visually as Poussin did, however, Powell presents his dance in the form of words that make up a complex and richly textured story.

Summaries of the series, because of its many characters and events compressed into short descriptions, can easily resemble soap opera plots rather than outlines of great literature. The actual novels, however, never sink to bathos nor indulge in sentimentality or sensationalism. The insight and erudition of the narrator, casting an interested but dispassionate eye over culture, society, and the historical background against which the action unfolds; the sympathetic presentation of life's comic joys; and the sensitive portrayal of human weaknesses all cooperate to make this series one of the great literary achievements of the 20th century.

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***DARK-ADAPTED EYE, A* RUTH RENDELL writing as BARBARA VINE (1986)**

This novel of mystery and detective fiction features a first-person narrator, Faith Severn, who is the niece of the hanged murderess, Vera Hillyard, twin to Faith's father, John Longley. The story is set after WORLD WAR II but looks back to events that happened then and includes further recollections of the 1920s; the action unfolds in a village near London. The catalyst for the telling of the tale is a biographer, Daniel Stewart, who is delving into Vera Hillyard's murder of her younger sister, Eden (Edith Mary), who had been like a daughter to her.

The story is filled with familial attachments and rivalries. The nuclear family expands as its members marry, but new spouses are not always congenial to their in-laws. Thus when John marries an older half-Swiss woman, she does not meet with his family's approval for her age, class, or nationality; for her part, she does not like John's sisters, and this leads to friction between her and John that affects their children, including Faith. John's view of his sisters is highly idealized—he sees them through blinders, incapable of recognizing their faults. In contrast to this theme of attachment, the story also features a strand about the failure to bond: Vera becomes a mother to the orphaned Eden and virtually abandons her own son, Francis, to private schools. He becomes expert at manipulating his mother's emotions for the worse, on his way to a miserable adolescence and adulthood.

Several tragic events happen during Vera's residence at Laurel Cottage, where she grew up and where Eden was born, and these cast a shadow on Vera's life, mental health, and morale. Then, in her middle 30s, Vera delivers a baby boy, Jamie, 10 1/2 months after her husband's last visit home, making her the focus of village gossip. She is deeply attached to this child, who fills her life when Eden marries Tony Pearmain, a wealthy gentleman. But the sisters are soon engaged in a mysterious custody battle for Jamie that divides the tight-knit family; each sister claims that Jamie is actually her child, and each can offer evidence to support her claim. Their quarrel pushes Vera past her limits and she finally resorts to violence. Vera's guilt in the murder is established to the satisfaction of a jury, but the question of Jamie's maternity seems insoluble.

Silence, concealment, repression, and shame stretch the Longley family bonds until they snap, but the novel also shows how the absence of bonding is cruelly corrosive. Since the story is told by an onlooker who must recall events in which she was only a peripheral character, the novel is also about the fragmentation of storytelling and the defect of memory across the generations. Memory can rely on letters, minutes of meetings, and court proceedings to prop it up, as Faith must do at various points in her story, but even the presence of bald facts cannot erase a family's stains nor eradicate their effects on other family members.

Although *A Dark-Adapted Eye* followed the publication of more than 20 mystery novels by Ruth RENDELL, it was the first novel she published under the pseudonym of Barbara Vine. It won an Edgar Allan Poe Award from the Mystery Writers of America in 1986.

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DARK FLOWER, THE JOHN GALSWORTHY (1913) A three-part novel about the three great romances in the life of its protagonist, the sculp-

tor Mark Lennan, this novel was one of its author's particular favorites. The third-person omniscient narrator delivers an intimate view of the emotion of passion as it overwhelms Mark and the three women he has loved in his life, and the structure of the story neatly reverses the first and third parts. Unlike the traditional novel, which covers the entire life of a protagonist or even of an entire family or town, *The Dark Flower* concentrates on short periods of intense emotion; it almost forms three novellas about the same character. The three sections bear the titles "Spring," "Summer," and "Autumn," corresponding to Mark's life as a 17-year-old college student, as a 20-something single artist in London, and as a mature married man of about 50.

Mark's first experience of passion occurs when the wife of his college tutor develops a crush on him; when his tutor invites Mark along on their summer vacation, the young man and the middle-aged woman are thrown together in the beautiful scenery of the Alps. The dark red flower his beloved wears, a clove carnation, becomes Mark's favorite, but before this intense swirl of emotion can turn itself into an indiscretion, the party breaks up. Mark must attend the wedding of his sister, and back at the family's estate, the maid of honor, 16-year-old Sylvia, proves to be an enjoyable companion. Mark attends art school in Rome instead of returning to his college, and so he leaves his first love behind and pursues his muse.

As an aspiring artist with some successful commissions behind him in the novel's second part, Mark meets an unhappily married woman, and the two of them fall passionately in love. After meeting secretly to elude her wealthy husband, they are confronted by him with his complete refusal to be parted from his wife. In spite of her coldness, he loves her as passionately as Mark does, and he has the advantage of legal rights. When the lovers try to flee, a disaster puts a tragic close to the affair. Mark once again finds himself in the comforting company of Sylvia, and soon afterward they are married.

With more than 20 years of satisfactory marriage behind him, middle-aged Mark meets the teenage daughter of one of his old school friends. The girl had been born out of wedlock and reared by her father; she is a modern young woman with a forthright manner,

and she initiates the passionate connection and repeatedly tries to draw Mark into infidelity. For his part, he too is passionately in love, but he is also tormented by the memory of previous disaster and by the weight of conscience: An affair with this willing young woman would be a betrayal of his wife and his friend. Mark has now taken the position of the woman he first loved, obsessed with an inappropriate love object and on the verge of hurting those who have been faithful to him. In a neat twist that sheds light on the events of the novel's first part, Mark copes with the emotion that has taken possession of him.

Galsworthy's novel has a surprisingly frank erotic element for a mainstream work written under the long shadow of the Victorian era. His sensuous prose points toward the work, much more explicit, of D. H. LAWRENCE, and his detailed exploration of the thoughts and feelings of his characters, male and female, demonstrates the depth of his insight into the workings of the human heart. Everyone who has been passionately in love will recognize the psychological anxieties that Mark and his three love objects suffer and the social games they play in desperate attempts to sustain and perpetuate their inappropriate and yet inescapable passions.

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DARKNESS AT NOON ARTHUR KOESTLER (1940) When this novel was published, it provided an explanation that the rest of the world could understand of the infamous Moscow purge trials. In the Soviet Union, which had not yet entirely withdrawn from the international stage to the secrecy behind the "Iron Curtain," Joseph Stalin was relentlessly eliminating his opponents in the struggle for power after the death of V. I. Lenin; incomprehensibly, his colleagues were pleading guilty to outrageous charges of plotting to poison masses of workers, collaborating with capitalists to destroy the new government, and other

charges for which there was little evidence and less reason. KOESTLER was well positioned to provide the explanation of the mysterious guilty pleas of men who had devoted their lives to the Communist Party, since he had himself been an active member during much of the 1930s, nearly losing his life to the cause during the SPANISH CIVIL WAR. Put simply, Koestler says that the guilty pleas are a last form of service to the party; his novel explicates the mind of a devotee who would make such a choice.

The protagonist of the story is Nicholas Rubashov, a Soviet official and a longtime member of the party who has toed the party line and who has expelled comrades for not toeing that line, even when doing so had led to others' deaths. He has been imprisoned and charged with crimes against the state, including plotting against the life of "Number 1" (Stalin), of which he is not guilty. During his imprisonment, he is interrogated twice. Ivanov, his interrogator, does not care about the particulars of the indictment as long as Rubashov confesses to ideologically defective thinking. He allows Rubashov a two-week interval to think over his options; Rubashov uses the time to write out his statement about his experience with and loyalty to the cause, but he does not confess to plotting to kill Number 1. During this time, he remembers his own acts to enforce party discipline, and he sees prisoners—personal friends of his—dragged off to execution.

Just before Rubashov's deadline has expired, he is hauled under the glare of blinding lights in the office of Gletkin and informed that Ivanov has been executed for the crime of mismanaging Rubashov's case. Gletkin will accept nothing less than a full confession to all the particulars of the indictment. After a grueling, interminable process, Rubashov signs the trumped-up confession. In the days following, he sees a man who had testified against him dragged to execution before the death squad calls for Rubashov himself. A brief moment in the dungeons of the prison closes another minor incident in the party's history.

Much of the interest of *Darkness at Noon* comes from the psychological realism of Rubashov's thoughts through his imprisonment. He recognizes that he, too, has sacrificed others as a means to an end, and that he now is undergoing what he previously had imposed.

But his loyalty to the party survives his ordeal: Having been guilty of actions that led to others' deaths for the good of the party, he can now avoid the full burden of the moral responsibility of those actions only by continuing to serve the party—the agency that bears the responsibility in his stead—and falsely admitting to the crimes he is accused of.

Koestler's portrait of the totalitarian state is an insightful and compelling one, placing his story in the ranks of *DYSTOPIAN NOVELS* such as *NINETEEN EIGHTY-FOUR* by George ORWELL. It was not well received in all quarters: Many artists and intellectuals nurtured hopes that the Soviet Union would lead Europe and the world to a better, more just, and more equitable system of governance and economics, and voices that undermined this optimistic view met stiff opposition. Koestler's book had a particularly strong effect in France against the protests of intellectuals such as Jean-Paul Sartre and Maurice Merleau-Ponty. It may have influenced the course of France's political choices by undermining the image of communism in a way accessible to ordinary readers. Not until Aleksandr Solzhenitsyn exposed the abuses of the Communist Party and Soviet Union—especially against artists and intellectuals—in *The Gulag Archipelago* was the Left's lingering idealization of the hoped-for Communist worker paradise finally laid to rest.

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DAVIES, ROBERTSON (1913–1995) A Canadian internationally recognized for his fiction, William Robertson Davies was born on August 28, 1913, in Thamesville, Ontario. His literate family published newspapers, and his own skill with language was encouraged from an early age. After learning to read at six, he quickly advanced to the classics of world literature; such a bookish nature in a boy, however, is

not always admired by other less academically inclined boys. Davies eventually drew on some of the childhood bullying he endured for episodes in his fiction, turning his suffering to art and immortalizing his tormentors for what they were. Wishing to pursue the best possible education, he traveled to England to study at Queen's University and Balliol College, Oxford, receiving the B. Litt. degree in 1938. Keenly interested in drama, he trained at London's Old Vic Theatre, performing in several plays in 1938 and 1939. In 1940, he married, but with the onset of WORLD WAR II, he and his wife returned home to the safety of Canada.

Back home again, Davies turned to the family tradition of journalism, and beginning in 1942 he edited the newspaper *The Peterborough Examiner*. He created a persona, Samuel Marchbanks, through which to write a column that became so popular it was syndicated throughout Canada for 11 years. Marchbanks was witty and outspoken in his examination of Canadian life as it changed under contemporary pressures; selections of these essays are collected in *The Papers of Samuel Marchbanks* (1985). He also wrote plays and was a founder of the Shakespeare Festival at Stratford, with Tyrone Guthrie. His first novels, known collectively as *The Salterton Trilogy* (1951–58), drew on the adventures backstage of fictional theatrical performers. But Davies became somewhat disillusioned when he had a play produced on Broadway in 1960, *Leaven of Malice*, only to see it fail. As an art form, the novel was completely his own creation since it does not require directors, costumers, and performers, and he began to concentrate on his fiction.

Even though he did not pursue graduate studies, Davies was vastly erudite from his own wide reading and retentive memory. In 1962, he left journalism to become an academic as a faculty member at Trinity College of the University of Toronto, and in 1967 he was appointed the first master of Massey College, a graduate unit at the same institution. Within the microcosm of the university, he was able to continue his interest in theater while also expanding his fiction writing. He began work on the novels that made him internationally famous, *The DEPTFORD TRILOGY: Fifth Business* (1970), *The Manticore* (1972), and *World of Wonders* (1975). These novels explore the lives of three

small-town Canadians who, as boys and men, are affected by a tragic accident that two of them cause.

In the 1980s, Davies published another successful set of novels, *The Cornish Trilogy*, consisting of *The Rebel Angels* (1982), *What's Bred in the Bone* (1985), and *The Lyre of Orpheus* (1988). This series explores the life of a mysterious and wealthy painter of fake masterpieces, Francis Cornish. Davies's final novels seemed intended as the first two volumes of another trilogy (sometimes referred to as the "Toronto trilogy"). In *Murder and Walking Spirits* (1991), the narrator is executed in the first sentence of the novel, recounting the remainder of the story post-mortem, and in *The Cunning Man* (1995), an aging physician tells the story of his life—and of Toronto—to an interviewer. Before completing this trilogy, Davies died on December 2, 1995.

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DAY OF THE SCORPION, THE PAUL SCOTT (1968) The second volume in *The Raj Quartet*, this novel resumes the story of Britain's last days of colonial control over the territory that became INDIA AND PAKISTAN. Where the first volume, *The Jewel in the Crown*, had opened with a rape, in the second volume of the quartet the dominant image is that of ritual suicide by self-immolation; repeatedly, fire plays a role in the events of the story, echoing the scene of an Englishwoman's suicide by suttee, or ritual immolation, in the first volume. The British Raj is essentially trapped in a similarly suicidal ring of fire.

The focus of the story shifts to the Layton family, composed mostly of women who are the dependents of Colonel Layton, a prisoner of war in Germany. Mrs. Mabel Layton manages to endure her situation with infusions of strong drink, and her younger daughter, Susan, married early in the novel to the doomed Teddie Bingham, is emotionally unstable beneath an exterior veneer of cheerfulness. To the elder daughter, Sarah,

falls the duty of managing the family. Ronald Merrick, a police superintendent in the first volume who is now a military intelligence officer, enters the family's life when he serves as Teddie's best man. The Laytons are puzzled that Merrick is hated by the Indians, not knowing of his unjust treatment of Hari Kumar. Merrick likes Sarah and works to impress her. But Sarah is another version of the Englishwoman who is sympathetic to the Indian cause of independence; she lacks Merrick's scorn or Teddie's condescension to the Indians they govern.

The fire image recurs when Merrick tries unsuccessfully to rescue Teddie. Indian soldiers who have joined the Japanese resist Teddie's efforts to return them to the British side, and in the flaming struggle Teddie dies and Merrick is badly wounded. In this action, Merrick shows himself capable of heroism, but his cruelty to Hari outweighs this characteristic. He loses an arm and, at Susan's bidding, Sarah visits him in the hospital in Calcutta. There, he talks about a painting of Queen Victoria receiving tokens of allegiance from her Indian subjects. The painting is another connection to the first volume: It is entitled "The Jewel in Her Crown," and it belonged to Miss Crane, the suttee suicide, in *The Jewel in the Crown*. The paternalistic attitudes of the British toward the Indians are apparent in the painting, but if the Raj is a family composed of British parents and Indian children, it is a dysfunctional family at best. Sarah is the character who best understands that the Raj is in its last days, even though many in charge do not comprehend this simple fact. The Laytons' story continues in the third volume of the series, *The Towers of Silence*.

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DEATH OF THE HEART, THE ELIZABETH BOWEN (1938) Constructed with a third-person omniscient narrator, but interleaved with first-person diary entries and letters, this novel scrutinizes the emotionally empty lives of the prestigious and wealthy Quayne household through the eyes of Portia, the 16-

year-old half-sister of Thomas Quayne. Portia has been orphaned by the death of her mother, with whom she had lived a transient life in European hotels. They had been close, but their life had been rootless. When Portia comes to London to live with Thomas and his wife, Anna, she finds the opposite situation: a couple rooted in respectability and stability but lacking children or even love. In their fine house, material objects are almost fetishized, taking the place of human tenderness and absorbing the reverence usually reserved for religious devotions.

With a teenager's insouciance, Portia is indifferent to the material world of tastefully chosen furniture; from Anna's perspective, Portia is an engine of disorder. When she finds and reads Portia's diary, her distaste for her sister-in-law becomes amplified tenfold: Her pride is wounded as she interprets the diary to mean that Portia is laughing at her. Portia observes and records the interactions and conversations in the Quayne household with an unsparing honesty that disturbs Anna because of the coldness of the accurate picture it creates. Anna is devoted to beauty and refinement, but she is also dependent on hypocrisy and upper-class snobbery to insulate herself from anything too coarse, common, or vulgar.

Portia's social circle remains very narrow in her brother's house, so that her growing awareness of her awakening desires finds few outlets. Lonely old Major Brutt is friendly to her, but she eventually falls in love with Eddie, a 23-year-old employee of her brother. Her feelings toward him are sincere and painfully intense, while he merely toys with her, sending her provocative letters that she hides and rereads in secret. Anna, too, has a stash of secret letters from her former fiancé, and she too relishes them in secret. The woman and the girl are well suited to form a deep and meaningful bond if only they can make the connection.

When Thomas and Anna take a vacation, Portia stays with Anna's former governess, Mrs. Heccomb, and her two stepchildren. The visit to "Waikiki," as Mrs. Heccomb calls her seaside home, is a comic interlude that allows Portia to meet a variety of people her own age who would never be deemed good enough for admittance to the Quayne household. Eddie comes for a visit, and Portia sees him drinking and flirting with other girls, but she decides she can accept these flaws.

For his part, Eddie's inability to take seriously a romantic attachment to a young woman is part of his particular challenge in life: Bowen subtly suggests his suppressed homosexuality, a taboo topic in literature at the time she was writing.

When Portia returns home to welcome the travelers, she learns that Anna has been reading her diary. Angry and resentful, she experiences the same wounded pride that Anna had felt and runs away, sure that Anna is laughing at her. She goes to the sad hotel where Major Brutt rents a room, determined to break with her family permanently. She is luckier than many of the ingénues in literature; Bowen concludes the novel with *AMBIGUITY*, but also with the suggestion that Portia and Anna and Thomas have a chance to resolve their differences.

BOWEN'S work in general and this novel in particular have benefited from the interpretive insights of *FEMINISM*. The motherless child and the childless mother of this novel both provoke critical inquiry about the parental role that has been the traditional domain of women. But the novel is also a young woman's *BILDUNGSROMAN* that refuses to accept the usual formula of courtship and marriage as the rose-strewn path to personal fulfillment. The problems that the young must overcome remain the same—the three sections of the novel are entitled "The World," "The Flesh," and "The Devil"—but the same old solutions may not be enough to make life a more satisfying experience. Bowen illustrates her point in a novel that is both poignant and comic, capturing the insightful freshness of youth without pressing it into a stereotypical conclusion.

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DECLINE AND FALL EVELYN WAUGH (1928) This novel of *SATIRE* was the first published by Evelyn WAUGH, one of the great English satirists of the 20th century, and many scholars consider it to be his best. The narrative unfolds through a third-person omniscient point of view and relates the misadventures

of Paul Pennyfeather, a young divinity student at Oxford. Paul has the misfortune of strolling on the quad one night as the Bollinger Society concludes a drunken revel; the intoxicated aristocrats who make up the society seize Paul and divest him of his trousers. When Paul complains to the university, he himself is expelled for indecent behavior on the quad. Paul's guardian cuts off the legacy that has supported the young man's studies, since a clause in the will of Paul's father allows this action in the event that Paul's performance is "unsatisfactory."

Paul secures a position as a teacher in a private school at Llanabba Castle, where Dr. Augustus Fagan disguises the poor quality of his institution with pious lectures on service. His two daughters are the husband-hunting Flossie and the miserly Diana. Flossie is engaged to Captain Grimes, one of the masters at the school, but Paul learns that this engagement is actually a form of insurance for Grimes, who perpetually manages to land himself in trouble (or, as he says, "in the soup"). Paul's other colleague is Dr. Prendergast, a former clergyman now afflicted by religious doubts. The school's butler is Solomon Philbrick, a con artist with a different story for each of the school's masters: Grimes thinks Philbrick is a novelist conducting research, while Prendergast believes him to be an eccentric aristocrat and shipping magnate. Paul takes up his duties teaching the fifth form (approximately equivalent to an American 11th-grade class); he discovers that his unruly students are susceptible to bribes when he sees how diligent they become after he promises a monetary reward for the longest essay. His best student, he thinks, is Peter Beste-Chetwynde.

At the school's annual sports meet, Paul meets Peter's mother, Margot Beste-Chetwynde, a beautiful widow, and is smitten by her. One of the students at the school, young Lord Tangent, is shot in the heel with a starting pistol; as the term drags on, he dies of infection. Philbrick flees the school as detectives close in, investigating him for false pretense, and Grimes flees his marriage to Flossie, leaving his clothes and a suicide note on a nearby beach.

At the close of the term, Paul is hired to tutor Peter during the summer holiday. He arrives at the Beste-Chetwynde home, King's Thursday, a starkly modernized Tudor site where Margot entertains an unending string of

weekend guests. She is being courted by the minister of transport, Sir Humphrey Maltravers, but Paul manages to propose to her, and Peter declares him to be the better of the two options as a stepfather. Shortly before the wedding, Margot sends Paul to Marseilles on a business errand connected with her late father's South American "entertainment" enterprise, which also employs Grimes in some mysterious capacity. Paul does not realize that his errand involves bribes to various political officials—he thinks he is arranging passage for cabaret entertainers headed for Rio de Janeiro. On his wedding day, Paul is arrested for trafficking in the white slave trade and Margot flees to Corfu.

Paul stands trial for Margot's criminal activities and is sentenced to seven years in prison. At Blackstone Gaol, he is reunited with Philbrick, who serves as a trustee, and with Prendergast, who serves as the prison chaplain until he is killed by an inmate. Paul is moved to Egdon Heath Penal Settlement; Grimes is a fellow prisoner there until he manages to disappear into the fog one day. Margot visits Paul to tell him that she is marrying Maltravers, who has been named Lord Metroland and has risen to the post of home secretary. Soon, Paul is removed from Egdon Heath on orders from the home secretary for an appendicitis operation. He finds himself first at a nursing home owned by Dr. Fagan, where he is declared dead and spirited aboard a yacht bound for Margot's Corfu home. Paul rests there and grows a mustache so that he can return to his studies at Oxford. One year after his adventures began, Paul Pennyfeather is back in college, passing himself off as his own cousin. Peter Beste-Chetwynde visits him after a drunken evening with the Bollinger Society and warns Paul against involvement with people like himself and his mother; upon Peter's departure, Paul turns his attention back to his textbook on religious heresy.

Evelyn Waugh finds numerous targets for his satire: aristocrats, academics, clerics, the rich, the British government, the Church of England, modern architecture, and human folly of every stripe, among many others. Waugh uses effective name symbolism to give his characters a slightly allegorical dimension, making each of them representative of a class of folly. The tone of the narration is cheerful, with tragic elements revealed indirectly in an understated manner. Paul Pennyfeather

(an impoverished lightweight) is the protagonist rather than the hero of the novel: His passive acceptance of life's reversals undermines his character and tarnishes what might otherwise be virtuous fortitude. Since he ends exactly where he began, the deterioration implied by the novel's title has a broader application: Society at large is in decline, the author implies, and those enmeshed in it must cope as best they can in a world that will not reward the good and punish the bad.

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DECONSTRUCTION See POSTMODERNISM.

DEPTFORD TRILOGY, THE ROBERTSON DAVIES (1970–1975) The three volumes of this series include *Fifth Business* (1970), mainly devoted to Dunstan Ramsay; *The Manticore* (1972), mainly devoted to Boy Staunton; and *World of Wonders* (1975), mainly devoted to Paul Dempsey in his professional guise as Magnus Eisengrim. The setting of the story is originally in the town of Deptford, Ontario, during the middle 20th century, although it moves on to other locations in different volumes as the main characters of each narrative grow and pursue adult lives. This trilogy, and especially the first volume of it, is generally regarded as the best and most characteristic of DAVIES's large creative output. The three protagonist characters live lives that are intertwined at various levels from childhood onward.

Fifth Business follows the life of Dunstan Ramsay, a kind of alter ego for Robertson Davies; Ramsay is recounting his autobiography from the perspective of old age. This first volume opens with an ordinary childhood act—the throwing of a snowball—that has tragic and long-reaching consequences. Ramsay, the intended target, ducks the fateful blow and thereby finds his character altered by the suffering inflicted on Mary Dempster and on the child, Paul Dempster, born prematurely after she is struck by the snowball. The snowball thrower,

Boy Staunton, becomes an important political figure in Canada as an adult; his childhood snowball is so destructive because he has packed it with a stone. As an adult, Ramsay becomes a specialist in hagiology, the study of the lives of saints, perhaps as a compensation for the absence of genuine saintliness in his own life.

The Manticore provides an exploration of Jungian psychology, reviewing the numerous ARCHETYPES Carl Jung defined and applying them in the construction of the story. Boy Staunton's son David is undergoing psychological therapy in Switzerland after an emotional breakdown; his progress into his problems, their sources, and his relationship with his father constitute the bulk of the novel. That paternal relationship is problematic in part because of Boy Staunton's character in relation to his son, and in part because of his mysterious death: His body is recovered from Lake Ontario with the peculiarity of a stone in its mouth—another unexpected death associated with a stone.

World of Wonders is a fictional autobiography of Magnus Eisengrim, undertaken by Dunstan Ramsay. It features a strong emphasis on magic—Magnus Eisengrim is a gifted magician—but the story draws on the concepts of appearance and reality rather than on the recent conventions of magic realism. Davies emphasizes the ways human beings are isolated from the knowledge of the risks they face by acting in the world—in the endless and endlessly interconnected chain of causes and effects—while they are simultaneously condemned to continue acting (with a play of words on "acting," since all the world's a stage and Davies began his career as a professional actor). The snowball incident is seen from yet another perspective, since it was that event that brought about the special giftedness of Paul Dempster.

The three novels display the author's erudition: He was a scholar and a man of letters as well as a novelist, dramatist, essayist, and journalist. Davies demonstrates the psychological depth of his thinking in his use of oppositions such as appearance and reality; his linguistic skill is apparent in his clever wordplay. Characters developed in this series later appear in other works by Davies, and the well-prepared reader encounters them as old friends. Although Robertson Davies writes at a level of literary sophistication that is most fully appreciated by deeply educated and experienced

readers, his absorbing plots and fully rendered characters also appeal to readers mainly interested in a good story.

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DESAI, ANITA (1937–) The daughter of a German mother and a Bengali father, Anita Desai was born on June 24, 1937, in Mussoorie, India. She was reared and educated in Delhi, studying at Queen Mary's School and at Miranda House of Delhi University. At the age of 26, she published her first novel, *Cry, the Peacock* (1963), to critical success, establishing her reputation as an important new author. Desai chooses to write in English, one of the official languages of India, although not one of its native languages; in some circles, her preference for English has drawn unfavorable commentary on her literary choices. She defends her use of English as a legitimate option for writers in India, given the history of COLONIALISM and the consequent pervasiveness of English in India's public life.

Throughout her first six novels, Desai explores a range of Indian women's lives, many of them unhappy. The oppressed protagonist of *Cry, the Peacock* loses her sanity; similarly, the wife in *Where Shall We Go This Summer?* (1975) runs away in an attempt to escape her own fertility and find her true identity. Desai also examines the effects of colonialism in *Bye-Bye, Blackbird* (1971), both on colonizers and natives, and she explores the human crucible of urban life in *Voices in the City* (1965). The ravages and isolation of women in old age provide the subject of *Fire on the Mountain* (1977). But Desai's greatest feminist creation occurs in *CLEAR LIGHT OF DAY* (1980), short-listed for the BOOKER PRIZE in the year of its publication. Bim, a single mid-

dle-aged woman, shapes a fulfilling life teaching college history courses and caring for her mentally handicapped brother, as the stresses tearing apart her family mirror the political rifts that follow India's independence in 1947. Desai expanded her fictional characterizations to include men as protagonists beginning in 1984 with the publication of *In Custody*; this novel charts the decline of Urdu as a significant language in India and was nominated for the Booker Prize. In 1988, Desai narrated a story about a wandering Jew in *Baumgartner's Bombay*, winning the Hadassah Prize. She has also published *Journey to Ithaca* (1995), *Feasting, Fasting* (1999), and *Diamond Dust* (2000).

Anita Desai continues to live and write in India, producing serious fiction and children's literature; she is widely regarded as one of India's most important living novelists.

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DESCENT INTO HELL CHARLES WILLIAMS (1937)

The plot of this novel occurs one summer during the late 1930s in Battle Hill, a suburb of London. The story's events take place during the preparation and production of a play; as the narrative unfolds, Battle Hill serves as a nexus for activities in differing eras that connect characters to one another across time. Five main characters are involved: Peter Stanhope, the noted poet and playwright; Pauline Ansthuth, a sensitive young woman; Pauline's saintly grandmother Margaret; Adela Hunt, a vain aspiring actress; and Laurence Wentworth, a military historian obsessed with an empty passion for Adela. Some of these characters will find redemption, and some will descend into a living hell.

Peter Stanhope has agreed to allow the town's amateur theatre group to produce his latest play. Adela Hunt and her self-centered fiancé portray the leading roles

onstage while Pauline leads the play's chorus and acts as the novel's protagonist. Pauline has been haunted by a doppelganger all her life. It terrifies her, and yet it is a double of her. The lines by Shelley, "The Magus Zoroaster, my dead child, met his own image walking in the garden," serve as a touchstone for her. Peter Stanhope recognizes her poetic nature, and in a conversation with him she reveals her fear. Peter offers to "carry her burden" as an act of spiritual love so that Pauline can find the courage to manage her fear and face the image of her double. To her amazement, it works.

Pauline learns from Margaret that a relative of theirs was burned to death as a heretic on this very hill in the past, during England's bloody conflicts between Protestants and Catholics. Margaret confirms Peter's explanation of sharing others' burdens, and on the night she dies she sends Pauline out into the darkness to help a character in greater suffering than her own—a suicide whose spirit is stranded in Battle Hill. A wretch of a man, he hanged himself while working as a carpenter, part of the group that built the houses on Battle Hill. Pauline helps the spirits of both this man and her ancestor, allowing herself to experience their pain. Margaret passes away in peace shortly after Pauline returns.

The house the suicide killed himself in is inhabited by Laurence Wentworth, an eminent historian who has a recurring dream. In it he finds himself descending a white rope with nothing but darkness around him. At one point, both the suicide and Laurence stand side by side at the same window, looking out into the night as they ponder their lives. Wentworth's obsession for Adela—a sick love rather than a generous one—allows a succubus to insinuate herself into his fantasies; he accepts this false image, knowing it to be false but finding it to be satisfying nonetheless. He further allows a lie to pass for the truth when he approves the designs for the guards' uniforms in the play even though he knows they contain a flaw. Even when he has a chance to reach out to the real Adela, he prefers the imitation of her. Toward the end of the book, Wentworth wanders Battle Hill, lost in his own delusions just like the suicide, both unseeing and unseen. The final chapter relates his trip to London to attend a banquet for historical scholars. It is chillingly told from his self-absorbed and unbalanced perspective.

This mixing of death and life—choices of will and their consequences for either good or evil—forms the matrix upon which the various threads of the characters' lives are woven. Complex and dense, this book has hints of and outright ALLUSIONS to both Shakespeare and Dante. Sodom and Gomorrah also are used as types of existence that can be chosen: not so much as *places* but more as states of mind. For those acquainted with WILLIAMS, Peter Stanhope's role as his doppelganger is apparent. One of the characters in the book comments about Peter, "He's got a number of curiously modern streaks under his romanticism." Additionally, Peter gives Pauline the name "Periel," just as Williams was in the habit of giving people secondary names.

Williams's novels can be dense and daunting, but the rewards for perseverance (and often, rereading) can be great. C. S. LEWIS, a fellow INKLING and Christian, described Williams's novels as "supernatural thrillers"; more recently, this type of fiction has been referred to as modern urban fantasy. Of Williams's eight novels, *Descent into Hell* is considered by many to be his best. Its themes are crafted in a very tight and complex manner, producing layers of meanings that can be a joy to discover.

—Eric Rauscher

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DESOLATION ISLAND PATRICK O'BRIAN (1978) See AUBREY-MATURIN NOVELS.

DIMINISHING AGE (1945–1960) In the aftermath of WORLD WAR II, the role of Great Britain in world affairs declined and the nation's economy faltered, making a slow and painful recovery from the war. The nation was bankrupted by the war, sustained by the American Lend-Lease program only as long as the hostilities lasted. Saddled with monumental debt

and possessing few exports to trade even for food, the British government borrowed some \$4 billion from the United States and Canada. Shortages persisted, requiring the extension of rationing schemes for a few years after the war ended, and the standard of living did not rebound as quickly in the United Kingdom as it did in the United States. The Marshall Plan poured financial resources into the reconstruction of conquered regions, but it provided no relief for the victorious allies, including the British, in spite of the ravages of the blitzkrieg, the disarray of the nation's manufacturing facilities, and the deterioration of such crucial aspects of infrastructure as railroads.

In addition to postwar hardships, the British Empire shrank rapidly during these years. British India gained independence and immediately split into the nations of INDIA AND PAKISTAN in 1947, and gradually other colonial areas became independent nations such as Australia, New Zealand, and South Africa. The cost of administering the EMPIRE in its waning days placed a financial strain on the shrinking resources of the British, but the loss of territory, prestige, and clout in world affairs also had a deleterious psychological effect. In literature, the ANGRY YOUNG MEN attacked the status quo, and increasing numbers of working-CLASS writers challenged the traditional valorization of the upper classes in fiction. These new attitudes and new subjects invigorated British literature at a time when the nation's finances and politics were stagnating.

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DISGRACE J. M. COETZEE (1999) Winner of the BOOKER PRIZE in 1999—an event that made COETZEE the first author to win that award twice—*Disgrace* presents the elegiac story of a professional and personal disaster in the life of a scholar during his transition from middle age to old age. The novel features a third-person narrator limited to the thoughts of the protagonist, David Lurie; however, at times the narrative voice seems to speak directly from Lurie's con-

sciousness, as if he were speaking about himself, and to himself, in the third person.

Lurie is twice divorced, with one adult daughter living on a farm in Grahamstown. At 52, he is satisfied to live alone and make weekly visits to a prostitute for sexual release until the day he sees her in town with her two children. When he calls her at her home rather than her place of employment, she terminates their relationship. At loose ends, David is soon attracted to a beautiful young woman who is enrolled in his literature class, and his better judgment cannot restrain him from pursuing an affair with her. For her part, she is too young and inexperienced to know how to handle the attentions of an older man who is also her professor, and after entering into the affair, she resorts to the passive-aggressive defense of sending her boyfriend to intimidate Lurie. His handling of the situation soon lands him before an inquiry board, accused of sexual harassment. As the scandal intensifies, Lurie resigns his position and loses his pension rather than plead guilty and apologize.

He goes to visit his daughter, Lucy, while sorting out what to do next. He intends to write an opera to be called *Byron in Italy*, and her farm would provide a bucolic retreat after the glare of the inquiry. Her situation is increasingly precarious, since her farm is directly in the sights of Petrus, an ambitious African whom she first employs and later fears as his control of the farm increases. David volunteers at an animal clinic where the main business is putting to sleep the unwanted pets that have been rescued. A violent attack occurs at the farm; Lucy is raped and beaten, and David is splashed with acid. He is descending into a more and more hellish existence, sometimes because of his folly, and sometimes through no fault of his own. All the while, as an educated and literate man, he is aware of the ironies associated with his misfortunes, and he increasingly feels that the world no longer has a place for him that he would care to accept. Touchingly, David's old-fashioned pride does not obscure his intelligence or prevent him from learning new lessons from those he once would have avoided. He is able to accept responsibility for his disgrace, and even to seek forgiveness from the injured parties. When he remains unforgiven, he is even able to accommodate this snub

while also marveling at the human ability to endure ever-greater hardships.

Coetzee uses his aging protagonist, with his self-centeredness and his repulsion for the world that has grown up around him, as an illustration of the inexorable tragic direction of human life toward death. He creates an intense poignancy in David's growing awareness of mortality—his own and that of all life—by highlighting the self-reflexive nature of human consciousness. Not only must we die, David learns; we must go into that darkness knowing full well its finality.

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DIVISION OF THE SPOILS, THE PAUL SCOTT (1975) In this novel, the closing volume of *The Raj Quartet*, SCOTT returns to the style of the first volume, *The Jewel in the Crown*, with a complex narrative that both surveys the novel's contemporary moment (1945–47) and also looks back to events of the first three volumes of the series. Scott introduces a character into the story as narrator, Sergeant Guy Perron, who is employed in military intelligence with Ronald Merrick, a key figure throughout the entire story. Perron becomes acquainted with the Layton family as Colonel Layton returns from a prisoner of war camp in Germany at the end of the war to find his world utterly transformed.

Merrick and Perron visit Pankot in the course of their investigative duties, and when Merrick asks Susan Layton Bingham to marry him, she accepts. He is horribly scarred from the fire that killed her husband Teddie, but Susan looks past the surface to the man who risked his own life for Teddie. But Merrick has been too harsh to Indians, and his own end is brutally and savagely violent.

In bringing the entire quartet to its close, the case of Hari Kumar must be resolved, and through an investigation by Nigel Rowan, a suitor to Sarah Layton, readers learn that Hari's innocence is vindicated and that he has been released from prison. But his life has been utterly transformed as well, and he lives in poverty in spite of his upper-class English education. Hari had been something of an Anglophile before his harsh and unjust treatment, but he is left only with the memory of the ideal that England once represented for some Indians. The plight of Indian Muslims also features in the novel's closing portion when the Laytons are unable to save a Muslim friend from a bloodthirsty Hindu mob. Centuries-old religious hatred between the followers of the two faiths boils into a rage that finally tears the land into separate nations. The British are helpless to leave India in good order; nonetheless, they must leave.

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DOUGLAS, NORMAN (1868–1952) Only one novel by Norman Douglas continues to draw critical interest: *SOUTH WIND* (1917), which built a kind of cult following in England and the United States after its publication. Its popularity with discriminating readers helped extend Douglas's reputation perhaps more than his modest output warranted. He wrote only a few novels and some travel books, memoirs, and literary criticism, but he was well connected to English upper-class travelers and admired by his literary contemporaries. Graham GREENE praised *South Wind*, and the novel's comic style influenced early works by Aldous HUXLEY.

Norman Douglas, although descended from an old Scottish family, was born in Thüringen, Austria, on February 9, 1868, and educated at Karlsruhe. He

excelled in languages and published articles on zoology while still in school. He embarked on a career with the British Foreign Office, serving briefly in St. Petersburg, but withdrew to devote himself to his writing. He settled in Italy with his wife, and they collaborated on a collection of stories, *Unprofessional Tales*, published to little attention in 1901. His second book, a volume of travel writing entitled *Siren Land* (1911), required the assistance of noted writers such as Joseph CONRAD and Edward Garnett (father of David GARNETT) to reach publication. Then, in 1917, the cheerful escapism of *South Wind*, coming as it did during the depths of WORLD WAR I, made Douglas's reputation.

Critics continue to admire Douglas's travel writing, especially *Fountains in the Sand* (1912), on Tunisia, and *Old Calabria* (1915), about Italy. Douglas died on February 9, 1952, on the island of Capri.

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DOWN BY THE RIVER EDNA O'BRIEN (1997) Inspired by the true story of a pregnant 14-year-old Irish rape victim in 1922, this novel examines the tragedies that follow from attempts to constrain, regulate, and legislate women's fertility, particularly in IRELAND, where Catholicism has been inseparable from politics and law for centuries.

The protagonist of the story is Mary McNamara, the daughter of an abusive and incestuous father. She resists his advances, and when he imposes himself on her physically, she resists facing the reality of her situation, escaping into her thoughts by ignoring what is happening to her body. She flees her home repeatedly, only to be dragged back there repeatedly. When Mary announces her pregnancy to her father, he denies any responsibility for it. She attempts suicide by drowning, but she is saved by Betty Rhodes, who also tries to get her to England for an abortion.

Complicating this plot, already tragic enough, O'BRIEN adds the subplot of Irish women inflamed

with antiabortion zeal. They are unwitting tools of the very system that essentially enslaves them; nonetheless, they manage to intervene in Mary's life, preventing her abortion, and bringing her to an Irish court. Mary McNamara is the victim throughout these harrowing events; even the activists who wish to make her a poster girl for women's rights place the ideology they serve ahead of Mary's worth as a person. Mary has more betrayal in her life before a turn of events makes a moot point of her situation.

O'Brien spares neither the Left nor the Right in her examination of women's trampled lives in Ireland. At the end of the story, both ends of the political spectrum have failed to deal with the crisis at the heart of the novel, as have the family, the church, the courts, and the government. With darkly bitter humor, O'Brien paints a world in which women are their own worst enemies even when the means to make the world a better place is well within their grasp.

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DOYLE, ARTHUR CONAN (1859–1930)

The creator of Sherlock HOLMES, one of the immortal characters of literature, Arthur Conan Doyle was born on May 22, 1859, in Edinburgh, Scotland, into a family of Catholic artists, and he continued the family's tradition of creative innovation but shifted his sphere of activity to the world of print narratives. Doyle (he preferred the combination "Conan Doyle" later in life and is frequently referred to as such in academic treatments) read widely as a boy, developing a special fondness for the HISTORICAL FICTION of Sir Walter Scott—a genre he later wrote in himself. He studied at Stoneyhurst, a Jesuit PUBLIC SCHOOL, where he excelled in athletics, and then at a similar school in Austria for a year when he was 16.

Doyle undertook training to become a doctor when he was only 17. He enrolled at the University of Edinburgh, and there he came under the instruction of the man upon whom Sherlock Holmes was later modeled, Dr. Joseph Bell. Doyle completed his medical studies and entered into the practice of medicine, then none too lucrative. But he also began writing and publishing short fiction in 1878, at first anonymously. After serving as a ship's doctor on two voyages, Doyle settled in Southsea, where he practiced medicine until 1890 and was married in 1885. In 1891, he moved his family to London. By this time, he was already writing to supplement his income. His first novel, *A Study in Scarlet*, appeared in 1887 and introduced Sherlock Holmes to the world. He followed this work with two historical novels inspired by Sir Walter Scott, and then returned to Holmes in *The Sign of the Four*, published in 1890. These works were all successful, so that Doyle turned from medicine to writing as his full-time occupation.

Doyle's most popular successes were the many short stories he published about the cases solved by Holmes and Watson. He actually tried to kill Holmes off by 1893, since he wanted to work on other projects rather than serve the public's apparently bottomless appetite for more Sherlock Holmes stories. He worked on other novels, but in 1901 he returned to his great detective in *The HOUND OF THE BASKERVILLES*, set before Holmes's apparently fatal encounter of 1893. In 1903, Holmes was officially resurrected in a short story, and Doyle continued to use Holmes for short fiction until 1927, producing one further novel about him, *The Valley of Fear* (1914). His short stories about Holmes remain classics of the genre and continue to be read and enjoyed to the present day.

In 1900, Doyle served as a field surgeon during the BOER WAR, and later he wrote a strong defense of British actions in the war. He received a knighthood in 1902. When his wife died of tuberculosis in 1906, Doyle remarried; he and his new wife had grown close since meeting in 1897. Between 1906 and 1915, Doyle supported causes such as divorce reform and the legal status of women (although he opposed giving women the vote), and he attacked Belgian colonial abuses in Africa. With the outbreak of WORLD WAR I, he became active in the homeland defense of England. In 1915, he

converted to "spiritualism" as a religion, and he wrote extensively on this subject, traveling far and wide to lecture about it, until his death on July 6, 1930.

Arthur Conan Doyle was a prolific writer with a fertile imagination. In addition to Sherlock Holmes, he also created the popular recurring character of Professor Challenger in *The Lost World* (1912), and of Brigadier Gerard in a series of short stories. He wrote more than a dozen plays, books of poetry, several collections of essays and other nonfiction, and more than 15 works about spiritualism. His many historical novels are not read very much, even though he researched them carefully and expended more authorial effort on them than he did on his one immortal character, Sherlock Holmes. Today, modern authors continue to produce new works featuring Holmes, and he has become an instantly recognizable fixture in movies and television series.

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DOYLE, RODDY (1958–) Winner of the BOOKER PRIZE in 1993 for *PADDY CLARKE HA HA HA*, his fourth novel, Roddy Doyle was born in Dublin in 1958. He is married and the father of two children, and since 1980 he has taught English and geography at Greendale Community School in Dublin.

Doyle began his career as a fiction writer with the successful series of novels known collectively as *The Barrytown Trilogy*, including *The Commitments* (1987), made into a film of the same name by director Alan Parker in 1991; *The Snapper* (1990), filmed by Stephen Frears in 1993; and *The Van* (1991), filmed by Stephen Frears in 1996. Each of these novels focuses on a member of the Rabbitte family, residents of a housing project in the working-class district of Barrytown, in north Dublin. Doyle achieves his comic effects partly through

the hilarity of his basic concept (an Irish rock band devoted to producing black American soul music in *The Commitments*, or two unemployed middle-aged men running a mobile diner in *The Van*), and partly through the spontaneity and freshness of the characters' witty dialogue. The stories develop through Doyle's presentation of conversations rather than through narration and description; Doyle gives unpretentious working-class Irish men, women, teens, and children an effective and entertaining voice without patronizing his characters or sentimentalizing them.

Doyle takes up increasingly serious topics over the course of the trilogy, including illegitimate pregnancy (in *The Snapper*) and unemployment, and the same trend holds true over the range of novels he published afterward. *Paddy Clarke Ha Ha Ha* presents a troubled boy drifting into greater violence and deeper troubles, and *The Woman Who Walked into Doors* (1996) examines the life of a battered Irish housewife, chronicling the process by which she is able to break free from her abused life. Most recently, Doyle has begun a series of historical novels that takes its departure from the Easter Rising of 1916, opening the series with *A Star Called Henry* (1999). He has also written children's fiction, plays, and the screenplays for the films adapted from the volumes in *The Barrytown Trilogy*.

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DRABBLE, MARGARET (1939–) The editor of the *Oxford Companion to English Literature* and an admired novelist who has won many awards for her writing, Margaret Drabble is also the younger sister of the scholar and novelist A. S. BYATT. Drabble was born in Sheffield on June 5, 1939; her father was an attorney (or barrister) and judge, and her mother taught English, having completed her college education at Cambridge. The eldest two Drabble children under-

went the same education as their mother, each in her turn, studying at the Quaker-influenced Mount School in York and then matriculating at Newnham College in Cambridge. While Margaret was a student there, she studied with the critic F. R. Leavis, who emphasized the "great tradition" in English fiction of Jane Austen, George Eliot, Henry JAMES, and Joseph CONRAD. Both sisters excelled in their studies, but unlike her sibling, Margaret Drabble turned away from an academic career. She married an actor and for a time worked with him in the Royal Shakespeare Company; when her children were born, however, she began writing novels.

Margaret Drabble became one of the first novelists to write under the influence of the "second wave" of FEMINISM, taking for inspiration the nonfiction work of Betty Friedan and Simone de Beauvoir and the novels of Doris LESSING. Her early novels provided a voice for the increasing numbers of college-educated women who found themselves torn by the conflicting demands of motherhood and their professional lives; although deeply committed to their children, they also wanted to put their abilities to wider use. Her first novel, *The Summer Birdcage* (1962), casts a semiautobiographical eye on the relationship between two educated sisters, the elder a successful scholar. She continues this autobiographical theme in *The Garrick Year* (1964), profiling a married acting couple and the stresses that infidelity inflicts on their marriage. In *The MILLSTONE* (1965; U.S. title: *Thank You All Very Much*), Drabble relates the story of a female graduate student who interrupts her study of the Elizabethan sonnet to have a child even though she has no husband, and who finds her own heart healed as her daughter's congenital heart defect is repaired. The novel won the Rhys Memorial Prize in 1966. Her next novel, *Jerusalem the Golden* (1967), won the JAMES TAIT BLACK MEMORIAL PRIZE in 1968; it examines the relationship between a daughter who gets the chance to pursue the urban, single, academic life and the mother she considers a repressive force but who longed for that same life and lost it when she married. In *The Waterfall* (1969), Drabble allows her protagonist, a woman poet, to experience an awakening through an unexpected sexual passion. In all these novels, the roles that educated women play, the limitations and pitfalls they struggle to escape from, and the challenges they face form the central focus. The nov-

els found their audience among the real-world women whose inner lives these stories illuminated so well.

Drabble's first marriage ended in 1975 after 15 years, and in 1982 she married the biographer Michael Holroyd. The focus of her novels broadened to examine the larger world in which women's lives are situated as they enter middle age: She considers the moral and practical significance of wealth (*The Needle's Eye*, 1972), the market for real estate (*The Ice Age*, 1977), and the world of journalism (*The Middle Ground*, 1980), among other topics. Her own life was also broadened; she became increasingly well known as a commentator on the contemporary cultural and political scene on both sides of the Atlantic in essays and on television. Her work on the revisions to *The Oxford Companion to English Literature* occupied the first half of the 1980s. When she returned to novel writing, she introduced something of a suspense-mystery element in a trilogy of novels, *The Radiant Way* (1987), *A Natural Curiosity* (1989), and *The Gates of Ivory* (1991), still using women protagonists but also including the apprehension of a male serial killer in the story. In the trilogy's final volume, she even carries the story out of England to the destroyed land of Kampuchea (Cambodia).

Margaret Drabble has written notable biographies in addition to her fiction: *Wordsworth* was published in 1966, *Arnold Bennett: A Biography* in 1974, and *A. N. Wilson: A Biography* in 1995. In the second two cases, Drabble was intent on restoring her subjects to critical attention after their literary reputations had faded. She has edited volumes by Jane Austen and written critical studies of women's fiction, Thomas Hardy, Victorian England, the role of landscape in literature, and other topics. She has also written short stories, screenplays, a play, and a teleplay. In 1980, she was named a Commander of the Order of the British Empire. She continues to live in England and write.

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DU MAURIER, DAPHNE (1907–1989) A writer of romance, HISTORICAL FICTION, biographical works of both nonfiction and fiction based on her family history, psychological thrillers, and short stories, Daphne du Maurier was the daughter of the actor-manager Sir Gerald du Maurier and the granddaughter of the Victorian novelist George du Maurier. She was born in London on May 13, 1907, and spent much of her life in Cornwall—a brooding location frequently featured in her writing. She was educated at schools in London, Paris, and Meudon, France.

Her first novel, *The Loving Spirit*, appeared in 1931 and was moderately well received. A year later, she was married to Frederick Arthur Montague Browning, a military officer. Her first strong critical reception occurred in 1936 upon the publication of *Jamaica Inn*; then, in 1938, she published the Gothic romance for which she is most famous, *REBECCA*. This novel, considered to be perhaps the finest 20th-century example of the Gothic novel, compares favorably with the work of Charlotte Brontë; it won the National Book Award in 1938, and the 1940 film adaptation by Alfred Hitchcock won the Academy Award for best picture. Hitchcock also filmed her novel *Jamaica Inn* and her short story "The Birds."

Daphne du Maurier was named a Dame Commander, Order of the British Empire, in 1969 and received the Mystery Writers of America Grand Master award in 1977. She died on April 19, 1989, in Cornwall.

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DUNSANY, EDWARD JOHN MORETON DRAX PLUNKETT (1878–1957) Born into an aristocratic Anglo-Irish family (his title was Baron Dunsany, and he frequently published under the name Lord Dunsany), this prolific author is considered to be

one of the founders of FANTASY literature, with George MacDonald and J. R. R. TOLKIEN. He lived a privileged and colorful life, receiving his education at Eton College, a PUBLIC SCHOOL, and the Royal Military Academy at Sandhurst (Britain's West Point). He served in the Coldstream Guards and fought in the BOER WAR; he fought and was wounded in the Easter Rebellion in 1916; additionally, he served as a captain in WORLD WAR I and even volunteered for the Home Guard in WORLD WAR II when he was in his 60s. He had inherited the family's title and lands (Dunsany Castle in County Meath) in 1899 but spent much of his time on his estate in Kent, where he and his wife raised their son. He was active in the Abbey Theatre when William Butler Yeats and John Millington Synge were there and wrote his first play at Yeats's request, for performances produced by Yeats. He also was once Ireland's chess champion.

Dunsany considered himself to be a poet and published six volumes of verse, but he also wrote some 25 plays, several of which were produced on Broadway in the second decade of the century. He produced more than a dozen collections of short fiction and six volumes of nonfiction, including a paean to IRELAND and personal memoirs. He translated the *Odes* of the Roman poet Horace in 1947. Dunsany's 14 novels, together with his short stories, are important milestones in the formation of the genre of fantasy. Of these, his masterpiece is thought to be *The King of Elfland's Daughter* (1924). Dunsany's fiction valorizes a lost older tradition of simplicity, nature, and magic; he condemned the industrial devastation of nature, particularly in his 1933 novel, *The Curse of the Wise Woman*, in which Mrs. Marlin (a new version of Merlin) causes a flood to wipe out the factory that has blighted the land. Dunsany's later works are not as admired by readers of his fantasy novels, but his plays have been praised for their literary merit. Lord Dunsany died in Dublin on October 25, 1957.

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DURRELL, LAWRENCE (1912–1990) A British writer born abroad who spent a good deal of his working life in government service and who remained nearly a lifelong expatriate, Lawrence George Durrell (pronounced DUR el) was born in Julundur, INDIA, on February 27, 1912. His father, an Irish Protestant of English descent, worked as an engineer in the construction of the Darjeeling Railway; he had never been to England. At the age of 11, Lawrence Durrell was sent "home" to attend a private school. He was not happy in school or in England, and he failed the entrance exams for Cambridge (which he described as an intentional act). He worked as a jazz pianist in nightclubs and left England at the age of 23, disgusted by what he perceived to be its tawdriness and soul-crushing sterility. In 1935, he moved to Corfu with his wife, the artist Nancy Myers, and his mother. Durrell's brother Gerald, a zoologist and travel writer, described their life there in *My Family and Other Animals* (1956).

Durrell spent some time in Paris after reading Henry Miller's *Tropic of Cancer* when it was published in 1934. He and Miller became friends and then corresponded for some 45 years; this exchange was published in 1988 as *The Durrell-Miller Letters, 1935–1980*. In the early 20th century, the literary examination of human sexuality was being transformed by books such as *ULYSSES* (1922) by James JOYCE, *LADY CHATTERLEY'S LOVER* (1928) by D. H. LAWRENCE, and Henry Miller's work. Durrell admired the frank honesty of these works and the criticisms they heaped on the constricted quality of modern life. Although Durrell's first two novels were relatively conventional narratives, in 1938 he published *The Black Book*, which experiments with narrative structure, exploring memory rather than progressing through time, and using multiple narratives by embedding the journal of an absent character within the story of the narrator's life. The subject matter deals with degradation and poverty in an artist's life, treating sexuality frankly. Miller's influence is evident, but Durrell had established his own voice and was already thinking ahead to the work that, when it was published between 1957 and 1960, established his fame as a novelist, *THE ALEXANDRIA QUARTET*. He originally conceived of this work, under the title *The Book of the Dead*, as the third in a trilogy beginning with *The Black Book*.

Before that version could come into existence, however, WORLD WAR II intervened. From 1939 until 1957, Durrell held various government jobs in several locations: During the war, he served first as an English teacher in Athens, and then, as the war advanced, he relocated to Cairo to work in the foreign press office (1941–44) and then to Alexandria as a press attaché. After the war, he accepted appointments, primarily as a public relations officer or press attaché, in Rhodes, Argentina, Belgrade, and Cyprus. He wrote several volumes of poetry, plays, travel narratives, and “island books” during this time, maintaining a prolific output. His first marriage ended during the war; in 1947, he remarried and began working on the first volume of the quartet, *JUSTINE*. This book found a large and appreciative readership, with its lyricism, exoticism, and sensuality. It and the second volume in the quartet, *Balthazar* (1958), won the French Prix du Meilleur Livre Etranger in 1959.

By the time the closing volume of the quartet, *Clea*, was published in 1960, readers were eagerly awaiting its arrival. Durrell had ended his government service in 1957, and his second marriage was over as well. He settled in the south of France to devote himself to writing, and he married for a third time in 1961. His wife, the novelist Claude-Marie Vincendon, died in 1967. He worked on poems, plays, and essays, and then returned to fiction with the publication in 1968 of the first of a two-novel set. *Tunc* (1968) and *Nunquam* (1970) were republished under the collective title *The Revolt of Aphrodite* in 1974. Critics are divided over whether this futuristic nightmare is a success or not. In this story, an inventor who at first resists the multinational corporation that employs him, only to rise to the supervision of it in the end, creates an artificial woman for his boss so perfectly human that she demands her freedom and ultimately uses it as an opportunity to destroy the men attracted to her. Ironically, the inventor’s resistance to the firm began when he believed it was turning him into an artificial man—a robot. Although this inventor is the character of the same name who narrates both volumes, the nature of his character—his personality—is altered from one to the other. Durrell flattens him out, removing his will to resist, and thereby makes a comment on the ways that

humans are co-opted by their circumstances. Misfortune is not forced on human beings; it is embraced by them as they succumb to temptations.

In 1973, Durrell married for the fourth and last time; this marriage, too, ended in divorce. He began working on a five-volume set of novels, collectively known as the Avignon Quintet, that begins with *Monsieur: or The Prince of Darkness* (1974) and continues with *Livia, or Buried Alive* (1978); *Constance, or Solitary Practices* (1982); *Sebastian, or, Ruling Passions: A Novel* (1983); and *Quinx, or, The Ripper’s Tale* (1985). *Monsieur* won the JAMES TAIT BLACK MEMORIAL PRIZE in 1975. In form, this first volume resembles the modernist work *AT SWIM-TWO-BIRDS*, by Flann O’Brien: It is a nested set of narratives, but instead of beginning with the fictional author, as O’Brien had done, and then moving more and more deeply into layers of embedded narratives, Durrell begins in the most deeply embedded narrative and surprises the reader by revealing his fiction to be someone else’s fiction, which in turn is the fiction of yet another writer. Like O’Brien’s masterpiece, Durrell has fictional characters interact in the world outside their fiction. In addition to these formal experiments, Durrell constructs a plot about the lost treasure of the medieval Knights Templar; the search for treasure is, metaphorically, a search for enlightenment in the midst of the world’s inescapable evil.

Lawrence Durrell continued writing through the last year of his life. He died of a stroke after a lengthy struggle against emphysema on November 7, 1990, in Sommieres, France.

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DYSTOPIAN NOVELS This term has been coined to describe stories that are diametrically opposite to utopian novels: Dystopian novels present a dire

world, often in the future, in which the organization of society creates and perpetuates human misery rather than facilitating the fulfillment of human potential. Writers of such stories create relevance by inventing a future that is recognizable as a descendant of the present in which the writer's audience resides. A dystopian novel is thus an implicit attack on those features of the writer's contemporary world that could give rise to a worsening of the human condition. The effectiveness of the attack relies on the widespread acceptance of progress as one of the greatest goods for humankind; the dystopian world follows from ours in time, and is the effect that our world causes, but instead of improving the materials, protocols, and institutions of contemporary life, it turns them into engines that

crush the human soul. Some of the classics of 20th-century literature are dystopian novels: *BRAVE NEW WORLD* by Aldous HUXLEY and *NINETEEN EIGHTY-FOUR* by George ORWELL are the quintessential exemplars of this literary genre.

See also UTOPIAN NOVELS.

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EARTHLY POWERS ANTHONY BURGESS

(1980) A novel of epic scope, *Earthly Powers* follows the careers of two dissimilar but parallel men of ambition: Kenneth Toomey, a pessimistic homosexual writer of popular works, and Carlo Campanati, a priest—and a brother-in-law to Kenneth—who rises to the position of pope and is under consideration for canonization after his death. Burgess based the character of Kenneth on an amalgam of Noël Coward and W. Somerset MAUGHAM and made him the first-person narrator of the novel; Carlo is based on Pope John XXIII. The action of the story covers the first 70 years of the 20th century and sprawls to numerous locations around the world. BURGESS mixes real people into his fictional world and thinly disguises real events in his complex plot, such as the Jonestown mass suicide, or massacre, at the behest of Jim Jones. Although the narrator is a homosexual, the novel is not a study of homosexuality per se; instead it examines a much broader range of human behaviors, and in particular it explores the ways that good actions can come to evil ends.

The novel opens on Kenneth's 81st birthday. He is living in Malta with a young lover—his “catamite”—when the archbishop calls on him to discuss Carlo Campanati, the late Pope Gregory XVII. To begin the canonization process that leads to sainthood, the performance of a miracle must be documented, and Kenneth had been present many years earlier in Chicago when Carlo, then still a priest, had miraculously saved

a boy dying of tuberculosis by blessing him. The archbishop's request sets in motion Kenneth's recollection of his own life and of his connection to Carlo. He did witness the event in question, but he also reveals the horrifying consequences that follow from saving that young man's life: The young man later becomes the leader of a religious cult that murders a congressional representative and commits mass suicide by drinking cyanide. Among the victims in the massacre are the great-niece of Carlo and Kenneth, and her husband. The two men had become brothers-in-law when Kenneth's sister was married to Carlo's brother; this couple in turn became the parents of a set of twins, Ann and John. Ann's daughter is among those who drink the poison, and so in a way Carlo's miracle leads to the destruction of part of his family.

But the ironies extend further. John, the nephew of the two men, travels to Africa with his wife to examine tribal customs among a people who have only recently been proselytized by Catholic priests, including Carlo, and in their fervor to consume the body and blood of communion, the tribe members kill and consume their white visitors. Their death results from a kind of perverse sacrament—a fatally flawed conflation of real and metaphorical consumption. But the mass suicide is also a perverse communion because the celebrants embrace death instead of receiving life everlasting. Burgess exploits the misunderstanding of church doctrine and sacred ritual to demonstrate how the best intentions can lead to the most disastrous results. In

the case of Kenneth, a man who will never procreate because of his sexual orientation, and of Carlo, a man who will never procreate because of his vow of celibacy, their closest chance of seeing their genetic existence survive materially is through their niece and nephew: In a bitter twist of irony, these are the very people who are killed as an unexpected result of good works done in the name of God.

Burgess doubles this twisting of good into evil ends in a parallel example from the life of Kenneth during a section of the novel that examines the rise to power of Nazi Germany and Fascist Italy. Kenneth, a world traveler and bon vivant, happens to be present at a moment when a dying woman (Carlo's mother, in fact) devoted to saving Germany's Jews points a gun at Heinrich Himmler. Without thinking—without intending any good deed—Kenneth shoves the Nazi butcher aside and the woman is killed by bodyguards. Kenneth's action to save a particular life dooms millions of other more remote lives to the gas chambers. Good and evil are inextricably intertwined in the construction of Burgess's plot. Kenneth's witnessing of Carlo's miracle virtually guarantees the advancement of the canonization, but Carlo's life-giving miracle itself, and Kenneth's unthinking preservation of a life, both lead to horrible consequences neither man could have foreseen or would have wanted.

In Kenneth Toomey, Burgess creates a protagonist who is cut off from his family, his religion, and his country by his sexual orientation. In a long and eventful life that covers many of the most exotic and glamorous locations of the world and that coincides with some of the 20th century's most notorious events and characters, he pursues an elusive goal of personal fulfillment. In the end, he returns to England to live with his sister and is restored to the institutions that had previously shut him out. He achieves reconciliation, and Carlo is likely to achieve canonization, but the novel's unresolved ethical questions loom larger than either of these men's lives.

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EDWARDIAN ERA Named for King Edward VII, this era begins in the late 19th century, when Edward was Prince of Wales and lasts through the first decade of the 20th century, covering the fin de siècle culture of England and the British EMPIRE. For some writers, it was an age of optimism—the belle époque—that would usher in a better world, while others pessimistically anticipated the end of civilization as they knew it.

Writers such as H. G. WELLS produced works of UTOPIAN optimism, although Wells also attacked the deleterious effects of the CLASS system in *Tono Bungay*. Under the influence of realism, naturalism, and a widening sense of social rights, novelists such as Arnold BENNETT, John GALSWORTHY, and E. M. FORSTER constructed stories that exposed the flaws they perceived in English provincialism, materialism, and repression; their writing remains optimistic, however, since their novels hold up the mirror to these flaws so their countrymen can take note and correct themselves. They produce novels that meet the Horatian dictum that art must be "*dulce et utile*": It must delight and teach those who experience it.

The development of mass culture begins first in low-cost publishing ventures of the 19th century such as serialized novels in periodicals; popular writers reaching a mass audience of readers primarily interested in the delights of literature, rather than in the instruction they may derive from its study, include Arthur Conan DOYLE, G. K. CHESTERTON, John BUCHAN, J. M. BARRIE, and Max BEERBOHM. Specialized forms such as MYSTERY AND DETECTIVE FICTION, pulp westerns, adventure stories, and SCIENCE FICTION find loyal audiences and begin to fragment the edifice of literature into the domains of serious literature and "fringe genres" or popular fiction. The gap between art and entertainment that begins in the transformation of the 19th into the 20th century continues to widen as new technologies make new expressions of creativity possible in radio, film, television, and now the Internet.

In serious literature, a more elegiac tone comes from the late novels of Henry JAMES, who saw the decline of the English class system as a great loss and a harbinger of a broader decline in civilized values and refinement. In *The Wings of the Dove* and *The Golden Bowl*, especially, he captures the upper-class decline in moral weight. His contemporary Joseph CONRAD notes a parallel decline in the significance of empire and COLONIALISM in novels such as *LORD JIM* and *HEART OF DARKNESS*, but underlying this critique of social and political arrangements is a deeper pessimism about the nature of the human beings who orchestrate such arrangements. Formerly optimistic writers such as Rudyard KIPLING find reasons to temper their enthusiasm for empire in light of the tragedies and scandals of the BOER WAR, and the trial for homosexuality of Oscar WILDE casts a shadow over the vogue of AESTHETICISM.

These authors differ in their general attitudes toward the future and their diagnoses of present ills, but they share an essentially traditional approach to literary art and to the construction of the novel. But the Edwardian era also includes the beginnings of the radical departures of MODERNISM from both the form and content of the novel (and other literary forms as well). Experimentation with language, narrative point of view, and subject matter becomes a hallmark of 20th-century literature. Wyndham LEWIS and D. H. LAWRENCE make early forays into experimental territory in fiction, while T. S. Eliot and Ezra Pound revolutionize poetry, and by the end of the Edwardian era, James JOYCE is already brooding on the events he will transform into the modernist masterpiece *ULYSSES*.

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ELECTED MEMBER, THE BERNICE RUBENS (1969) A deeply sympathetic and acutely realistic study of mental illness, *The Elected Member* won the BOOKER PRIZE in 1970, the second year the

prize was awarded. The story unfolds through the point of view of a third-person omniscient narrator, allowing readers to examine the behavior of the characters and to listen to their conversations while also gaining access to the secrets they hide—and hide from—in their thoughts.

The novel presents the story of Rabbi Zweck's sad family. His son, Norman, is immersed in a delusional state and addicted to amphetamines; daughter Bella, still living at home, is a spinster with an ugly secret staining her life, and daughter Esther has been shunned for marrying outside the faith. Norman was formerly the family's golden boy, but now his addiction and his madness are torturing his family. He spends most of his time in the bed his mother Sarah died in, remembering her possessive grip on him and watching in delusional horror as imaginary silverfish swarm over him. The plot is set in motion when Rabbi Zweck reluctantly commits Norman to a mental hospital. Norman is enraged by this betrayal and must be forcibly removed by uniformed officers. Rabbi Zweck is anxious to believe that things will soon return to normal. But the family is trapped in a mimetic repetition: Norman has been cleaned up from his addiction before, but he has always reverted to his old habits. The future does not look bright.

In contrast, the past is a rosy and comforting place, at least for Rabbi Zweck. He does not know the secrets harbored by Bella, nor the truth behind Esther's marriage and impending divorce, nor Norman's contribution to both these tragedies. He does remember Sarah's hysterics whenever Norman would try to assert his independence from the family: She drained his will and kept him rooted to the family in frustration. Rabbi Zweck prefers to focus on the happy days when five-year-old Norman first demonstrated his extraordinary linguistic gifts and began mastering foreign languages, one after another, always egged on by his delighted parents. Sarah Zweck had tried to freeze her darling boy in his golden moment when he was nine, refusing to advance his age for three years, and even demanding that his bar mitzvah pass unobserved until he was 16. She is now dead, but her maternal folly continues to exact its toll in the consequences of Norman's arrested development.

The narrative alternates between the daily routine of hospital life in a psychiatric ward and the home life of the guilt-ravaged but sane family members. The strain of Norman's illness wears on Rabbi Zweck, already weakened by age, care, grief, and the chest pains he hides from Bella's knowledge. Norman adapts well to hospital life after he locates a supplier of amphetamines among the other patients. But he is haunted by the suicide of his best friend many years earlier and by a guilty awareness of his own contribution to the circumstances of that death; the suicide of his drug dealer disrupts his contented adaptation to hospital life. Doctors control him with sedation, and when he is finally allowed to emerge from his sleep, he is freed of the cravings and the withdrawal pains, but he suffers an acute sense of guilt and humiliation. He finally understands the punishment he has thrust upon his father and sisters, but this insight comes too late. The Zweck family legacy is a damaged son and two unmarried and childless daughters. In a Job-like despair, Norman sits on his bed and tries to pray, calling on God to help him carry the burdens that God has elected him to bear.

Bernice RUBENS provides a humane but unflinching portrait of madness and family dysfunction in her story. Her compassion for Norman and the other members of his ward is deeply felt and effectively communicated. Since readers can see both the outward behavior and the inward motivations of her characters, they are able to achieve sympathy for Norman and for the others whose lives he has destroyed.

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ELLIS, ALICE THOMAS (1932–) Anna Margaret Lindholm was the birth name of the Welsh writer and editor Anna Haycraft, who publishes fiction and nonfiction under the pseudonym Alice Thomas Ellis. She was born in Liverpool, England, on September 9, 1932, and reared in Penmaenmawr, Wales. She was educated in local schools and at the Liverpool

School of Art, and she served briefly as a postulant at the Convent of Notre Dame de Namur in Liverpool, having converted to Catholicism as a teenager. In 1956, she was married to Colin Haycraft, a publisher; they became the parents of seven children. In her professional life, she has served as a columnist for the *Spectator*, the *Universe*, and *The Catholic Herald*, and she is a director at Duckworth, a noted publishing house. In her position at Duckworth, she was instrumental in developing the careers of writers such as Beryl BAINBRIDGE, Patrice Chaplin, and Caroline Blackwood; together, these writers created a distinctive style of short witty novels about the lives of contemporary women.

Ellis published her first novel, *The Sin Eater*, in 1977; it presents the fictional Ellis family in Wales as the impending death of the patriarch brings separated family members under one roof. In 1980, *The Birds of the Air* provided a study of grief and an attack on the modern commercialized customs of Christmas. Ellis's third novel, *THE TWENTY-SEVENTH KINGDOM* (1982), was short listed for the BOOKER PRIZE; it is a satire on modern values. *The Other Side of the Fire* (1983) is a comic modernization of Racine's *Phèdre* (1677), as a middle-aged woman falls in love with her stepson. Ellis's "Summer House Trilogy," consisting of *The Clothes in the Wardrobe* (1987), *The Skeleton in the Cupboard* (1988), and *The Fly in the Ointment* (1989), provided the material for a successful FILM ADAPTATION in 1992, also called *The Summer House*. It tells the story of a misconceived engagement and the clever seduction that puts an end to it.

Anna Haycraft has written passionately about Catholicism, condemning certain modern trends in the church; her essays on this subject are collected in *Serpent on the Rock: A Personal View of Christianity* (1994). She lives in Wales and continues to write under the name Alice Thomas Ellis.

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EMPIRE (END OF) Throughout the 20th century, the empire that the British had assembled over some 300 years, and that had reached the height of its extent and influence in the second half of the 19th century, was slowly disassembled and converted into the COMMONWEALTH. Between the time of the Crimean War (1853–56) and that of WORLD WAR I (1914–18), the British military found itself mounting campaigns against rebellious native populations *within* the empire rather than against traditional European foes. The desire for self-government was taking root worldwide. In fact, the 20th century opened to an attempted check on British influence in the South African BOER WAR (1899–1902). Although the British ultimately prevailed, the war signaled a turning point in the relationship between England and the territories it had acquired since the 17th century.

World War I underscored this transformation: When it began, Britain's declaration of war unilaterally committed the resources of the entire British Empire to the struggle, but when it ended, several parts of the empire signed peace treaties as sovereign nations and acquired membership in the League of Nations on an equal footing with the United Kingdom. The Statute of Westminster formalized this arrangement in 1931: Nations dominated by populations descended from British colonists, such as Canada and Australia, were recognized as sovereign governments joined in a voluntary relationship through the Commonwealth. Increasingly, Britain's empire became a loose association designed to promote the best interests of nations with the shared historical connection that the British Empire had brought about.

The pace of change quickened as the century progressed. The Indian subcontinent gained its independence in 1947 and immediately divided along religious lines into two nations, INDIA AND PAKISTAN (East Pakistan became the independent nation of Bangladesh in 1971). Writers from all these countries have shared the task of telling the vast story of COLONIALISM and its consequences, including Anita DESAI, E. M. FORSTER, Salman RUSHDIE, J. G. FARRELL, Arundhati ROY, Rudyard KIPLING, and many others. The British abandoned Palestine in 1948 with the founding of Israel, and its influence in the Middle East essentially ended with the

SUEZ CRISIS of 1956, when British troops were forced to withdraw from the Canal Zone in Egypt (compellingly chronicled in P. H. NEWBY'S *SOMETHING TO ANSWER FOR*). Over the next two decades, numerous African colonies—many of which had been under British control for less than a century—became independent countries, including Nigeria, Uganda, Kenya, Tanzania, South Africa, and others. The literature of British-influenced Africa includes the work of Chinua ACHEBE, J. M. COETZEE, Nadine GORDIMER, Ben OKRI, Christopher HOPE, and V. S. NAIPAUL, among others.

Not all the British possessions have achieved independent status. In 1982, Great Britain went to war to regain control of the FALKLAND ISLANDS. Although the effect of the success of that war was to deliver a landslide victory to Margaret Thatcher in her next election campaign, literature of the period occasionally features disparaging references to the government. Additionally, not all former possessions have chosen to join or remain in the Commonwealth: The Republic of IRELAND severed its connection in 1948, and both Myanmar (formerly Burma) and Zimbabwe (formerly Southern Rhodesia) elected not to join the Commonwealth after independence. The last major piece of the empire, the colony of Hong Kong, was returned to China on July 1, 1997, in accordance with a 99-year lease negotiated between China and Great Britain in 1898.

The influence of the British Empire on literature has been enormous; the study of British literature of the 20th century is very close to being a study of world literature. The influence of colonialism, both on the English and on the populations colonized, has been far-reaching. One of the most significant effects has been the spread of English as a *lingua franca* in much of the world, providing much larger audiences—unmediated by translation—for the writings of anyone with a message to communicate and the skill to encode that message in English. As a result, lists of award-winning British literature are as likely to include stories set in African villages or Indian cities as they are to include works set in London or Birmingham or Norwich. It is no more surprising to encounter British characters of Pakistani descent, for example in *The BUDDHA OF SUBURBIA*, than it had been to encounter British citizens

administering another culture's legal system in *A PAS-SAGE TO INDIA*. British colonizers may have transformed numerous cultures around the globe, but representatives of those cultures have also returned the favor in transforming contemporary British literature into a global mosaic of perspectives, ideas, and voices.

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EMPIRE OF THE SUN J. G. BALLARD (1984) Based on BALLARD's childhood experiences in a Japanese concentration camp outside Shanghai, this autobiographical novel became a successful FILM ADAPTATION for director Steven Spielberg in 1985.

The story unfolds in three parts, opening in Shanghai on the eve of the Japanese attack on Pearl Harbor. The protagonist of the story is Jim, an 11-year-old boy living in a fine house on Amherst Avenue with his English parents. His father is a businessman, and the family enjoys a comfortable life that includes a swimming pool, servants, and a chauffeur-driven Packard. But war has already come to Shanghai: The Japanese army is encamped nearby, and violence is palpably near. When the Japanese storm the city, Jim is separated from his parents in the chaos of exploding shells and the onslaught of tanks and troops.

Throughout this first section of the novel, Jim roams the city alone, too naïve to realize the dangers that lurk on every corner, but becoming wiser to them minute by minute. He attaches himself to two American merchant seamen, Frank and Basie; they are able to feed him, although Jim is convinced they're trying to sell him to one of the Chinese merchants in the open-air markets. When Jim persuades the two men to visit his family's house on Amherst Avenue, the three of them surprise a group of Japanese soldiers who have billeted themselves there. Soon, Jim and the others find themselves in a fever-infested detention camp, and from

there they go to the Lunghua Camp, a few miles from the city.

The middle section of the novel skips across two years of confinement at the camp and opens on 14-year-old Jim, no longer the child who had first arrived here at 12. He is a tough survivor. Basie is in the camp as well, and Jim continues to learn the tricks of survival from him: Bowing to the Japanese, stretching rations as far as possible, and keeping out of trouble. Jim helps Dr. Ransome in the hospital and spends restless hours roaming the camp in the golf shoes Dr. Ransome gave him. As the tide of the war turns against the Japanese, Jim watches the airplanes in the sky change from Zeroes to Mustangs and B-52 Superfortresses. But the prisoners are isolated from the larger world and have no way of knowing whether help is on the way or when it is likely to arrive. The conditions steadily deteriorate, the rations continually shrink, and the guards become more brutal as defeat becomes more inevitable. When Jim sees, or thinks he sees, the flash of the atomic bomb dropped on Nagasaki, 400 miles away, he knows that soon the Americans will arrive. Another wave of chaos engulfs the camp as the Japanese try to rid themselves of the prisoners by marching them to death around the countryside.

In the final section of the novel, Jim is nearly dead from starvation and sickness, roaming the countryside around the camp. He survives an excursion with the near-dead prisoners being rounded up in the former Olympic Stadium, lying still among the corpses so he will not have to join the last death march. Although the war is over, relief is slow to come to Shanghai because of sectarian fighting between Communists and other factions for possession of the city and its lucrative trading port. But finally, American planes begin dropping food instead of bombs, and Jim inches back from the delirium of standing at death's doorstep. With astonishing speed, he leaves the hell of the camp and walks into the house on Amherst Avenue: His parents are there, having survived internment at Woosung camp. In the closing pages, Shanghai is bustling back to life, now with American warships tied up in its ports, and Jim is aboard a ship bound for the home he had never previously known in England.

Ballard's fictionalized memoir is a fascinating account strewn with unforgettable images of war's horrors. He places his protagonist in a nightmarishly surreal environment, and every sentence rings with historical accuracy: Surely, this boy's experiences record just what anyone might expect to experience in the wasteland of a wartime prison camp. The third-person objective narrator maintains a dispassionate and factual tone in presenting the life-threatening conditions Jim endures; additionally, the narrator captures the odd child's logic with which Jim views events. As Jim prepares to leave Shanghai for England, the reader may suspect that some part of Jim will always remain at Lunghua, or that he takes the camp with him wherever he goes. Clearly, the boy who entered the camps was a lifetime away from the young man who came out of it bearing the same name, but utterly changed by his three years there.

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ENCHANTED APRIL, THE ELIZABETH VON ARNIM (1922) When four women rent a villa in Italy for a month, they find their lives changed for the better as a result—especially their love lives—in this example of romance fiction. Elizabeth VON ARNIM narrates this story through the third-person omniscient point of view, letting readers see into the hearts of all the characters.

Lotty Wilkins, a wife "still somewhat young," sees an ad in the paper for a villa in Italy for the month of April and notices another woman looking at the same ad. Lotty makes an unusual move and introduces herself to Rose Arbuthnot; the two new friends decide that they can afford to rent the villa if they can find two more to share the cost, and so they advertise for roommates. Mousy Lotty has fallen in love with the idea of

the villa and is already being transformed by the place's magic. Only two women answer their advertisement: The beautiful Lady Caroline Dester and Mrs. Fisher, a lonely childless widow who had known many famous Victorian writers when she was a girl. Although these four women are virtually strangers to one another, they decide to go in together and rent the villa.

The ladies arrive severally at their destination in the beautiful spring sunshine of Italy. Mr. Briggs, the owner of the villa, is a single man who grew up as an orphan; he is love-struck by Lady Caroline when he sees her. Getting adjusted to the villa is easy, but adjusting to one another takes a little time. The four ladies are enjoying the spacious villa and the relaxing vacation, so Lotty invites her husband to take his vacation early and join her. Rose dutifully writes to invite her husband to join them, but he has already made his own plans to pursue an illicit romance, not realizing he will find his wife sharing the rented villa of the woman he is pursuing. By good luck, Lotty is the first to meet him when he arrives, and she accidentally saves the day by blurting out his presence and his relationship to Rose just as Lady Caroline walks into dinner; this knowledge confirms Lady Caroline's earlier disinclination to encourage Frederick's attentions. And now that Frederick knows that his marital status is known to Lady Caroline, he comes to his senses. The villa works its magic on him as well, and he and Rose are able to renew their love.

With the two married couples renewed in love and Mrs. Fisher happily attached to Lotty and her husband, only the beautiful Lady Caroline remains to be transformed. Lotty has already recognized the attraction Mr. Briggs feels for Lady Caroline, and she wisely brings them together. Sure enough, the two are soon in love. By the end of this idyllic vacation, two married couples have repaired the ravages that mundane day-to-day life can exact on the fragility of love; an elderly lady has found a loving family to take an interest in her welfare; Lady Caroline has discovered that she is more than just a pretty face and that true love can indeed be found even for beautiful women; and Mr. Briggs finds the fulfillment his orphaned soul has been searching for in the relationship he develops with Lady Caroline. The sentimental but charming novel emphasizes the positive

effect that setting can have in shaping character for the better, it shows how love can transform every woman into a beauty and a beauty into a happy woman, and it emphasizes the way that love can allow yet more love to grow in the world.—*Aleta Bowman*

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END OF THE AFFAIR, THE GRAHAM GREENE (1951) A novel that examines love, faith, fidelity, and saintliness, *The End of the Affair* is one of GREENE'S Catholic novels, along with *Brighton Rock* (1938), *The Power and the Glory* (1940), *The Heart of the Matter* (1948), and *A Burnt-Out Case* (1961). This novel has been the basis for two successful FILM ADAPTATIONS of the same name: The 1955 version was directed by Edward Dmytryk and starred Deborah Kerr and Van Johnson, and the 1999 version was directed by Neil Jordan and starred Ralph Fiennes and Julianne Moore.

The protagonist and first-person narrator, Maurice Bendrix, works as a professional writer—a novelist—in London, and his story seems to unfold directly from Bendrix's mind to the page, revealing his observations of the people in his fictional world and his more general comments about character, PLOT, and narration. This storytelling strategy is an early and partial example of what eventually comes to be known as POST-MODERNISM: Greene, a novelist, is writing a novel about a novelist who analyzes and interprets his world as if it were the stuff of fiction; this strategy, however, is ancillary to the realistic exploration of love and faith. The story opens in 1946, two years after the end of Bendrix's affair with Sarah Miles, the wife of an acquaintance of his, Henry Miles. Bendrix is angry and hurt because Sarah broke off the affair without cause or explanation; he assumes that she has gone on to some other lover in preference to him. He's sure she didn't simply decide to observe her marriage vows, and he is sure Henry never learned of the affair.

In the first of the novel's many ironic twists, Bendrix encounters Henry one rain-soaked evening and finds

that he is contemplating whether he should hire a detective to check up on Sarah, who is not always where he expects her to be nor truthful about her activities. Bendrix offers to manage the sordid business for Henry, saying he will present himself to the detective agency as a jilted lover, which is exactly what he thinks he is. Bendrix follows through in spite of Henry's dismissal of the idea, and in the offices of Mr. Savage he presents a few more details of the affair; Savage assigns Mr. Parkis to the case, and much of the story is revealed through Bendrix's conversations with Parkis. Greene develops a mildly comic CLASS-based contrast between the educated sophistication of Bendrix's use of language and the laboriously mannered jargon of Parkis, but he avoids satire by making Parkis one of the key humanizing influences on Bendrix.

The narration divides as it moves along two time lines—one that follows the unfolding of daily events in 1944, and the other that results from the way the ongoing investigation prompts the piecemeal recollection of the affair's progress between 1939 and 1944. Bendrix occasionally reminisces about the affair, but he can't concentrate on it too intently because of the anger these memories arouse—anger that serves as a defense for the deep wound he received when Sarah broke off the affair. He still doesn't understand: They had been in love, and Sarah's marital status had been no impediment since she was sure Henry didn't see her as anything more significant than the furniture in their home. In an odd way, she was loyal to Henry without feeling compelled to be sexually faithful. That lack of compulsion makes a sticking point for Bendrix, convincing him that Sarah's betrayal of Henry forms the pattern of her relations with men, including Bendrix. He loves her passionately, and yet he also fears and resents the power that his love gives her. That possessive love and the abrupt end of the affair leave him perpetually eaten up with jealousy; he secretly tries to meet the men he believes Sarah has preferred to him, including one man—a vocal rationalist—who would be handsome if his face were not disfigured on the left side.

The investigation makes an important leap forward when Parkis acquires Sarah's journal. Bendrix the writer becomes Bendrix the reader, seeing the affair—and himself as well—through the eyes of the other

party. He is shocked to learn that Sarah still loves him and that his opponent in her heart is no ordinary man. In Sarah's voice, the narrative thread following the affair doubles back as the journal entries recount scenes that Bendrix had already dredged up and picked over, such as the time during the blitzkrieg when a bomb exploded near their love nest. However, in spite of the fact that there is no mortal competitor stealing Sarah's love from him, Bendrix is made to realize that he will never regain the relationship they once shared. Sarah has other secrets and other gifts of greater significance than the longing of one ordinary man to possess her exclusively.

For Bendrix, knowledge comes at a terrible price. He cannot have Sarah back, and he cannot accept the miraculous events that continually occur in connection with her. How could an adulterous woman become the saint to sick children and disfigured men? Bendrix finds himself at war with God, left with only his hate, his bitterness, and his skepticism. Without any special effort on her part, Sarah had moved from disbelief to belief, and she had healed and soothed those who came in contact with her except for the one person she most loved and desired to help. Bendrix is left in the paradoxical position of telling the God that he does not believe in to leave him alone forever. But his obsession with confronting his competitors for Sarah's love suggests that he may eventually, albeit unwillingly, find faith himself.

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END OF THE BATTLE, THE EVELYN WAUGH (1961) Published in England as *Unconditional Surrender*. See *SWORD OF HONOUR TRILOGY*.

ENGLAND, ENGLAND JULIAN BARNES (1998) In this comic novel, Julian BARNES satirizes a publicity campaign to increase tourism in England by reinventing the nation as a commercial brand of entertainment. The novel begins and ends in England—that is to say, in "Old England," the island nation located slightly northwest of Europe proper—but the middle portion unfolds in "*England* England," an amusement park constructed on the Isle of Wight that combines the leisure strategies of Disneyland and colonial Williamsburg. The park's creator, Sir Jack Pitman, hijacks the middle part of the novel just as he plunders his homeland of its monuments in order to capitalize on them and to aggrandize himself.

The novel features a third-person narrator telling the story of Martha Cochrane. In childhood, her favorite pastime is a puzzle of the counties of England, although much of her enjoyment comes from the teasing play with her father as he appropriates various pieces of her puzzle only to make them magically appear somewhere else. When her parents divorce, the puzzle is spoiled—one of the counties is lost. Martha grows up to become an independent and forthright young woman capable of handling everything in life except lengthy romantic commitments. When she applies for a position with Pitco, Sir Jack's commercial enterprise, he is looking for the opposite of a "yes-man," and Martha's cool composure gets her the job. Sir Jack is already undertaking the project that is intended to be the crowning achievement of his business career: a theme park that will consolidate all of England's quintessential features in one convenient location and package the resulting hodgepodge for mass consumption. Along the way, he also intends to enthrone and enshrine himself: unqualified by birth to rule England, he extracts England's essence to the Isle of Wight—which he purchases—and leads the island's politicians to secede from the mainland and enter the European Union as a sovereign nation.

Sir Jack's blatant self-aggrandizement receives a blow when Martha acquires knowledge of his highly peculiar sexual predilections, which Barnes describes in a hilariously deadpan tone. In a brilliant coup, Martha seizes control of the company, leaving Sir Jack all the ceremonial trappings of his "ruling" position—

his coach, his self-awarded medals, and his tricorne hat—and returning the park to a sound footing. She is an effective and devoted administrator, competently managing the tendency of the park's actors to become in reality the historical figures they are supposed merely to impersonate (the episode with “Samuel Johnson” is particularly amusing). But she is unprepared for the depths of Sir Jack's duplicity, and after establishing the park as a phenomenal success, she in turn is forced out of power.

The novel's end relates Martha's return to the land that had been England before Sir Jack turned it into world-class amusement. The decline of the British EMPIRE is so complete that even England, after the founding of “England England,” disintegrates into the tiny ancient kingdoms of the Anglo-Saxon period. Martha immigrates to “Anglia” and takes up a modest life of retirement in a quaint village. In a long elegiac denouement, Barnes presents an Edenic picture of English preindustrial village life. Following Sir Jack's crystallization and commercialization of the English stereotype on the Isle of Wight, the rest of the nation is free to follow its own course of de-development. Ironically, the kingdoms that had once been England become even more English, while the theme park intended to capture that quintessence remains patently artificial, although none the less popular for its artifice. Julian Barnes explores the interconnections between reality and artificiality, between being and seeming, between authenticity and simulacra. In the end, he produces a droll, ironic, and deeply nostalgic but highly unsentimental love letter to England—not to *England* England.

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ENGLISH PASSENGERS MATTHEW KNEALE (2000) Winner of the WHITBREAD Book of the Year Award in 2000 and a selection on the short list for the BOOKER PRIZE, *English Passengers* uses multiple

narrators and textual devices to tell the 19th-century story of a voyage to Tasmania. The novel opens in 1857 with the first-person narrator Illiam Quilliam Kewley, a Manx seafarer and captain of the *Sincerity*, an ingeniously double-hulled ship designed to facilitate the customary Manxman's anti-English indulgence in smuggling. When he runs afoul of the authorities, Kewley must turn to the lowly pursuit of taking on paying passengers. Still bearing his hidden contraband cargo of brandy and tobacco, he reluctantly acquires as passengers the Reverend Geoffrey Wilson and his party; Rev. Wilson is traveling to Tasmania to search for the Garden of Eden—which he firmly believes is sequestered there in Van Dieman's land—and to prove his theory of “divine refrigeration,” a rebuttal of Darwin's distasteful claims. The narrative shifts to Rev. Wilson through his letters and tracts, and from him to various members of his party, including his sponsor, the dimwitted but wealthy Jonah Childs, an untalented botanist (a kind of anti-Darwin) named Timothy Renshaw, and a surgeon with an evil and racist agenda, Dr. Thomas Potter. These men are virtual strangers to one another, and they quickly discover they have very little shared common ground or mutual sympathy, and enmities soon fester. Various members of the party pass time during the long hours of the voyage making attempts to proselytize Capt. Kewley's crew to accept their own particular theory of how nature works.

The narrative then moves to a Tasmanian voice and rolls back 20 years to chronicle the fate of the native people of Tasmania. This narrator, Peevay, is the child of a Tasmanian mother and a white father (a seal hunter) who kidnapped and raped her. As an observer of the fate of the Tasmanians, Peevay is torn between the longing for his white father to rescue him from his mother's bitterness against the whiteness in him and the revulsion he feels for the cruelty with which whites dispossessed the Tasmanians of their land. Kneale is drawing on historical records of one of the brutal episodes of COLONIALISM, thinly fictionalizing the historical persons who carried out the extermination of the Tasmanian natives under the guise of protecting them. Capt. Kewley delivers Rev. Wilson and his party into the aftermath of this small holocaust; contacts with colonials on the island confirm the story Peevay

related. In the name of religion and civilization, and with no particular intention to perpetrate genocide, British settlers wiped the entire native population of Tasmania off the face of the earth.

KNEALE'S novel satirizes the arrogant self-righteousness of the colonial enterprise by allowing many narrators to damn themselves with their own words. The novel is a virtuoso display of skill with tone and voice; Kneale uses some 20 narrators, but he structures their discourse in such a way that his plot stays on course. His command of characterization is impressive: He does not explain and interpret characters by narration, description, and exposition but instead allows characters to reveal themselves through their interests, writings, and conversations. To do so, he displays his command of a wide range of authentic dialects and accents (the book even comes equipped with a glossary to help readers comprehend the obscure, specific, and archaic terms). *English Passengers* is an engaging story filled with lively characters, some of whom are despicable, but all of whom are believable. Its merit deserves a wider recognition than its prize-winning status has garnered for it.

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ENGLISH PATIENT, THE MICHAEL ONDAATJE (1992) Toward the end of WORLD WAR II, in the Villa San Girolamo in Italy, four shattered survivors cope with the physical and emotional suffering the war has brought about. They come from different parts of Europe and the dissolving British Empire, but they share similar kinds of pain. Hana, a Canadian nurse, has lost her lover to the war; after his death, she had aborted their unborn child, and then she learned that her father was burned to death on another front of the war. She has suffered a triple loss, and she is also worn out from being immersed in death on a day-to-day basis. When an unidentified burn vic-

tim proves too weak to transport as the unit moves out to follow the troops onward, Hana requests permission to stay behind and nurse the so-called English patient, but she is also using him to assuage her sense of loss for her burned father. Her patient is actually the Hungarian explorer Count de Almásy, who had been involved in an international effort to map the Libyan desert during the 1930s.

Stationed in the nearby town is an Indian officer, Kirpal Singh ("Kip"), trained in England as a "sapper," one who locates and destroys unexploded landmines, booby traps, and bombs. He has seen his comrades killed by the bombs they are trying to disarm, but he remains confident of his ability to carry out this dangerous work. He visits the burn victim, thinking him to be an Englishman, a representative of a distinguished and admired culture, and falls in love with Hana, who returns his love and rediscovers hope through this relationship.

The chief complication to the plot arrives in the form of David Caravaggio, who was tortured in North Africa as a spy by German intelligence agents. He had been a friend of Hana's late father; when he learns that she has remained behind at the villa, he comes there to comfort her. In listening to the hallucinatory reveries of the English patient, he begins to suspect that this man is really Count de Almásy. Caravaggio believes that Almásy provided information to the Germans—information that led to Caravaggio's arrest and torture—in a doomed attempt to save his injured lover, Katherine Clifton. Vengeance now seems at hand; however, as conversation reveals the details of Almásy's tragic love story, Caravaggio's rage softens.

Michael ONDAATJE, a Canadian born in Sri Lanka (then known as Ceylon) and educated in England, builds a complex narrative that reaches across the boundaries of space and time while remaining anchored in the Villa San Girolamo. By using several smaller stories that the characters relate to each other, Ondaatje is able to contrast different kinds of love, from the destructiveness of Almásy's adulterous obsession with Katherine to the nurturing care that Hana pours out for the doomed man after he has lost his reason to live. Since the smaller stories are set during the earlier stages of the war, and the frame-story in the villa

occurs at the war's end, the author is able to examine the ways that war, the most destructive form of hate, leads to disastrous and unavoidable choices that expand outward, ripplelike, with unforeseen consequences for unknown individuals. Good intentions sometimes lead to painful results, and ill will is sometimes transformed into pity. Thus in multiple layers of irony, the novel's conclusion sees Caravaggio save the man who probably caused his own torture from an attacker whose only grudge against him is the mistaken assumption that he is English. For individuals, intention and outcome remain frustratingly dependent on the uncontrollable workings of the larger world in which they are inextricably enmeshed, leading to unavoidable tragedies alleviated by mere moments of joy.

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EPIPHANY A moment of insight, a revelation of previously hidden truths, or an important instance of self-discovery in literature is an epiphany. A character may grow gradually into this new awareness through a process of maturation, or the discovery may be harshly imposed by circumstance. Not uncommonly, a *BILDUNGSROMAN* may build to an epiphany on the part of the protagonist, as experiences deepen the character and extend his or her understanding of the ways of the world, the workings of the heart, or other insights.

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EVA TROUT: OR, CHANGING SCENES
ELIZABETH BOWEN (1968) As this last novel by Elizabeth BOWEN opens, Eva Trout is deceiving people into believing that she has been engaged and has trag-

ically lost her beloved. In fact, Eva is emotionally stunted: her mother had abandoned her infant daughter upon learning of her husband's homosexuality, and she then died in a plane crash; her father commits suicide over the infidelity of his homosexual lover, Constantine Ormeau; and her teacher, Iseult, leaves the profession in which she excels to marry a working-class mechanic, Eric Arble. As a boarding school student, Eva had lived with Iseult and Eric, and she adored her teacher; unfortunately, Iseult sees Eva as a reminder of the life she gave up for an unsatisfactory marriage. Eric's virile masculinity is small compensation for his limited appreciation of the life of the mind.

Eva will inherit her father's fortune on her 25th birthday; until then, she is the ward of the misogynistic Constantine. Unaware of her own beauty and the added attractiveness her impending wealth gives her, she invents a dead fiancée. In her emotionally handicapped state, Eva vaguely longs for acceptance and normal relationships without knowing how to go about creating either.

At the age of 24, Eva flees to a rural part of England with the assistance of 12-year-old Henry Dancey, son of the local vicar. She charges Henry to sell her Jaguar in order to provide the financial support she will need until her birthday and buys a lonely house far too large for her needs. There, in solitude, she begins to find some satisfaction and autonomy. Soon, however, Eric Arble shows up, having learned of her whereabouts from Henry. Having failed to fulfill the ambitions he and Iseult shared to own a successful fruit farm, he has lost interest in Iseult and the marriage has soured. He tries to make advances to Eva, attracted by her beauty; Eva, however, does not have the emotional resources either to respond or to repel him. When Constantine arrives to assuage his sense of obligation to her as guardian, she is spared further emotional distress, but her sense of autonomy is curbed.

Desiring love but fearing marriage, Eva determines to adopt a child in order to provide herself with a family. She deceives Iseult into thinking that she, Eva, is pregnant, and allows Iseult to believe that Eric is the father. The Arbles divorce as a result of Eva's imaginary pregnancy; they blame Eva even though their marriage had already begun to fail, and both of them are alien-

ated from her. She flees to Chicago upon receiving her inheritance, planning to use her fortune to acquire a child through an illegal adoption.

The second part of the novel picks up Eva's story eight years later, when she returns to England with her adopted son, Jeremy Trout. She wants to reconcile herself to Iseult and Eric by telling them the truth about her imaginary pregnancy. When she inquires after them at the vicarage, she encounters Henry again. He is now 20 years old and a university student; Eva is 32. Henry observes that Jeremy is deaf and mute and feels pity for Eva. Despite the differences between them in age and social position, Eva and Henry are drawn together emotionally. Jeremy goes to a special school in France, and with all her attention now on Henry, Eva recognizes that she is in love with him. Henry is attentive to her, even loving, but unsure of himself and troubled by the obstacles of age and fortune. He rejects Eva's proposal of marriage, which is actually partly motivated by her desire to acquire a father for Jeremy.

Eva retrieves Jeremy from his school and asks Henry to allow her to pretend that they have married and departed for their honeymoon. The appearance of marriage, she thinks, will be enough to acquire for herself the normal status she has always desired: if other people think she has achieved marriage, and if she *seems* to be emotionally fulfilled, perhaps she eventually will become so. Henry agrees to the deception, but then realizes, on his way to meet her at Victoria Station for the departure on the imaginary honeymoon, that he genuinely loves her and that he can overcome his resistance to this unusual alliance. He tells Eva his feelings, and for the first time in her life she sheds tears from the joy of finally achieving the reciprocal love she has always wanted. At that moment, however, Jeremy enters with a gun, which he acquired from Eric Arble, and which he thinks is a toy. He shoots and kills Eva at the height of her emotional development.

Although *Eva Trout* was not well liked by reviewers upon its publication, it won the JAMES TAIT BLACK MEMORIAL PRIZE in 1970. With a narrative style that depends on elliptical conversations to create psychological realism, the novel employs techniques similar to those used by Henry JAMES. The third-person objective point of view requires that readers infer character

development and emotional problems from the contexts in which the characters are placed and from the ways they talk about themselves and their situations. Since Eva distrusts her own emotions and functions with a limited ability to understand and explain even herself, readers must compensate for her semisilence with their own sensitivity to her problems.

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EVERY MAN FOR HIMSELF BERYL BAINBRIDGE (1996) Set on the doomed *Titanic* as Europe stands at the threshold of war on a scale never before seen in human history, this novel was named the WHITBREAD Book of the Year for 1996, the second time Beryl BAINBRIDGE won a Whitbread Award (her first award was for *INJURY TIME* in 1977). The narrator is a young man of good prospects named Morgan; his uncle owns the shipping line that has built the *Titanic*, and as the novel opens he is on his way to join two friends and board the ship for its maiden voyage. Bainbridge builds her novel within the historical time frame that begins on August 8, 1912, and ends after only five days of sailing.

Morgan is a likable young man with most of the big events of his life still ahead of him, since he has not yet mastered the art of courting girls, even though he can conceive a tremendous passion for one. He is especially drawn to Wallis Ellery, as are many others. With his friends Van Hopper and Melchett, Morgan spends leisurely days meeting a wide variety of English and American social types—encounters that allow the author to widen her narrative as she also deepens Morgan's character. Since readers all know what is going to happen to the ship, and therefore how the novel must end, the attraction of the story is not so much what

happens but to whom it happens and how those individuals are revealed as human beings. The comic and fumbling efforts of the young to cross into adulthood—to master the steps in the dance—come to a crashing halt as the impossible event comes to pass and the unsinkable ship goes down to its grave, taking more than 1,500 passengers to their graves as well. The characteristic Bainbridge novel explores ordinary events that end with unexpected but believable violence, and in the case of *Every Man for Himself*, history provides a ready-made stage for this pattern to play itself out with inexorable force.

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EXCEPT THE LORD JOYCE CARY (1953)

See *PRISONER OF GRACE TRILOGY*.

EYE IN THE DOOR, THE PAT BARKER (1993) See *REGENERATION TRILOGY*.

EYE OF THE STORM, THE PATRICK WHITE (1973) An epic novel that was published the same year Patrick White won the NOBEL PRIZE, *The Eye of the Storm* is set in Australia, White's native country, and covers the period of the first 70 years of the 20th century. The main character is an elderly woman, Elizabeth Hunter, who is declining to death after a vigorous and uncompromising life. She is surrounded by numerous attendants: Her two adult children, Dorothy and Basil, are both now middle-aged and are both scheming to remove their mother to a nursing home; her nurses, Sister Mary de Santis, who has a religious EPIPHANY while caring for the dying Elizabeth, and Flora Manhood, deciding between her boyfriend and a lesbian affair; her brilliant cook, Lotte Lippmann; and her lawyer, Arnold Wyburd. The narrative uses a stream-of-consciousness technique to follow Elizabeth's thoughts as the words and actions of those around her spark a

series of recollections. As she reviews her life and interacts with her attendants, all the characters are revealed in their strengths and weaknesses.

On the surface, the novel appears to be a comedy, but the deeper meanings bear a similarity to the tragedy of *King Lear*. Elizabeth had survived a life-changing event on Brumby Island, off the coast of Australia: She had been there when a hurricane passed directly over, so that she witnessed both the violence and then the still eye of the storm. This experience becomes the dominant metaphor of her life and emphasizes her status as a survivor and as one under the eye of God. Her thoughts wander over the past and recapitulate her life, telling how she married a wealthy man in Sydney and brought two children into the world, but at the same time remained determined to experience all of life and to allow no constraints to withhold any aspect of it from her. She had engaged in affairs and become estranged from her husband, only to rediscover her love for him as she nurses him during his fatal bout of cancer. Even this suffering, she realizes, is part of the glorious storm of life.

Elizabeth's last challenge comes from her resentful children, who gather from their corners of the globe to await the division of the spoils. Elizabeth's nurses resort to pleading and even seduction, but Elizabeth herself finally must triumph with her last act of will. Patrick White brings this strong woman fully to life in all its phases from vigorous youth to crippled infirmity and uses her to explore the range of possibilities open to the human spirit as well as the phenomenon of spirituality. Elizabeth's hearty feasting at life's banquet prepares her for her departure and gives her the strength and the peace to let go of life at last.

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FABIAN SOCIETY A socialist organization founded in 1884 and supported by literary figures such as George Bernard Shaw, Edith Nesbit, and (for a time) H. G. WELLS, the Fabian Society helped bring the Labour Party into existence in 1906 and continues its association with that political entity to the present day. Founded by the Scottish philosopher Thomas Davidson, the society takes its name from a Roman general who achieved victories through strategy and tactics rather than confrontation. Fabianism is committed to social change through an evolutionary process rather than the revolution advocated by Karl Marx, and many of the society's policies are at odds with Marxism. The society's goal is the establishment of a democratic socialist government to rule Great Britain, and in support of this goal, it sponsors numerous local chapters, educational activities, lectures, and conferences, and it maintains an active publishing program.

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FACES IN THE WATER JANET FRAME (1961) Drawing on her own experience with mental illness and the institutions that manage those afflicted

by it, Janet FRAME creates a novel that is itself a part of her psychiatric therapy: writing used as a path to greater wholeness and self-unity. To capture the experience of mental illness—the discontinuity between inner thought and outer reality, between actual and imagined scenes—Frame resorts to experimental techniques of carefully minimized punctuation and highly poetic phrasing. This novel shares autobiographical roots with Frame's first novel, *Owls Do Cry* (1957), and her third novel, *The Edge of the Alphabet* (1962); some critics loosely group these into a trilogy.

Janet Frame voluntarily entered a mental hospital when she became severely depressed after the second death by drowning in her family—two of her sisters drowned 10 years apart. In Seacliff Mental Hospital, she was wrongly diagnosed with schizophrenia, and as a consequence she underwent more than 200 rounds of electroshock therapy that left her disoriented and terrified. Her memory in particular was affected. In her fictionalization of these experiences, she captures the inner world of the individual at the mercy of an institution she does not understand and cannot control. Frame creates the persona of Istina Mavet as the first-person narrator of her life at Seacliff and later Avondale, called Cliffhaven and Treecroft in the novel. Istina undergoes shock treatment, insulin treatment, and, like Frame, is scheduled for a lobotomy before a doctor recognizes her storytelling skills and “paroles” her to the outside world. At the novel's end, Istina presents the story as evidence that she has obeyed the instructions

she received on leaving the hospital—to live a normal life.

Frame's novel exists because, in spite of her own therapy, she continued with her writing and published several stories while confined to the hospital, demonstrating that creativity can be highly resilient under phenomenal stresses.

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FALKLAND ISLANDS A tiny, cold, wind-whipped, and treeless archipelago located about 300 miles northeast of South America's southernmost point, the Falkland Islands became the focus of world attention on April 2, 1982, when Argentina's government invaded this British possession located off its coast. The United Kingdom replied with military forces that included the younger brother of the Prince of Wales. This territorial dispute highlights the 20th-century aftermath of earlier European COLONIALISM: The islands (also known as the Malvinas) were first sighted officially by a Dutch navigator (about 1600), first landed on by the English (1690), and first settled by the French (1764). British settlement on a separate island followed one year later. In 1767, the Spanish purchased the French interests in the islands, and in 1770 Spanish forces drove the British off for a year. The British colony was reestablished under threat of war, but it was removed for economic reasons in 1774, and the Spanish colony withered by 1811.

When Argentina declared itself independent from Spain in 1820, it claimed the islands as part of its sovereign territory, but an American warship destroyed the Argentine settlement on the island in 1830 after three commercial seal-hunting vessels had been detained without legal sanction. The British had never renounced their claim to the territory after leaving it, and in 1833 a British military expedition forced the last Argentineans from the islands and reestablished

the colony, which grew to some 2,100 residents and 800,000 sheep. This situation remained in force for nearly 150 years, with an English-speaking colony maintaining possession of the territory that Argentina continued to claim.

The Falklands became an issue for the United Nations when it was founded after WORLD WAR II; formal debate on the fate of the islands began in 1964, and negotiations between Argentina and Britain continued until the invasion of 1982. British forces prevailed 10 weeks afterward, capturing more than 11,000 Argentine troops, inflicting some 750 casualties, and suffering 256. In the wake of the Falkland Islands War, the Argentine military government fell from power and the Conservative Party of Prime Minister Margaret Thatcher won a landslide victory in the next elections. Literary references to the Falklands are often unsympathetic, obliquely communicating implicit criticism of the policies of Prime Minister Margaret Thatcher, especially in novels by Ian McEwan, Julian Barnes, and Hanif Kureishi; the war was also fictionalized in television plays by Charles Wood (*Tumbledown*, 1988) and Ian Curteis (*The Falklands Play*, 1987). Writers sometimes find humor in the slow advance of the British fleet toward the confrontation waiting on the islands: for example, the scene in *A Fish Called Wanda* (1988) in which John Cleese drives a ponderously slow steamroller over an immobilized foe to win a prize of questionable merit recalls the Falklands war in a tongue-in-cheek manner.

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FAMISHED ROAD, THE BEN OKRI (1991)

Winner of the BOOKER PRIZE (known then as the Booker-McConnell Prize) in 1991, this novel of MAGIC REALISM is set in the African nation of Nigeria and serves as an ALLEGORY of Nigeria's transformation from a British colony to an independent country. As such, it is an example of postcolonialism and is sometimes

compared with works by writers such as Salman RUSHDIE; like Rushdie, OKRI was influenced by the Columbian novelist Gabriel García Márquez's *One Hundred Years of Solitude*.

Okri draws on the mythic traditions of the Yoruba people (not his own tribal group) to create his protagonist and first-person narrator, Azaro, who is a "spirit-child." In Yoruba myth, the spirit child, or abiku, is a figure of reincarnation, being repeatedly reborn into the world. The multiple journeys through many kinds of reality make the abiku both wise and terrifying. In Azaro's case, he chooses to remain in the human world, resisting the tempting appeals of his fellow abiku to return to the spirit world. Okri telescopes time and condenses space so that Azaro's story unfolds in a human world that is both the primitive past and the modern present, both the insular village and the urban ghetto. This device enables him to capture the reinvention of Nigeria as an independent nation in a single character's lifetime.

Other characters in the novel include Azaro's life-affirming parents, including his long-suffering mother and a father who is in turn a laborer, a boxer, and a politician defending the marginalized poor; his fellow abiku Madame Koto, a barkeeper whose changing establishment helps suggest the movement into the modern world, both for good and for ill; and Jeremiah, a photographer who unintentionally garners the enmity of the new political powers. Okri uses Azaro's travels between the spirit world and the human world to illustrate the permanence of change and the cyclical alternation of drought and torrential rain, and he relies on dreams and visions to suggest the mysteriousness of life and our knowledge of the world that contains it. The oral storytelling tradition acquires a written incarnation as Azaro's father tells him myths, folktales, and fables, recorded in Okri's text, to explain the mysteries and threats the world contains, and to help his son to mature with the strength to bear the crushing burdens of existence such as love and death.

Okri also published a sequel to *The Famished Road* in 1993, *Songs of Enchantment*.

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FANTASY One of the branches or subgenres of speculative fiction, fantasy literature is characterized by supernatural elements in the construction of the plot or the configuration of character. A fantasy story may be set in a world with features that defy the laws of physics, such as traveling through time or parallel worlds or using magic, or it may be set in an ordinary realm in an imagined remote past. In spite of these extraordinary narrative components, the story depends for much of its effects of the readers' appreciation of the conventions of realism. In theme, the fantasy novel shows its greatest affinity to conventional fiction: Fantasy does not redefine heroism and romance but instead creates a particularly spectacular and exotic backdrop against which the familiar conflict of good and evil may provide readers with greater comfort and satisfaction than the same general story would in a realistic narration.

Fantasy shares an affiliation with fairy tales and myths, borrowing heavily from the monsters of folklore such as dragons and demons. It generally depends on the ARCHETYPE of the heroic quest as explained in the mythic criticism of J. G. Fraser, Joseph Campbell, and Northrup Frye. In places it may overlap with horror, another major subgenre of speculative fiction, but it differs in deemphasizing fearsome elements and making them subject to the hero's eventual control. Fantasy differs sharply from SCIENCE FICTION, the third major subgenre of speculative fiction, in declining to explain all the phenomena of the story's fictional world in terms of the known facts of the universe.

The most important 20th-century fantasy writer is J. R. R. TOLKIEN, author of *The HOBBIT* and the three volumes of *The LORD OF THE RINGS*. His work set the benchmark for subsequent fantasy authors, especially with respect to the creation of entire fictional realms. Tolkien borrowed extensively from medieval literature, his academic specialty, and from Scandinavian traditions. He created numerous species of humanlike creatures in varying dimensions: hobbits, elves (not the

minuscule ones of British folklore, but their antecedents), dwarves, trolls, orcs, men, wizards, and others. For many of these societies, he developed languages, poems and songs, cultural traditions, social customs, and historical backgrounds. The vast amount of detail he embroiders for his imaginary world creates a palpable texture for the reader; this aspect of his writing has become its most imitated feature. But Tolkien also provided a war between good and evil of mythic scope in which the key characters must struggle against the temptations of power and must overcome evil by repudiating power rather than by using it. In creating fictional realms of magic and adventure, Tolkien's many imitators have understood their task, but in the matter of theme, they have been less uniformly successful.

But Tolkien did not create fantasy literature *ex nihilo*. He followed the example already established by the designer and poet William Morris (1834–96) and the novelist George MacDonald (1824–1905) in drawing on the conventions of myths and fairy tales such as antique or other-worldly settings, characters with supernatural powers, and plot elements that depended on ANTIREALISM. Another key writer in the early stages of the 20th-century development of fantasy was Lord DUNSANY, who also ventured into the subgenres of horror and science fiction.

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FARRELL, J. G. (1935–1979) Born on January 23, 1935, in Liverpool, J. G. Farrell was reared with strong ties to family in IRELAND, and as an adult he traveled widely to conduct background research for his novels. Early in his undergraduate career at Oxford, Farrell was stricken with polio, which permanently weakened his upper body. Nonetheless, he took a degree at Oxford in 1960 and then worked in France as a teacher of English. His first novel appeared in 1963, *A Man From Elsewhere*. In his second novel, *The Lung*, published in 1965, Farrell drew on his own

childhood battle with polio but gave it a darkly comic twist. In 1966, he won a scholarship to support travel in the United States for two years, and in 1967 he published *A Girl in the Head*. Although his first three novels show the development of his craft rather than the strength of his talent, by this point in his career Farrell was an experienced writer, traveler, and scholar, and these three elements combined to facilitate the composition of his most important fictional works.

The period of Farrell's life roughly coincides with the years during which the British EMPIRE shrank from three blows: the Irish Rebellion; the Japanese conquest of Singapore at the beginning of WORLD WAR II; and the independence of INDIA in 1947, capping decades of strife. When he began writing about these events, HISTORICAL FICTION was in disfavor, but Farrell's fictional retellings of the decline of the empire succeeded with critics and the reading public, and they renewed interest in this genre. Emphasizing character development and plot tension over historical accuracy, Farrell presents the story out of chronological order, beginning with the establishment of Ireland as a separate nation; his childhood experiences in Ireland contributed to his novel *Troubles* (1970), the first in a three-part series. *Troubles* was awarded the Geoffrey Faber Memorial Prize, and the money allowed Farrell to visit India for a year. In 1973, *The SIEGE OF KRISHNAPUR*, the product of his research in India, won the BOOKER PRIZE. To capture the roots of the Indian struggle for independence, Farrell's story reaches back to 1857 and allows British colonials in Krishnapur to explain the Sepoy Mutiny, a turning point in Britain's relations with India. Finally, after a visit to Singapore, Farrell published *The Singapore Grip* in 1978, drawing on personal interviews and historical accounts to tell the story of the fall of Singapore. (This event is also captured by J. G. BALLARD in his autobiographical novel *The EMPIRE OF THE SUN*, published in 1984.)

Taken collectively, this series is the work that established Farrell's reputation as an important contemporary novelist. At the age of 44, he was at the height of his powers. But his career was unexpectedly brief: The very year after he completed his masterwork, Farrell drowned near his home on the southern coast of Ireland.

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FAR SIDE OF THE WORLD, THE
PATRICK O'BRIAN (1984) See AUBREY-MATURIN
 NOVELS.

FELICIA'S JOURNEY WILLIAM TREVOR (1994) A suspenseful thriller that alternates between the story of a potential victim and that of her potential predator, *Felicia's Journey* follows the title character from her bleak young life in Ireland to an unknown future in England. She is pursuing the hope that the young Irishman who seduced her—whose child she is carrying—and who she believes loves her will welcome her and make everything right. She is a simple girl of few needs and fewer expectations, and she is completely unprepared for the larger world she thrusts herself into. Her naïveté is touching, yet the reader cannot help but fear for her as she faces a world she barely understands. In contrast, Mr. Hilditch runs a well-oiled machine at the cafeteria he manages at a factory. He lives in the large house he had shared with his mother, now deceased, although her clothes still hang in the closets where she left them. He has a sharp eye for a lost lamb such as Felicia, and he knows just how to manage his chances so as to manipulate events into the appearance of chance and coincidence. He is a skilled and resourceful storyteller who can make himself the object of a desperate young woman's pity, effectively disarming her instinct for self-protection.

Felicia is in a danger that she herself cannot recognize as she searches everywhere for her lost love: Everywhere, that is, except the right place, since she is unable to believe that a proper Irish boy could lower himself to serve in the British military. The man she is searching for can be found easily enough in the town's pubs frequented by soldiers, but Felicia, believing his lies, looks everywhere else. Meanwhile, Mr. Hilditch contributes to her growing desperation any way he can, until she has no one to turn to but him. As she sinks into more

and more dire straits, she first receives and then loses the charity of a religious cult before running out of options, which is just where Mr. Hilditch wants her to be. Her life and the life of her unborn child are at risk, but Felicia has none of the skills or the knowledge she needs to fend off her impending doom, and her luck cannot completely save her.

Trevor builds the story's suspense by carefully doling out the details of Mr. Hilditch's previous experiences with women, including his late mother. The narrator presents the story from a third-person limited point of view that peers into the minds of Felicia and Mr. Hilditch but that also withholds information to heighten tension and suspense. In the end, Mr. Hilditch discovers his own vulnerability, providing a sense of closure to the story that he cannot bear to recognize as the story of his life. Felicia narrowly escapes the fate that befell Mr. Hilditch's earlier "friends," but though she survives, she is broken by life's hardships, not saved from them. The grimness of the story is relieved by the humanity with which it is told, a style that won the WHITBREAD Book of the Year Award in 1996.

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FELLOWSHIP OF THE RING, THE
J. R. R. TOLKIEN (1954) The success of *The HOBBIT* when it was published in 1937 led Tolkien's publisher to suggest that he write more of this kind of story. Using characters and settings already familiar in *The Hobbit*, but drawing on materials he had been developing for years, Tolkien crafted a monumental quest story in which an unlikely hero must undertake a long and perilous journey in order to defeat evil. The story is tinged both by Tolkien's Christianity and by the historical circumstances occurring when it was written, as WORLD WAR II raged across Europe. Tolkien, however, resisted the formulaic correspondences of biographical and historical criticism and explicitly distanced his story from such interpretations.

This novel is the first volume of the trilogy *The LORD OF THE RINGS*. In a manner similar to the narrative structure of *The Hobbit*, events in the larger world thrust a task upon peaceful, comfort-loving hobbits: The incarnation of evil power, a ring forged by the Dark Lord Sauron, must be destroyed in order to destroy his influence and prevent him from conquering Middle Earth. The quest carries a group of hobbits farther and farther from home and into contact with creatures and cultures from every corner of the world; it begins with the magic ring Bilbo found in Gollum's cave, which he passes to his nephew, Frodo, who in turn is required to end the danger it creates for their homeland by removing it from there.

Ultimately, Frodo must carry it to its origin point at Mount Doom and destroy it. In the process, he himself is at risk from the influence of the ring on its bearer and from others trying to acquire the ring for good or evil purposes. The struggle against the power of Sauron, with Frodo and the ring at its center, unites hobbits, elves (reinvented from the tiny creatures of British folklore), dwarves, and other mythical creatures with human beings of diverse cultures who are on the verge of inheriting the world from them or falling under the subjugation of evil. Hope and goodness can be redeemed only by suffering and sacrifice on the long and dangerous quest.

The story pattern sets the challenge, brings together a band of hero-adventurers to achieve it, subjects them to hardships and dangers that test their courage and resourcefulness, and then breaks the group apart through death, temptation, and violent abduction. Frodo moves into greater isolation to save others from the ring's power; by the end of this novel, only his friend Samwise Gamgee remains with him as he enters the most dangerous phase of his journey, and he has seen his mentor, Gandalf, fall into an abyss while protecting him. He perseveres even as his burden begins to crush his will, and even though he cannot know whether he can succeed in his task and survive beyond it.

See also *The LORD OF THE RINGS*; *The TWO TOWERS*; *The RETURN OF THE KING*; TOLKIEN, and FANTASY.

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FEMINISM At its simplest, feminism is the ideological position that men and women are entitled to equal opportunities: politically, socially, and economically. These opportunities extend to voting rights, property ownership, the availability of educational and employment options, the right to hold political and other offices, and equal pay for equal work.

The story of feminism in the 20th century, however, even if it is restricted only to its literary elements, must reach back to the Enlightenment and the Victorian era if it is to form a coherent narrative. More than a century passed between the publication of Mary Wollstonecraft's *Vindication of the Rights of Women* (1792) and the establishment of voting rights for women in Great Britain in 1918; more than an adult lifetime passed in the United States between the *Declaration of Sentiments* at 1848's Seneca Falls Convention, which asserted the necessity of voting rights for women, and the enfranchisement of American women in 1920. The founding mothers of the women's movement did not live to cast a vote when their successors finally won the day.

Ironically, the concentrated focus of early feminists on the voting franchise led to a decline in activism once universal suffrage became law. Worldwide strife, economic hardship, and the "baby boom" that followed WORLD WAR II eclipsed feminism for some three decades. With the rise of the Civil Rights Movement in the 1960s, however, activist women were reawakened to the issue of equal rights, and a "second wave" women's movement began to take shape. Centered in the United States but extending to women all over the world, the new feminism seeks equality for women in every sphere of endeavor. The success of first-wave

feminism led to new sources of conflict: In the workplace, women appeared in increasing numbers and gradually became more vocal in opposing sexual harassment; in health care, women's demands to control their own bodies helped bring about a Supreme Court decision legalizing abortion in defined circumstances; in their personal lives, women began to take control of their fertility, their sexuality, and the circumstances of their marriages, opposing abuse and exploitation; and in business, politics, education, religion, and other aspects of life, women's voices called for changes that would facilitate their contributions to the larger world.

American colleges and universities have been a key site of transformation for feminism. (For an amusing contrast between American and British higher education systems and attitudes toward women and sexuality during the upheavals of the 1960s, see *CHANGING PLACES*, by David LODGE.) Courses on women's literature, women's history, and women's health began to appear, and then entire curricular programs developed. Undergraduates began earning degrees in women's studies, and soon their further research brought to light forgotten or neglected female authors and historical figures. Theorists asserted that "the personal is the political," and the fact that an author's gender was female became significant, undermining the domination of objective FORMALISM in literary criticism. The discovery of important women novelists led to heated debates about CANON revision—if women writers were to be added to the curriculum while the length of the academic term remained constant, who among the great writers traditionally studied (sometimes disparagingly referred to as DWEMs, or "dead white European males") was to be removed? A comparison of the first volume of the first edition of *The Norton Anthology of English Literature* with the current edition makes clear the changes feminism has brought about in one part of the public realm. Women writers of every sort are now represented: poets, inspirational writers, fiction writers, historians, dramatists, essayists, and others take their place in the chronological parade of England's greatest writing, next to the men to whom they were contemporaries; however, they were entirely absent in the original edition.

Women's rights are now vigorously defended by well-established organizations and bureaucracies. Women work as lawyers, physicians, pilots, executives, soldiers, truck drivers, and in many other fields once closed to them, and they hold increasing numbers of political offices. In the United Kingdom, the highest offices in the nation, both elected and hereditary, have been held by women. At some universities, women students have begun to outnumber men, and in some churches they are ordained as ministers. The success of women writers in Britain in winning the BOOKER PRIZE led to something of a flap when a special prize for women—the Orange Prize—was founded in the late 1990s. Why should women have their own prize, the argument ran, when they are winning the existing prize so well? And why should men be excluded from consideration for the Orange Prize when they had to compete against women on equal terms for the Booker, the WHITBREAD, and other literary awards? These signs of backlash indicate how far feminism has come but also suggest that the journey to equality is not over.

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FIFTH BUSINESS ROBERTSON DAVIES
(1970) See *The DEPTFORD TRILOGY*.

FILM ADAPTATION Human beings have presumably created narratives for as long as they have been human, using first the body's own avenues of communication—speech and gesture—and then developing technologies to amplify the effectiveness of the storyteller's art. Speaking, singing, chanting, and acting have been made more persistent, more reliable, and more available by writing, which lasts longer in ordinary circumstances and stays the same from moment to moment and from year to year. Writing in turn has refined, expanded, and diversified the narrative arts, sacrificing some features of the spoken word while also preserving its content beyond the lifespan of the creative speaker and extending its reach to audiences far beyond the range of the speaker's voice. The great advance in writing was the invention of the printing press in about 1450, which enabled the mass production of books that had previously been laboriously handcrafted.

The written narrative has dominated the generation and preservation of literature in the five millennia it has been in use; in the 20th century, however, the new technologies of radio, film, television, and computer began to make it possible to imagine a world devoid of writing that nonetheless could retain all the advantages writing had made possible. With a Web camera, a voice-activated computer, and a broadband connection to the Internet, it's possible to imagine conducting all one's business and personal communication without ever having recourse to the written word. The study of rhetoric—the effective delivery of live (and recorded) messages—may be on the verge of displacing the study of literature's written messages.

Before the technologically spoken work antiquates the written word, however, we can expect to enjoy a long transition of more or less peaceful coexistence between written literature and new technologies, especially film and television. People long accustomed to writing are unlikely to stop doing it overnight; additionally, there is a tremendous backlog of written texts not yet committed to (or adapted to) audiovisual

media. Transforming the written work into an electronically preserved spoken form is a delicate business. Just as the written word sacrificed some features of the oral tradition it replaced, the digitized word fails to capture some features of the written tradition; presumably, it will also open previously unimagined opportunities for amplifying the effectiveness of the narrative arts.

The most sophisticated displacement of the written by the spoken tradition is the film adaptation of a work of literature. Film and literature, as media for the creative expression of narrative, differ in several ways, but most crucially in the capacity of each to deal with interiority. The novel is ideally suited to the unlimited exploration of mental states. Writers can choose to reveal or conceal as much of their characters' thoughts as they wish: In first-person narration, the narrator's exploration of interior mental states is limited only by his or her sophistication with respect to self-awareness and self-understanding. The third-person narrator can either reveal all thoughts in all characters (the omniscient narrator) or the thoughts of only one or a select group of characters (the limited narrator). In film, mental states must be inferred by viewers in the same way that they infer the mental states of real people: by drawing conclusions based on statements, facial expressions, and behaviors. Film is quintessentially a medium for showing action that can indicate thought, whereas the novel is quintessentially a medium for exploring thought that can describe action.

In the early history of film, adaptations of literary works were usually carried out by screenwriters; however in the middle and latter 20th century novelists have often adapted their own works for the screen and have diversified their employment by becoming screen writers themselves. After WORLD WAR II, Hollywood supported a colony of British writers working in the film industry; residents there included Aldous HUXLEY (who satirized his experience in *After Many a Summer Dies the Swan*), Evelyn WAUGH (whose portrait of Hollywood is the much darker short COMIC NOVEL *The LOVED ONE*), Liam O'FLAHERTY, Graham GREENE, C. S. FORESTER, Christopher ISHERWOOD, James HILTON, and others. Britain's native film and television industry has benefited from the talents of Anthony POWELL, John BRAINE, Douglas ADAMS, Fay WELDON, and others. Nov-

elists who have developed original stories directly for presentation in film include Ruth Praver JHABVALA (who has also adapted her own work for film) and Hanif KUREISHI. Novelists who have adapted their own novels to the screen include John FOWLES, Arthur C. CLARKE, Graham GREENE, Roddy DOYLE, William GOLDING, and others.

Particularly successful films adapted from novels by someone other than the original author include *Schindler's List* (from the novel *SCHINDLER'S ARK*), *WOMEN IN LOVE* and other works by D. H. LAWRENCE, *REBECCA*, *The WINGS OF THE DOVE*, *BLACK ROBE*, *The END OF THE AFFAIR* and other works by Graham GREENE, *The PORTRAIT OF A LADY*, *GEORGY GIRL*, *NINETEEN EIGHTY-FOUR*, *TRAINSPOTTING*, 2001: *A SPACE ODYSSEY*, *A CLOCKWORK ORANGE*, *The LORD OF THE RINGS*, *POSSESSION*, *COLD COMFORT FARM*, *The HANDMAID'S TALE*, *LAST ORDERS*, *The SPY WHO CAME IN FROM THE COLD*, *The LORD OF THE FLIES*, and many others. Novels that have been more loosely adapted or that have provided inspiration for films include *The AFRICAN QUEEN*, *The THIRTY-NINE STEPS*, *HEART OF DARKNESS*, numerous adventures featuring Sherlock HOLMES, *The WAR OF THE WORLDS*, *The FRENCH LIEUTENANT'S WOMAN*, the AUBREY-MATURIN NOVELS, *CRASH*, the BOND novels of Ian FLEMING, *LOST HORIZON*, numerous works by Agatha CHRISTIE, *The LIFE AND LOVES OF A SHE-DEVIL*, several works by W. Somerset MAUGHAM, *The PRIME OF MISS JEAN BRODIE*, *The SCARLET PIMPERNEL*, and many others.

The successful adaptation of novels to television has been more common in Britain than in the United States; the British Broadcasting Corporation (BBC) has brought many 20th-century British novels to the small screen that have subsequently appeared on the American Public Broadcast System (PBS) and several cable venues; these adaptations include *The RAJ QUARTET*, *The GORMENGHAST NOVELS*, *BRIDESHEAD REVISITED*, works featuring JEEVES and Bertie Wooster, *The FORSYTE SAGA*, mysteries by Ruth RENDELL and P. D. JAMES, and many, many others.

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FINE BALANCE, A ROHINTON MISTRY (1996) Set in INDIA in 1975 and 1976 under an impending political crisis, *A Fine Balance* follows the lives of four characters in a coastal city in India (Mumbai, formerly Bombay) and the many other figures to whom they are connected. These characters, marginalized in various ways, must work hard to preserve a fine balance between intoxicating hope and numbing despair.

At the center of the story is Dina Delal, a seamstress and a widow of a certain age who rents a tiny apartment and maintains a precarious life by taking in boarders; at the time of the story, Dina's boarders are three: the student Maneck Kohlah, the tailor Ishvar Darji, and Ishvar's nephew Omprakash. Dina has been left impoverished after only three years of marriage, and she does not wish to be obliged to marry again in order to provide herself with financial security. Maneck is the son of a friend of Dina's whose family is threatened with poverty if the political and economic situation does not improve; as a student, Maneck also represents India's hope for a better future. The two tailors are villagers attempting to escape from poverty and caste-based prejudice in their hometown; Dina markets the garments they sew through an export company. These people form the triple stands of the interwoven narrative, struggling to maintain their decency and humanity in spite of poverty and the predation of others wishing to take the little they have.

The political crisis is the "state of emergency" instituted by former Indian prime minister Indira Gandhi: It was designed to save her own grip on power by undermining her opponents' ability to organize themselves against her and was declared despite judicial decisions that ordered her to step down from her position. The novel contrasts the tight, secure, shared existence of the

artificial family created in Dina's apartment with the violent, ironbound, and indifferent actions occurring in the larger world and impinging on the four flatmates. Each of them is harmed by the political disaster in which the country is mired: Manek chooses to leave India after a fellow student is murdered, implying that India is driving away its best hope for the future. The tailors return to their village to visit and are forcibly detained and involuntarily sterilized. Dina is left alone, not knowing what has become of her family.

Critics have repeatedly compared *A Fine Balance* to the work of Charles Dickens in light of its large scope, its vast cast of characters, its grim honesty in portraying the ugliness of both poverty and human corruption, and its valorization of human decency, integrity, sympathy, and compassion. The novel was short-listed for the BOOKER PRIZE; additionally, it won the *Los Angeles Times* Book Prize for fiction, The COMMONWEALTH Writers Prize, the Winfred Holtby Prize from the Royal Society of Literature, and other awards.

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FINNEGANS WAKE JAMES JOYCE (1939)

A legendarily difficult novel, *Finnegans Wake* is the culmination of James JOYCE's life and work as an artist. It is a playground, a wrecking yard, a battlefield, of literary experimentation and mythic allegory, placing demands on its readers than can intimidate anyone expecting the familiar and comfortable devices OF PLOT, character, theme, narration, and symbolism—although these *are* there as well. It has been described by scholars as the unique instance of a new literary genre.

The novel is staggeringly ambitious, seeking to form a response to the entire intellectual and creative tradition of the myth, art, philosophy, and history of the Western world. It begins quite literally *in medias res*: not merely in the middle of the action, but in the middle of a sentence, the first half of which can be found

at the end of the novel's last line. The text thus circles back on itself, forming a cycle of heroic-quest motifs. At its most basic level, the action covers the events of one night in the lives of a family in the Dublin suburb of Chapelizod: the Protestant innkeeper Humphrey Chimpden Earwicker, his wife Anna Livia Plurabelle, his twin sons Shem and Shaun (the former a sensitive artist, the latter a coarse dullard), and his daughter Issy. Humphrey goes to bed guiltily mulling over an incident in Phoenix Park in which some indecency was proffered to two girls. Like Nietzsche's recognition that all "original" texts are inextricably obscured by centuries of copying errors, misrememberings, editorial emendations, and a host of other "corruptions," Humphrey's thoughts on this incident and Dublin's response to it have blurred the exact nature of whatever it was that happened. In his sleep, Humphrey's dream vision further obscures the original incident while also rehearsing much of European literature and history in terms of it.

The actual words of the text and the syntax in which they are arranged—the formal elements of language itself—take precedence over the traditional forms of narration on a first viewing, requiring readers to tease a meaning (not *the* meaning) out of them. Joyce uses his characters as puppets or actors or instantiations through which he presents, represents, and parodies the key events of European—indeed of human—history and culture. He revisits themes such as the fall—the inauguration of humankind into the world it continues to occupy—through many kinds of falls: the serious kind, such as the fall of the Roman Empire, and the silly kind, such as the fall of Humpty Dumpty. He re-examines a key interest of his, the role of the father and the struggle of sons with their fathers; he also contemplates the contradictions in the double role women must play as mothers and mistresses, engaging one generation of men carnally in order to give rise to a further generation that they must nurture and help to—or hinder from attaining—maturity (or both). He examines the role of the innovator and the imitator through the lives of irresponsible-but-imaginative Shem and dull-but-diligent Shaun. Through it all, he questions how a single universe can accommodate sameness and unity while also allowing the existence

of difference and flux: the crucial cosmological paradox in philosophy of the One and the Many.

Joyce gives the reader permission to suspend the dictates of familiar cause-and-effect linearity, inviting a playful interaction with the text. Readers will be helped by a thorough familiarity with the four-stage theory of cultural evolution that Giambattista Vico developed in 1744, popularly known in English as *The New Science* (the phases of which are the theocratic, the aristocratic, the democratic, and the anarchic). Or they may acquire interpretive assistance by recourse to one of the many “keys” to *Finnegans Wake*; in doing so, however, they will have already abandoned the task—the journey, the imaginative exercise—that the author has enjoined them to undertake.

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FIRST TRILOGY JOYCE CARY (1941–1944)

The three novels in this sequence include *Herself Surprised* (1941), *To Be a Pilgrim* (1942), and *The Horse's Mouth* (1944); Cary's heirs collected the three titles into one volume in 1957 and christened it *First Trilogy*.

Joyce CARY had been publishing fiction for several years, drawing on his youth in IRELAND and his experience as a colonial bureaucrat in Africa, but with these novels he enjoyed his first popular success while also developing new narrative strategies that made effective use of his excellent talent with voice. Cary's innovation is to develop one story but to have three narrators relate its events in the first person. Each novel can stand on its own, but collectively they yield more enjoyment than three unrelated novels would. Cary repeats this strategy even more skillfully in his “Second Trilogy,” primarily known as the *Prisoner of Grace* tril-

ogy. Since the narrators each have a particular, partial perspective on the action of the story, each of the three versions of the tale is a unique narration that sheds its own peculiar light on the other two. This technique highlights the modern characteristic of INDETERMINACY: Since the narrators do not completely agree with one another, some or all of them must be lying, and consequently it is impossible for the reader to construct a definitive truth from their three renditions of the story.

The narrator of *Herself Surprised* is Sara Monday, a woman who begins and ends her adult life as a cook but enjoys a period of financial luxury in between through one comfortable marriage and an even better second near-marriage. And if she had not fallen in love with the improvident artist Gulley Jimson, she might have remained in the lap of luxury; however, Sarah has surprised herself more than once in a life crammed with unpredictable twists and turns. As she begins her story, she is writing from jail, where she has landed after doing a sort of wrong thing for a more or less right reason: She claims she has sold unwanted old things—those that her intended second husband had told her to throw away—in order to provide Jimson with the materials he needs to continue serving his muse. From the perspective of her intended's offended family, however, she has been selling off heirlooms to keep a lover (attitudes revealed by the narrator of *To Be a Pilgrim*).

Sara purportedly undertakes her narration as a warning to other women. By presenting her own tale of bad judgment, she hopes to save other women from making her mistakes, although eventually she reveals that a newspaper is paying her for her story. Sara is a loving woman who follows her heart and pours out her favors—she poses nude for a series of paintings by Jimson that eventually becomes the sensation of the art world—without regard for consequences. Her ingenuous generosity makes her an easy target for Jimson's bottomless neediness. She resolves, however, to change her ways when she leaves jail.

In *To Be a Pilgrim*, the narrative switches to Sara's intended second husband, the elderly bachelor Tom Wilcher of Tolbrook Manor. Wilcher is the conservative side of the major love triangle in Sara's life, while the unconventional liberal side belongs to Gulley Jimson. Wilcher's narrative is a study of old age and an old

man's love of the disappearing past. While Sara had depicted Wilcher as an insatiable leech, he presents himself as an old fussbudget, happily pottering among his beloved old things (the ones Sara had been selling to provide for Jimson). As the story begins, Wilcher has suffered a heart attack and the family has dispatched Ann, a niece, to keep watch over him and to keep him away from that Sara Monday. But Ann is soon busy with Robert, a nephew who wants to try out the new scientific methods of farming at Tolbrook Manor. Ann and Robert are married (Robert keeps some of the fancy new farming equipment in the living room, to Wilcher's distress). When a local farm girl catches Robert's eye, Wilcher takes advantage of the diversion of attention away from his actions; he totters off to London to find Sara; what he actually finds, however, is that no one can recapture the past or even know for sure what it was really like. A second heart attack forces Wilcher back home, where he soon ends his days without naming an heir for the family property.

The story shifts to the opposite set of personality characteristics in *The Horse's Mouth*, narrated by Gully Jimson. His tale is an oral history delivered to one of his artistic disciples from a hospital bed after his studio—a derelict shack—had been demolished while he was still in it, still painting, on a scaffold. Jimson's life is a chronicle of Dionysian excess and shady trickster ploys, all placed in the service of Art. Given the socioeconomic arrangement by which most of society governs itself, money is a necessity for everything, but money is the one variable Jimson cannot get under control. He badgers others for money or concocts none-too-savory schemes to get it. Meanwhile, his reputation is growing, some of his paintings are in demand, and he has no way to benefit from this trend since he is already into his next masterpiece. Jimson is something of a wastrel and a profligate, and he is not above slipping valuables into his pocket should any come within convenient reach, but he is also a dedicated artist.

Although Jimson has loved several women, Sara Monday was special, and the nude paintings she modeled for are highly desired by connoisseurs of art. Unfortunately for Jimson, who has attracted the interest of a biographer and an investor, he does not have any of the Sara paintings. She had kept them all when

they had broken up their household (for reasons explained in *Herself Surprised*), eventually giving most of them to a collector to whom she owed money. At one point, Jimson actually paints a copy of one of these paintings (it hangs in a public gallery where he can get access to it) and sells the copy as a preparatory study for the original. Jimson's ethical priorities are entirely suborned by his wholehearted and unquestioning devotion to art. He thinks nothing of pawning the furniture of a collector on vacation (after obtaining the key to the man's home by devious means) in order to buy paints so he can create a mural that he's sure the collector will be glad to have immortalized on his plaster walls. Jimson possesses a single-minded devotion that allows him to serve art, and therefore he lacks the compunction that might restrain him from placing other people's lives, possessions, and money into the service of art—his art—as well. Concomitant to his devotion is his short temper when anything comes between him and his current obsession—a temper that exercises itself on Sara more than once.

In providing three narrators who address their readers but not one another, Cary creates the perfect circumstances for exploiting indeterminacy: Different narrators have different perspectives—different “truths” to tell—and readers have no way to eliminate the dross and arrive at the gold. Was Sara good-hearted or greedy? Was Wilcher lecherous or restrained? Was Jimson brilliant or nutty? Each narrator presents himself or herself in the special glow of unself-conscious self-reflective appraisal, leaving readers to piece together the reality that lies somewhere in the interstices of their stories, tantalizingly close yet elusively slippery.

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FITZGERALD, PENELOPE (1917–2000)

Belonging to a literary family—her father edited the humor and satire magazine *Punch*, and her paternal uncle wrote detective stories—Penelope Mary Knox Fitzgerald was born on December 17, 1916, in Lincoln, England. In 1939, she earned a degree from Somerville College, Oxford; afterward, she worked for the British Broadcasting Corporation, marrying Desmond Fitzgerald in 1941. The Fitzgeralds collaborated in editing a political journal in the early 1950s; after it folded, she worked in a bookstore and taught English.

Penelope Fitzgerald did not begin publishing until 1975, when she was nearly 60 years old; her first works were biographies, including a dual biography of her father and uncle, Edmund and Ronald Knox. Her first fictional work, *The Golden Child* (1977), was a mystery written to entertain her husband during an illness. Her next four novels drew on her own life experiences; of these, *OFFSHORE* (1979) won the BOOKER PRIZE. She wrote one more biography (of the poet Charlotte Mew) before turning to HISTORICAL FICTION for her last four novels. In 1998, she became the first non-American to win the National Book Critics Circle Award for her novel *The Blue Flower* (1995), a fictionalization of the life of the German romantic poet Novalis. Critics admire Fitzgerald's nine short novels for the well-chosen details that define character and for the neatly compact complexity of the plotting. She sympathetically presents her characters struggling with their lives but views them with a humorous eye as well.

Penelope Fitzgerald died in London on April 28, 2000. One short story collection has been posthumously published under the title *The Means of Escape*.

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FLAUBERT'S PARROT JULIAN BARNES

(1984) A novel that sometimes disguises itself as a scholarly treatise, *Flaubert's Parrot* was short-listed for the BOOKER PRIZE in 1984. The novel's structure showcases the stylized self-awareness that is characteristic of POSTMODERNISM. The author dispenses with much of the traditional structure of a novel and instead uses striking combinations of imaginative and didactic digressions to sketch the character of the protagonist, Dr. Geoffrey Braithwaite, a retired physician obsessed by the quest to understand fully the 19th-century French novelist Gustave Flaubert.

Braithwaite, the novel's first-person narrator, relates his adventures on the trail of Flaubert's deepest secrets, but along the way he also gradually reveals his own secrets. As a narrator, Braithwaite is witty and learned without being pedantic, and his enthusiasm for all things Flaubertian is contagious. The particular object of his quest is the stuffed parrot Flaubert kept at his desk while writing one of his most famous short stories, "A Simple Heart" ("Un coeur simple"). When he finds stuffed parrots in two different museums that each claim to have the genuine item, his zeal is fired. Braithwaite retraces Flaubert's travels in France and reviews the details of the writer's life, even allowing Louise Colet, the actress with whom Flaubert had an affair while writing *Madame Bovary*, to speak for herself in a chapter redolent of feminine French charm. Everywhere he goes, and in everything he learns about Flaubert, he discovers parrots of one sort or another.

As Braithwaite continues his search, what began as a story of a retired doctor and a deceased novelist expands to become the story of three couples: Braithwaite and his deceased, adulterous wife; Flaubert and Louise Colet, caught up in their illicit affair; and the adulterous Madame Bovary and her cuckolded husband, Charles. Gradually, the reader realizes that Braithwaite's obsessive pursuit of Flaubert is also a compulsive evasion of his own memories of his wife. Her death haunts him, as does the weighty knowledge

that he loved her more than she loved him, if she loved him at all.

BARNES places his erudition on display throughout the novel, filling it with literary allusions, ironic jokes, parrot lore, and parody; he does so, however, with a light touch. Readers who are just beginning to enjoy serious literature will miss many of the novel's references, but they should be able to enjoy the many ironies Braithwaite uncovers. Even experienced readers may find that the novel ripens upon repeated readings as greater depths and further parallels become apparent.

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FLEMING, IAN (1909–1964) The creator of James BOND, Ian Fleming lived a life very nearly as interesting as that of his most famous protagonist. Born into a well-to-do Scottish family on May 28, 1908, Ian Lancaster Fleming grew up in a world of privilege. His father was a Tory Member of Parliament who was killed during WORLD WAR I on the Somme. Ian Fleming attended PUBLIC SCHOOLS such as Eton, and then trained at the Royal Military College at Sandhurst. He chose to pursue a diplomatic career rather than to go directly into military service, training for it by studying languages at universities in Geneva and Munich. He did not receive a posting, however, and in 1931 he went to work for Reuters. His first assignment was in Moscow, where he learned Russian and got a close view of the Soviet system. In 1933, he became a stockbroker to earn a satisfactory income, journalism paying too little. When WORLD WAR II broke out in 1939, Fleming was commissioned in the Royal Navy.

During the war, Fleming gained much of the experience that, combined with his work in Russia, prepared him to create James Bond. Working behind the scenes rather than on the front lines of espionage, he served as the personal assistant to Admiral J. H. God-

frey, the director of Naval Intelligence. Eventually, Godfrey also became the man upon whom James Bond's boss, "M," is based. Fleming acquired insider knowledge of intelligence operations, later using it to create believable details for his stories and especially to capture the tone of the spy bureaucracy. After the war, Fleming worked until 1959 as the foreign manager of *The Sunday Times*. In 1953, he published *Casino Royale*, his first James Bond adventure, followed in the next year by *Live and Let Die*. Until 1966, a new Bond adventure appeared every year—the last two posthumously. In 1964, the year that the film version of *Goldfinger* became Bond's third excursion onto the screen, and the year that he published the children's book *Chitty-Chitty Bang-Bang*, Ian Fleming died of a heart attack.

During his writing life, Fleming genially insisted that his adventure novels were escapist reads, discounting both the detractors and the admirers who found deeper meanings in the Bond stories. Despite the author's disavowals, however, a reader reasonably well informed about the course of British history in the 20th century will note that James Bond's adventures in many ways provide a kind of compensatory denial of the end of the British EMPIRE. His courage and resourcefulness, inflated to superhero size, define a British presence that exceeds the nation's actual unaided clout in the real world, and the power Bond wields over the enemies of civilization seems to constitute a kind of wishful thinking on the author's part as Britain's real power wanes. Although Fleming's work is not the stuff literary prizes were designed to honor, through the transformation of his writing into screen images, his chief fictional character has been viewed by half the globe's 6 billion residents. That kind of influence demands serious consideration.

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FOOLS OF FORTUNE WILLIAM TREVOR (1983)

Winner of the WHITBREAD Book of the Year Award in the year it was published, this short novel examines Irish-English relations on the intimate scale of family life. Two “great houses,” Woodcombe Park in Dorset, England, and Kilneagh in County Cork, IRELAND, have become interconnected through three marriages over 160 years, and although the English house thrives as a historical ornament, Kilneagh lies in ruins. Each property is emblematic of the effect that strife in Ireland has had on the two countries, leaving England largely untouched while parts of Ireland lie razed to the ground.

TREVOR constructs his narrative by means of two first-person narratives embedded in an anonymous third-person frame narration. Most of the story comes from Willie Quinton, great grandson of the first English lady of Woodcombe Park to marry into Kilneagh, and the son of the second English lady to do so. Willie tells the story of his life, which includes many happy days at home or at his father’s mill. All of this happiness, however, is wiped away by an act of cruel vengeance against Kilneagh and its inhabitants committed by the soldiers of the “black and tans”—English troops stationed in Ireland to quell the revolt that ultimately led to Irish independence. Willie remembers, as a small boy, meeting the great hero of that war, Michael Collins, in his father’s study. Although the Quintons have a strong English connection, they pay a terrible price for their hospitality to Collins and for other events beyond their control; Mrs. Quinton never recovers from the shock, sinking into genteel alcoholism and neglecting everything around her, including her son.

When Willie’s maternal aunt comes to check on her sister, bringing along her daughter, Marianne, the two young people form a close bond. Marianne becomes the second narrator, and so some of the events of Willie’s narration are revisited from Marianne’s perspective. But her own story broadens the context as she relates information about her life in the rectory—her father presides over the Woodcombe Park parish—and her schooling in Switzerland. At the point in the narrative when events should draw Willie and Marianne into the third generation of connections between the two great houses, they are instead torn apart. Marianne finds herself alone in the world and finally accepts a

refuge at Kilneagh, but Willie’s actions in the meantime have cut him off from his home and his homeland, possibly forever.

These two stories nest together within the framework of an omniscient narrator’s comments. This nameless narrator provides the introductions to each portion of first-person narration; more important, the life of Imelda, the child of Willie and Marianne, is made available in these parts of the text. By using this technique of mixing first- and third-person narrators, Trevor makes his novel both more intimate and more objective. Readers see Kilneagh through the eyes of those who love it best, but they remain connected to the contemporary world that must cope with the consequences of the past.

Trevor’s novel creates a deeply moving account of the mixed bonds of love and hate that bind together the Irish and the English while also making that connection so painfully corrosive. Every event in the present stands at the end of generations of causes and effects between the English and the Irish; nothing is simple, new, or accidental. *Fools of Fortune* places the hostile events of the later 20th century into context with the historical background that gave rise to them; however, American readers not familiar with the names and circumstances of the Irish struggle for independence will miss key elements of the story. The pleasures of Trevor’s novel will amply repay the effort expended on background reading to prepare for it.

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FORD, FORD MADOX (1873–1939) The grandson of the pre-Raphaelite painter Ford Madox Brown and the son of a music critic connected to a wealthy German family, Ford Madox Hermann Hueffer was born on December 17, 1873, in Merton (now part of London), England. His mother’s sister was wife to the brother of Dante Gabriel Rossetti; the Hueffer home was a nexus of artistic appreciation, and young Ford was expected to live up to his connections.

During Ford's childhood, his family immersed him in painting, music, and literature, educating him at University College School in London. The pressure to excel in the shadow of well-known and established artists led to a nagging sense of inferiority and to an unstable emotional life in adulthood. Instead of attending one of the universities, at the age of 18 Ford undertook a tour of Europe and began publishing children's literature. When his German relations urged him to convert to Catholicism, he complied. In 1894, he married and settled in Kent, where he wrote prolifically, producing about a book a year in various genres including fiction, travel literature, poetry, and biography. The strain of his work and his precarious emotional health led to a nervous breakdown in 1902.

Ford became acquainted with Joseph CONRAD in 1898, and the two remained friends and occasional collaborators until 1909. They shared an interest in the techniques of writing fiction; together, they wrote two novels, *The Inheritors* (1901) and *Romance* (1903). Ford may have also made some lesser contribution to other titles published by Conrad before 1909. But Ford's private life—he had an affair with his sister-in-law in 1903—was offensive to Conrad's wife, and so Conrad abruptly broke off their friendship in 1909.

In that same year, the journal Ford edited, *The English Review*, folded, but he was unable to end his unhappy marriage when he was denied a divorce. Despite his continuing emotional problems, Ford produced his masterpiece, *The GOOD SOLDIER*, in 1915, using a technique that he called "literary impressionism." Ford's articulation of this technique did not lead to the founding of an identifiable movement, but it was part of an important shift in narrative technique being advanced by writers such as Dorothy RICHARDSON, James JOYCE, and Virginia WOOLF. At the heart of this change is the use of stream-of-consciousness narration. Just as thought meanders in a recursive, nonlinear fashion, cluttered with inconsequential issues and lacking concentrated focus much of the time, so too literary impressionism unfolds an event from within the subjective thought of someone involved in it. The story focuses not on the conflict that drives the PLOT but on the mental and emotional landscape of the character experiencing it. The narrator's impression may be mis-

taken and reshaped by the course of events, but the narrator may also be deliberately unreliable, hiding from, denying, or even lying about events, other people, and even his or her mind.

With the onset of WORLD WAR I, Ford was fighting in France, where he served until 1919. During the war, he suffered shell shock and was exposed to mustard gas. He changed his name because of British antipathy for all things German; after the war he retreated to a bucolic life in the English countryside with an artist, Stella Bowen. In 1921, he returned to France and edited the *Transatlantic Review* during its short existence, publishing work by such modernists as James JOYCE and Ezra Pound. Ford joined the bohemian culture of English artists and other expatriates living in Paris and conducted an affair with Jean RHYS. His memoir of Joseph Conrad, published shortly after Conrad's death in 1924, made him unpopular in his home country. At the same time, however, he was composing the four novels collected after his death under the single title *PARADE'S END*. Using the technique of literary impressionism, this series relates effects of the modern pressures on its protagonist, Christopher Tietjens, as civilization turns into an ever-bleaker wasteland.

In addition to his innovative fiction, Ford wrote three autobiographical volumes that sensationalize his experiences. Part of his emotional frailty was the result of his weak ability to separate fact and fiction; readers interested in Ford's life should rely on scholarly biographies for factual accounts and read Ford's autobiographies for other insights into the mind of this writer.

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FORESTER, C. S. (1899–1966) Noted for his seafaring adventure novels featuring Horatio HORN-

BLOWER, a literary character who has, like Sherlock HOLMES and James BOND, transcended his paper origins. C. S. Forester was born in Cairo, Egypt, on August 27, 1899; his given name was Cecil Lewis Troughton Smith. Poor health prevented him from fighting in WORLD WAR I with other young men his age, disappointing him to the extent that he later claimed to have served in the war. Rejected for active duty, he entered medical school. Although high academic achievement had been a hallmark of the entire family, Forester struggled in medical school and turned to writing against his family's wishes, adopting the pen name Cecil Scott Forester. When he changed his name, he also broke with his family.

Without formal training in literature, Forester produced novels that no publisher would accept. He wrote biographies for income and gradually mastered the craft of writing; even so, he later disavowed some of his early fictions. His first novel appeared in 1924, *A Pawn Among Kings*. Two years later, his mystery novel *Payment Deferred* was a financial and critical success and was adapted as a film. He was married to his first wife that year; the marriage produced two children and lasted 20 years before ending in divorce. With his increasing output of stories suitable for film, Forester relocated to California in 1932 and worked successfully as a screenwriter; that experience influenced his writing, sharpening his descriptions into vividly rendered scenes. He published *The AFRICAN QUEEN* in 1935; James Agee adapted the novella as a screenplay for John Huston's 1951 film, widely regarded as a film classic. The romance in the story does not typify Forester's work, but the action-adventure sections do.

Horatio Hornblower first appeared in *Beat to Quarters* (1937), an example of both HISTORICAL FICTION and NAUTICAL FICTION. Set during the Age of Sail and the Napoleonic era, the story introduces Hornblower as a young captain; the popularity of the character led Forester to write several sequels, including *A SHIP OF THE LINE* and *Flying Colours* (both 1938), *Commodore Hornblower* (1945), *Lord Hornblower* (1946), *Mr. Midshipman Hornblower* (1950), *Hornblower and the Atropos* (1953), *Admiral Hornblower in the West Indies* (1958), *Hornblower and the Hotspur* (1962). The series covers

the entire career of Hornblower, but Forester composed the episodes out of chronological order.

Generally categorized as popular fiction, Forester's work rises above the formulaic action-adventure story in the author's use of historical detail and fully rounded characters, including a hero who does not always win or choose well. Less complex and erudite than the later nautical fiction of Patrick O'BRIAN (the AUBREY-MATURIN NOVELS), Forester's series provides an enjoyable introduction to this subgenre that is both accessible to younger readers and interesting to adults as well.

After a period of declining health that included arteriosclerosis and stroke, C. S. Forester died of a heart attack at his California home on April 2, 1966.

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FORMALISM Also known as rhetorical criticism and New Criticism, formalism constitutes one of the many lenses through which critics view and interpret literature. A formalist critic pays attention to the form of a literary work, including aspects such as PLOT, character, setting, theme, symbolism, IRONY, the narrator's point of view, and the genre of the work. A formalist approach deemphasizes the author's biography, the reader's personal appreciation of a text, the historical background either of the author or of the text's setting in time, and the social, political, and economic contexts of the author's life and the story's setting. Formalism dominated literary criticism in England, Russia, and the United States from the 1920s to the 1970s; during this period, literary criticism became professionalized in the English departments of an expanding university system, especially in the United States. Formalism is particularly well suited to the academic circumstances of the contemporary university system: It is highly teachable in the format of the large lecture hall, and it carves out a niche for literary study that is distinct from the scholarly territories of history, psychology, sociology, and political science.

Early supporters of formalism in England during the 1920s included two American poets, T. S. Eliot and Ezra Pound; following the poet-critic T. E. Hulme, they

rejected the romantic emphasis on the primacy of the poet in favor of an objective approach to the poem. This emphasis on objectivity constitutes an attempt to universalize the experience of literary phenomena: Instead of the unpredictably unique or idiosyncratic musings of individual readers, formalists insist that criticism must prefer the shared properties of the text that all readers can learn to recognize and understand. On this view, criticism as an intellectual activity moves closer to the methods of science and further from the inspirations of art. In addition to this application of formalism to poetry, formalist experiments in fiction include the development of the stream-of-consciousness point of view in novels by Dorothy RICHARDSON, Virginia WOOLF, and James JOYCE.

Important American proponents of formalism included John Crowe Ransom, William K. Wimsatt, Monroe Beardsley, and Cleanth Brooks. Ransom's book *The New Criticism* (1941) became a standard text in the field. In "The Intentional Fallacy," by Wimsatt and Beardsley, these scholars argue that an author's intention in constructing a literary text is unknowable and therefore not relevant to the task of the interpretive critic; in "The Affective Fallacy," the same authors argue that the feelings a literary text produces in readers is similarly irrelevant. Important British formalists include I. A. Richardson (who used the term "practical criticism"), William Empson, author of a classic critical text on the formal elements of *AMBIGUITY*, F. R. Leavis, and Cyril Connolly.

In minimizing the importance of the expressive quality of an author's work, formalists are reacting against romanticism as canonized in Wordsworth's insistence that poets create art through the spontaneous overflow of powerful feeling. But formalism is not invulnerable to attack: FEMINISM helped to reestablish the relevance of an author's biography to the critical enterprise by arguing that gender *matters* (encapsulated in the slogan "The personal is the political"); structuralists, post-structuralists, deconstructionists, and semioticians questioned the foundational concept of objectivity; New Historicists rediscovered the importance of historical context to counterbalance the cultural bias and myopia that can allow anachronism to flourish in literary criticism. Other schools of

thought have arisen as well. In fact, in the last quarter of the 20th century, criticism became a growth industry, albeit to a minuscule market of scholars and graduate students, as competitors struggled for dominance in toppling the hegemony of formalism.

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FORSTER, E. M. (1879–1970) One of the greatest novelists of the first half of the 20th century, Forster wrote only six novels, publishing five of them during his lifetime. Unlike many of his contemporaries, Forster did not experiment with innovative storytelling modes; his novels follow the structural and narrative conventions of late 19th-century writers. In content, however, he addressed issues of CLASS, COLONIALISM (especially in *A PASSAGE TO INDIA*), gender, and homosexuality (especially in *Maurice*).

The son of an architect who died 18 months after his son's birth, Edward Morgan Forster was born on January 1, 1879, and reared by a devoted mother and several aunts. An inheritance from his paternal great-aunt in 1886 gave him enough financial independence to attend preparatory school and college and to devote himself to his writing immediately afterward. Forster's gratitude to his benefactress appears in his novels, which frequently feature a benevolent—even saintly—elderly woman of insight and sympathy.

Forster received his education as a day pupil at Tonbridge School and matriculated at King's College, Cambridge, in 1897. Through his election to the Apostles, he became acquainted with members of the BLOOMSBURY GROUP; he and Virginia WOOLF formed a lasting friendship. Forster graduated with a second-class degree in 1901, and he traveled in Italy and Greece. In

1905, he published his first novel, *Where Angels Fear to Tread*, about the attempt of a snobbish English woman to gain custody of her late daughter's child, who is under the care of the child's Italian father and his extended family. In 1907, he published *The Longest Journey*, about the troubled relationship between two half brothers, and the following year he brought out *A ROOM WITH A VIEW*, about a young woman who finds the courage to choose love over convention and propriety. *HOWARDS END* appeared in 1910, relating the story of the relationship between the Schlegel sisters and the Wilcox family. Forster suppressed the publication of his fifth novel, *Maurice*, because of its frank and sympathetic treatment of homosexuality; although it was written in 1913, it did not appear in print until 1971, a year after Forster died.

Forster undertook a lengthy visit to India in 1910, at the invitation of a Muslim youth he had previously tutored. The visit aroused his interest in the Anglo-Indian situation, but he did not write about it until after his second visit in 1921. In between, he worked in Alexandria, Egypt, for the Red Cross during WORLD WAR I. He befriended the Greek poet Constantin P. Cavafy in Alexandria and became an advocate of his work, still unknown at that time. Forster's return to India led to the writing of his masterpiece, *A Passage to India*, published in 1924. After that book, Forster wrote no more novel-length fiction, although he remained an active and influential member of the English literary scene. In 1927, he presented the Clark Lectures at Cambridge; these formed the basis of his important critical text, *Aspects of the Novel*, published in the same year.

After WORLD WAR II, Forster was offered an appointment at Cambridge. He became actively involved in the cause of civil liberties and continued writing essays and short fiction. Beginning in 1964, he suffered a series of strokes that impaired his ability to work. He died of a stroke on June 7, 1970. By the middle of the century, Forster had gained an international reputation for his five published novels. After his death, several of his novels became highly successful FILM ADAPTATIONS, bringing his work to the appreciation of even larger audiences.

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FORSTER, MARGARET (1938–) Author of the popular success *GEORGY GIRL*, which provided the basis for both a hit film and a hit song in 1966, Margaret Forster has also written a definitive biography of Daphne DU MAURIER. Forster was born on May 25, 1938, in Carlisle and educated in her hometown until she matriculated at Somerville College, Oxford, from which she graduated in 1960 with a degree in history. Upon completing her studies, she married the writer Hunter Davies; they remain married and are the parents of three children.

Between 1964 and 2003, Margaret Forster published 31 volumes of fiction, biography, literary criticism, history, and memoir. Her first novel, *Dame's Delight*, was published in 1964; *Georgy Girl* appeared the following year and was an immediate success. She cowrote the screenplay for the movie based on the book. Her novels usually follow the conventions of realism and focus on relationships at the family level; sometimes she draws on personal experience, writing autobiographical fiction. In 1999, her memoir *Precious Lives* won the J. R. Ackerley Prize; it is the sequel to *Hidden Lives* (1995), the story of the lives of her grandmother and mother. Forster's biographical writing has also earned attention, particularly for the work *Daphne du Maurier*, which won the Writers' Guild Award for best nonfiction in 1993 and the Fawcett Society Book Prize in 1994. Additionally, Forster has written biographies of Elizabeth Barrett Browning and Bonny Prince Charlie, and she has produced a fictional autobiography of William Makepeace Thackeray. Forster has written extensive literary reviews for newspapers and has worked as a broadcaster for the BBC. She continues to write fiction and nonfiction; she and her husband divide their time between homes in London and the Lake Country.

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FORSYTE SAGA, THE JOHN GALSWORTHY (1922) This title is sometimes loosely applied to the entire sequence of novels and short fiction that relate the story of the Forsyte family; however, it properly refers to only the first three novels in the series: *A MAN OF PROPERTY* (1906), *IN CHANCERY* (1920), and *TO LET* (1921). GALSWORTHY collected these three, together with two short "interludes," "Indian Summer of a Forsyte" (1918) and *Awakening* (1920), in 1922 under the title *The Forsyte Saga*; he then expanded the story with *The White Monkey* (1924), *The Silver Spoon* (1926), and *Swan Song* (1928), which he collected under the title *A Modern Comedy* in 1929. The chronicle continues with *Soames and Flag* (1930) and *On Forsyte Change* (1930), and it extends to the Charwells, country cousins of the Forsytes, in *End of the Chapter* (1934), consisting of *Maid in Waiting* (1931), *Flowering Wilderness* (1932), and *Over the River* (1933).

Galsworthy casts an accurate but critical eye on the upper-middle CLASS as the Victorian era gives way to the modern world. The large Forsyte clan is only two generations down from the country life of the family founder; the governing principles that have guided the acquisition and retention of wealth during the family's rise to prominence are the twin values of property ownership and family solidarity. Galsworthy's critique is directed against the materialism and greed of the Forsytes, and thereby against the upper class they represent. But he also makes a FEMINIST critique of the Victorian marriage laws that allowed men to consider their wives to be property. As the 20th century begins, Galsworthy's sprawling, character-filled novel memorializes the class that will soon lose its overwhelming influence in public affairs, and he anatomizes the problems with the legal bonds that have made marriage into another form of enterprise.

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FORTUNE OF WAR, THE PATRICK O'BRIAN (1979) See AUBREY-MATURIN NOVELS.

FOUR-GATED CITY, THE DORIS LESSING (1969) Volume five in the *Children of Violence* series, this novel follows *Landlocked* (1965) and concludes the adventures of Martha Quest in an apocalyptic vision of a future in which human beings overcome the limitations of communication and mutual understanding through telepathy. This feature has led to the book being included in surveys of SCIENCE FICTION, although it is primarily constructed in the manner of realist fiction. The title refers to a vision that Martha had as an adolescent of a city populated by citizens who have moved beyond the narrow confines of prejudice.

Although the earlier novels in the series had been set in an Africa under the newly liberated influence of postcolonialism, in *The Four-Gated City*, Martha travels to London in the years immediately following WORLD WAR II, returning to her family's historical and cultural roots. With two failed marriages behind her, and disillusioned by some of her experiences as a Communist political activist, she is still seeking independence in a world that defines woman's estate as a dependent condition. In England, she begins to discover her freedom. She has brought with her the manuscript of her late lover, Thomas Stern, a Polish Jew and an idealist with whom Martha had made a complete emotional, physical, and spiritual union. She consults the manuscript periodically, finding it filled with wisdom.

Martha becomes the secretary of the writer Mark Coldridge, who becomes a replacement for Thomas in her life. She shares material from her past, including her visions, and from Thomas's manuscript as well, and these details then become part of Mark's writing, entwined in his thought. His dreams of a UTOPIAN

world eventually will carry his cause back to Africa in the attempt to found an ideal city. Mark's wife, Lynda, has suffered institutionalization for years for treatment of her mental illness, and Martha gradually becomes her familiar after Lynda is moved out of hospital care and into the Coldridge's basement. Martha even experiences a kind of madness herself, carrying her inner exploration to the limits of human consciousness and beyond. Ultimately, this "quest" leads her to the goal of self-unity that she had been seeking, throughout her life, in the world around her rather than in the world within her. By sharing Lynda's experience of madness and Mark's vision of the possibilities for a better world, Martha completes her quest and finds personal wholeness and satisfaction.

The epilogue to the novel relates, fragmentarily, the apocalyptic destruction of Great Britain and Martha's escape to an island where the successors to the human race develop and move beyond the violence that engenders them. Connected psychically, these new people are not burdened by the biases inherent in the traditional five senses, tied as they are to race, gender, nationality, or other contingent aspects of identity. Doris LESSING seems to suggest how monumental the challenge of overcoming racism and sexism is: Human beings may have to evolve beyond their current status in order to eradicate injustice and maximize the potential every person has locked inside.

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FOWLES, JOHN (1926–) A writer devoted to the motif of the mythic quest and its variations, John Fowles was born on March 31, 1926, and spent much of his adolescence in the English countryside while bombs rained on London during the blitzkrieg of WORLD WAR II. He was educated at Bedford School, excelling in languages and sports and winning election as head boy in

his last year. He served in the Royal Marines from 1945 to 1947 and then enrolled at New College, Oxford, studying French and German languages and literatures. Fowles was graduated with honors in 1950.

After college, Fowles taught English, first at the University of Poitiers in France for a year and then on the Greek island of Spetsai until 1953, when he returned to London. While living in the idyllic environment of the Aegean Islands, Fowles wrote *The MAGUS*, although it was not the first of his novels to be published. There, he also met the woman he married in 1954. In England, Fowles taught at Ashridge College for a year and then at St. Godric's College until 1963. He continued writing during this time, and when his first published novel, *The COLLECTOR*, became a popular success in 1963, he left teaching to write full-time. In 1966, Fowles and his wife relocated to the coastal town of Lyme Regis, where they have lived ever since.

Following the success of *The Collector*, Fowles published a philosophical work, *The Aristos: A Self-Portrait in Ideas* (1964), followed by *The Magus* (1965; revised edition, 1977). *The FRENCH LIEUTENANT'S WOMAN* appeared in 1969 and was made into a film in 1981. His other novels include *The Ebony Tower* (1974; a novella), *Daniel Martin* (1977), *Mantissa* (1982), and *A Maggot* (1985). Fowles has been identified as a writer of MAGIC REALISM, and he frequently includes perceptive comments on the visual arts in his novels. He constructs stories that are deeply philosophical but that remain accessible to a wide range of readers. Students who take the time to consult references on art, MYTHOLOGY, and philosophy while reading Fowles's novels will gain added depth in their comprehension of the full complexities of his entertaining and imaginative fictions.

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FRAME, JANET (1924–2004) New Zealand's most famous novelist was born on August 28, 1924, in Dunedin, New Zealand, the daughter of a railroad engineer and an educated mother who transferred her appreciation for literature and culture to her children. A sister drowned in 1937, and when another drowned in 1947, Frame admitted herself to Seacliff Hospital, a residential facility for the treatment of mental illness. Repeated depression had led to an earlier suicide attempt; her grief for her sisters proved too much. She was incorrectly diagnosed with schizophrenia, subjected to numerous shock treatments, and even scheduled for a lobotomy before a psychiatrist discovered that she had won a notable literary award for her writing—Frame herself did not know of her prize—and released her.

Frame had already decided to be a writer in 1945 and had published a story in 1946. Despite eight years of hospitalization, she continued to write, publishing *The Lagoon*, a collection of short fiction, in 1951. Her stories brought her to the attention of another writer, Frank Sargeson, and in 1954 she stayed as a guest at his home while writing her autobiographical novel *Owls Do Cry* (1957). With the assistance of a public grant, she traveled for several years, settling in London from 1958 to 1963. During her time in London, she wrote *FACES IN THE WATER* (1961), *The Edge of the Alphabet* (1962), and *Scented Gardens for the Blind* (1963), and produced another collection of short fiction as well. Her novels draw on her experience with mental illness, exploring the phenomenon of consciousness and the power of the unconscious mind.

In 1963, Janet Frame returned to her homeland and continued writing, producing three more novels in the remaining years of the 1960s: *The Adaptable Man* (1965), *A State of Siege* (1966), and *The Rainbirds* (1968; alternate title: *Yellow Flowers in an Antipodean Room*). Her publishing pace slowed somewhat in the 1970s, when she produced three more novels, as her attention was diverted to traveling, teaching fiction writing, and eventually writing a three-volume autobiography, which includes *To the Is-Land* (1982), *An Angel at My Table* (1984), and *The Envoy from Mirror City* (1985). These volumes were collectively published under the title *An Autobiography* in 1989. An award-winning film

directed by Jane Campion, *An Angel at My Table* (1990), was based on Janet Frame's life.

In addition to fiction and autobiography, Janet Frame has published a volume of poetry and a book of children's literature. Because of her frequent use of mental illness in her characters, her stories are often intensely internal examinations of irrational thoughts and feelings. She presents mental illness in as positive a way as possible, making it a passage to understanding, frequently using a journey metaphor. In 1973, Janet Frame legally acquired the last name of *Clutha*, after a river near her childhood home. Frame was named a Commander of the Order of the British Empire, and she was also nominated for the NOBEL PRIZE in literature. She received an honorary doctorate from the University of Otago in her home country, and she was an honorary foreign member of the American Academy and Institute of Arts and Letters, among other awards and honors.

Janet Frame died on January 29, 2004, of leukemia.

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FRANCHISE AFFAIR, THE JOSEPHINE TEY (1948) A mystery, a thriller, and a low-keyed romance, this novel takes the form of a puzzle. Life follows its uneventful course at The Franchise, a somewhat decayed estate inherited by a mother and daughter, Mrs. Sharpe and Miss Marion Sharpe, until one day a young woman claims that she had been held prisoner there for weeks, forced to work for the two women of the house and beaten for refusing to work. The Sharpes protest their innocence, but when the police bring the girl, Elisabeth Kane, to the house, they learn that she has correctly identified details of the interior that she could only have known, it seems, if she had been inside the house. The circumstantial evidence is hardly enough to make a court case against the Sharpes until a former serving girl comes forward claiming that she heard screaming from the attic and

that she gave notice in order to escape from the unknown suffering in the house.

Marion Sharpe had wisely retained the legal services of Robert Blair of Blair, Hayward, and Bennet, Milford's most long-established legal practice, as soon as she had learned of the accusation and the imminent arrival of the police investigators. Robert becomes the detective of the story as he searches for holes and contradictions in the false claims of the plaintiff. The role is unfamiliar to him, since his practice generally handles only wills and other kinds of documents, but Robert finds himself reinvigorated by the investigation. Elisabeth Kane is soon an overnight media celebrity, and the Sharpes must endure public humiliation as everyone accepts the outrageous story against them. As newcomers to the close-knit small town, and as quiet residents who keep to themselves, they at first have no friends and defenders other than Robert, who sees immediately that Elisabeth Kane has fabricated the story to cover up some indiscretion. The community is united in its opinion that such an astonishing accusation can only be true, and among the lower elements vandalism and even violence soon breaks out against *The Franchise*. Finding the truth proves to be a difficult task, but Robert's increasing personal attachment to Marion and his acute sense of the suffering she bravely endures provide all the motivation he needs to stay on the case and see that justice is done.

The Franchise Affair, although it is a fine example of intelligent problem solving, makes an unusual romance in that it features a nearly wordless attraction between two middle-aged people who have never before been married. The narrator provides opinionated and old-fashioned commentary on the tabloid media and the changing social scene in England in the aftermath of WORLD WAR II; the CLASS consciousness of the story is skewed in the direction of the gentry. Clearly, the narrator disapproves of newfangled ways, creating a sense of nostalgia for days long past when servants were not a scarce commodity, when automobiles were not a necessity, and when rank had its privileges. A near-wordless courtship somehow displays the right degree of propriety for the story, although the final resolution involves a twist that borders on FEMINISM.

The third-person limited narrator provides insight into Robert Blair's thoughts, and to a lesser extent into Marion's, but does not explore the other characters; instead, the actions and motives of Elisabeth Kane and the Sharpe's serving girl slowly emerge through the investigation and then through the trial that follows. Truth triumphs, and mendacity receives the exposure and excoriation it deserves. In a style that uses unexpected wordplay, Josephine TEY first sets the world askew and then restores its balance in this well-crafted and intriguing tale.

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FRENCH LIEUTENANT'S WOMAN, THE JOHN FOWLES (1969)

An example of POSTMODERNISM, the action of this novel is related by an intrusive third-person omniscient narrator who is simultaneously an eyewitness to the events of the plot and yet also a man from a later era. The setting of the novel in time is 1867, 100 years prior to the year when FOWLES began writing it, and the setting in place is at first Lyme Regis, Fowles's hometown, and then shifts to other locations. The story plays with the conventions of the Victorian novel and subverts them in various ways: There are three different endings, including one that occurs in the closing pages when the narrator sets his watch back 15 minutes and replays the action.

The chief characters are the mysterious Sarah Woodruff, widely thought to have been seduced and abandoned, and thereby made to be no longer respectable, and the amateur paleontologist Charles Smithson. Charles is engaged, but during a visit with his fiancée to Lyme Regis, he gradually becomes acquainted with Sarah and is increasingly drawn to her. She reveals herself to be the repudiation of Victorian conformity and repression: She tells Charles that she gave herself willingly to the French lieutenant who

abandoned her, but circumstances allow Charles to discover that she is still a virgin—she has deliberately placed herself beyond the pale of Victorian morality by inventing the story of her seduction and, like a novelist, passing it off as the truth. She is a woman who provides her own self-definition rather than accepting the dictates society has laid down for women.

As a Victorian man, Charles would be baffled by such a woman, even if he found her attractive; the novel seems to go in this direction, allowing Charles to marry his fiancée and raise a family with her. But the intrusive narrator dismisses that story after telling it, insisting that Charles really did fall in love with Sarah and that he was transformed by the experience even though he lost contact with her for years. The narrator provides an alternative life for Charles as a man liberated from Victorian repression and conventionality. But even this story is unstable, resulting in two endings that coexist in the same place and time as if they were in parallel universes. This AMBIGUITY is characteristic of 20th-century literature; it is a key distinction between the fiction of the modern world and the fiction of the 19th century. Additionally, the contrast between the conventional fiancée and the self-made Sarah suggests the utility of FREUDIAN CRITICISM in interpreting the story: The fiancée is a kind of superego character bound by social expectations, while Sarah is an id figure bent on following her own will. In the last of the novel's endings, Charles does not embrace either of them, but charts a course of his own instead.

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FREUDIAN CRITICISM Sigmund Freud's theories of the personality and the unconscious mind received international attention in his lifetime as psychoanalysis became an accepted method of treating emotional disorders. Freud's ideas rather quickly became the

basis of an approach to literary criticism that remains active and influential in the present, to which his name is usually attached. This approach is also known as psychoanalytic criticism; some specialists distinguish a more general approach as psychological criticism.

Freud hypothesized a three-part structure of the personality. At one extreme is the superego, a self-censoring mechanism oriented toward group needs and community protocols that are protected by rules and laws and that are devoted to order, discipline, and regulation; at the other, unconscious extreme is the id, a wellspring of desires and appetites driven by the will to fulfill them. The ego must mediate between these extremes by bringing the experiences of the external world to bear on the internal forces of order versus disorder, conformity versus individualism, and the accommodation of group mandates versus the gratification of personal desire. Imbalances among these three parts lead to neurotic behaviors: Too much domination of the superego produces highly repressed individuals, while too much domination of the id produces selfish wildness. Freud himself recognized that his method of psychoanalysis could be useful in understanding the products of human activity such as art and culture, and in addition to his clinical and therapeutic works, he wrote interpretive studies of *Gradiiva*, a novel by Wilhelm Jensen, and "The Sandman," by E. T. A. Hoffmann, as well as studies of civilization, anthropology, and religion.

One of the most famous of Freud's ideas has a direct connection to literature: The myth of the Theban king Oedipus, fated to kill his father and marry his mother, provided the framework for Freud's explanation of infantile sexuality, an unsettling and revolutionary idea in its day. Freud thought that adult neurosis could develop from the repression, in infancy, of feelings of rivalry toward the parent of the same sex as the infant and longing for the opposite-sex parent. The term *Oedipus complex* refers to males who have not outgrown this triangle of hostility, exclusion, and possessiveness; *Electra complex* refers to females. The conflict that develops when, among three individuals, two of them want the same thing exclusively from the third provides all the necessary ingredients for a PLOT and a narrative. Many fictional examinations of family life

and adult maladjustment spring from this universal feature of human emotional experience; however, a writer may clothe the story in such a way that only an interpretive application of Freud's insights can reveal the underlying structure.

In literary criticism, a reader using the Freudian approach examines characters and events in accordance with Freud's theories that may even extend to examinations of authors' lives or of readers' reactions to a literary text. Literary characters not infrequently turn out to be id, ego, or superego figures engaged in conflict as they struggle for dominance. Sometimes flashback or reminiscence will reveal the repressed childhood crisis that is the root cause of adolescent or adult emotional distress. A writer's symbolic choices may reveal a pattern of psychological malfunction, either in the writer's fiction or in the writer's life, just as Freud's techniques in his most famous work, *The Interpretation of Dreams*, distinguish the latent or hidden meaning of a dream from the manifest content that the dreamer recollects. Because psychoanalysis and literature are both about human beings, and because literature and human beings both display a public face that may differ from the hidden underpinnings that create it, Freud's work will continue to be of interest to literary critics even if research into the biochemical functioning of the brain makes it irrelevant to the science of psychology.

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FROM RUSSIA WITH LOVE IAN FLEMING (1957) The fifth installment in the ongoing saga of adventures featuring the consummate spy James BOND, this novel helped make the series an international phenomenon when, in 1961, President John F. Kennedy named it as one of his favorite books. As a literary image of the historical cold war, the novel serves a useful purpose, although readers who have only encountered James Bond in films will hardly rec-

ognize him in the dull bureaucratic role in which he makes his entrance in this volume.

Narrated in the third person, the novel opens at a considerable distance from Bond and England, focusing on the murderous apparatus and personnel of SMERSH, a Soviet agency charged with creating mayhem in the West. The narrator provides an insider's report on the locations and hierarchical construction of the Soviet spy system—a report that draws on the experience and knowledge FLEMING acquired from his own years as an intelligence officer in the Royal Navy during WORLD WAR II. The reader gains intimate knowledge of the plot under construction to embarrass the British spy system by drawing 007 into a scandal, including close examinations of an expatriated British citizen now serving as a SMERSH executioner, of the beautiful young woman chosen to bait the trap, and of the evil Rosa Kleb, the mastermind of the operation.

When the novel's focus shifts to London, Bond is sitting at a desk doing paperwork and serving on tedious committees. The humdrum quality of the day-to-day operations of a government agency—even one so exotic as an espionage branch—becomes apparent. But then Bond's phone rings with a summons from M, his boss. A breezy exchange with Miss Money Penny, a visit with Q, and soon Bond is in Istanbul under the care of Darko Kerim, the head of the British secret service in Turkey. Since readers have acquired the information that Bond seeks as to the nature of the Soviet game he is drawn into, the story builds up tension effectively. The reader sees Bond falling into the trap and is left hoping he can find his way out of it.

The story moves to the *Orient Express* for the climactic confrontation; Bond whiles away some of his time reading a spy novel by Eric Ambler, a writer contemporary to Ian Fleming. As Kerim, Bond, and Tatiana Romanov, the Soviet bait, hurtle day and night from Istanbul to Paris, the net begins to close and the fatalities begin to multiply. Bond learns key information that will be of use if he can only survive the train trip. The novel ends with a cliffhanger, so readers who require closure will have to continue on to other volumes in the series.

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G. JOHN BERGER (1972) Winner of the BOOKER PRIZE in 1972, this novel traces the life of a 20th-century Don Giovanni (more familiarly known as Don Juan) from birth to death through the key years of the rise of MODERNISM (the late 19th century and the early 20th century to the outbreak of WORLD WAR I). G. is a seducer of women who enjoys risk and danger; he is born in about 1887 and dies in 1914. His father, Umberto, is an Italian distributor of candied fruits; his mother, Laura, is the English mistress of Umberto, whose legal wife, Esther, lives in Livorno. Laura demonstrates her status as a liberated woman by having Umberto's child out of wedlock, but she is not interested in rearing the boy and she will not allow Umberto to bring him up either. Instead, she fosters him with her cousins, the brother and sister pair of Jocelyn and Beatrice, on their farm in the English countryside. G. learns about the life-and-death violence of the world on hunting excursions with Jocelyn. When G. is 15, Beatrice seduces him, initiating him into the mysteries of adult sexuality. He then embarks on a long string of seductions as he relocates to the Alps and then to the Italian town of Trieste, an international crossroads in the last days of the Austro-Hungarian Empire.

G. is a man without allegiances—he scorns “Great Causes.” Born outside the law and divided between two nationalities in his parentage, he espouses only the pleasure of seduction. He is a homely man who is

nonetheless charismatically attractive to women; he is indifferent to the effect his womanizing has on the husbands of the women he seduces. He is not without male acquaintances, such as his two pilot friends: Charles Weymann makes a daring night flight with G. as passenger, and Geo Chavez makes the first successful airplane flight over the Alps, although he crashes fatally upon landing. G. never allows these friendships, however, to stand in the way of his chief occupation, the seduction of women. While Geo lies dying in a hospital after his daring achievement, G. lies injured in the same hospital, having been wounded by a jealous husband, but he makes no attempt to see his dying friend. When the setting shifts to Trieste, G. is carrying on an affair with an Austrian banker's wife while also attempting to seduce a young Slovenian girl, the sister of a member of the revolutionary “Young Bosnians,” the group that claimed responsibility for the assassination in Sarajevo of the Archduke Ferdinand. G.'s dealings with the Slovenians eventually lead to his unmerited death: As he tries to deliver a false passport, he is apprehended by a mob, beaten, and drowned in the Adriatic Sea.

This story of a callous seducer is only a portion of the novel, however. John BERGER is creating a work of POSTMODERNISM that is also a commentary on modernism and on the artistic revolution that accompanied the opening of the 20th century, specifically cubism. Berger's narrator repeatedly breaks into the narration of G.'s story to comment on art, politics, or history, and to

discuss the perceptions that other characters have of a particular event. In the same way that the illusion of three-dimensional depth in a traditional painting is shattered in a cubist rendition of simultaneous multiple points of view, Berger's narration is broken up by writerly intrusions into and interruptions of the narrative form that require the reader to see events from other vantage points. A striking innovation in 1972, *G.* has been favorably compared to better-known works by postmodern authors such as the American John Barth.

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GALSWORTHY, JOHN (1867–1933) Winner of the NOBEL PRIZE in literature in 1932 just two months before his death, John Galsworthy enjoyed all the advantages of upper-middle-class Victorian society as a young man. He was born on August 14, 1867, to a wealthy family of long standing in Surrey. He was boarded at the elite PUBLIC SCHOOL Harrow, and he took a degree at New College, Oxford. He studied law and then began his practice in 1890.

Galsworthy was well on the way to fulfilling the expectations of a traditional upper-class success story when he fell madly in love with the unhappy wife of his cousin. In an era when divorce was shameful and extramarital affairs were scandalous, the two lived together while Ada was still married to another man; since their personal lives made them social outcasts, they traveled abroad, and Ada encouraged Galsworthy to pursue writing. His first two novels—*Jocelyn* (1898) and *Villa Rubein* (1900)—were published under the pseudonym "John Sinjohn," as were his first two collections of short fiction, *From the Four Winds* (1897) and *A Man of Devon* (1901). These examples of realism demonstrate his talent for capturing the manners and

mores of his CLASS, including the details of material setting and social context.

With Ada's divorce in 1905, the two married and resumed a normal life, spending part of the year in their London house and part in a country house. In 1906, Galsworthy published *A MAN OF PROPERTY*, the first volume in the sequence that was eventually collected as *The FORSYTE SAGA*. The novel struck a chord with contemporary readers and became a best seller. Also in 1906, Galsworthy wrote a play, *The Silver Box*, which was as successful onstage as his novel was on the page. Over the next 27 years, Galsworthy published some 20 novels, 26 plays, 11 volumes of short fiction, and six volumes of nonfiction; his poems were published posthumously in 1934. One of Galsworthy's favorites among his works was the passionate triple love story *The DARK FLOWER*.

Although Galsworthy gained great fame in his lifetime, his critical reputation has suffered in subsequent decades, and *The Forsyte Saga*, especially its first volume, remains the sole work of his large output that is now widely read. Novels of social manners that seized the attention of those living in the conditions described therein may later seem outmoded or irrelevant. Galsworthy himself feared that he had not lived up to his potential, and that his novels and plays recorded the particularities of the world he lived in without transmitting any larger vision of human possibilities. He died of a condition that was probably a brain tumor on January 31, 1933; the onset of his illness had prevented him from accepting his Nobel Prize in person.

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GARDAM, JANE (1928–) A noted writer of children's literature and the winner of the WHITBREAD Book of the Year Award in 1991 for *QUEEN OF THE TAMBOURINE*, Jane Gardam was born Jane Mary Pearson on July 11, 1928, in Yorkshire. She matriculated at a selective women's school, Bedford College in London, studying there both as an undergraduate, from 1946 to 1949, and as a graduate student from 1949 to 1952, when she married David Gardam. She worked for three years as a magazine journalist; then, beginning in 1955, she devoted her time to rearing her children.

When she began to write, Jane Gardam first turned her hand to children's literature, publishing her first two books, *A Few Fair Days* and *A Long Way From Verona*, in 1971. By 1993, she had published a dozen children's books, including novels for young readers. Critics place her children's literature in the tradition of E. Nesbit: It features precocious middle-class children learning to handle themselves independently of their parents. In 1975, she published her first collection of short fiction for adult readers, *Black Faces, White Faces*, addressing the legacy of COLONIALISM in Jamaica; this book won the David Higham Prize for first novel and the Winifred Holtby Award. The book features a series of interlinked stories, a form that is characteristic of Gardam's best work. In 1977, her first work of long fiction, *God on the Rocks*, was short-listed for the BOOKER PRIZE, and in 1981 she won the Whitbread Award for Best Children's Book for *The Hollow Land*, another collection of interlinked stories. *The Pangs of Love and Other Stories* (1983), short fiction for adult readers, won the Katherine Mansfield Prize in 1984. In 1985, Gardam was named a fellow of the Royal Society of Literature.

When Gardam relocated from London to a coastal home, she drew on her experience for her most famous novel, *Queen of the Tambourine*. She has published four additional novels and a teleplay. Jane Gardam continues to live and write at her home on the Kent coast.

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GARNETT, DAVID (1892–1981) Son of the influential essayist, playwright, and editor Edward Garnett and of the translator of Russian novels Constance Garnett, David Garnett was born on March 9, 1892, in Brighton. His parents were immersed in the literary world of the late 19th and early 20th centuries: Edward Garnett discovered Joseph CONRAD and D. H. LAWRENCE and counted among his friends and acquaintances H. G. WELLS, W. H. HUDSON, George Bernard Shaw, Hilaire BELLOC, Henry JAMES, and Ford Madox FORD. David Garnett captures charming visits with these luminaries in the three volumes of his autobiography. He was also exposed to international politics through his mother's involvement with revolutionary strife in Russia and enjoyed an adventurous visit to that country with her in 1904.

An indifferent student, Garnett studied botany at the Royal College of Science; during his school years he frequently traveled in Europe and was drawn into the circle of the BLOOMSBURY GROUP. WHEN WORLD WAR I began, Garnett declared himself a conscientious objector and worked with Quakers in France and as a farm-hand in England. He began writing after the war and published an inconsequential novel under a pseudonym. In 1922, he published the modernist beast fable *LADY INTO FOX*, winner of the HAWTHORNDEN PRIZE and the JAMES TAIT BLACK MEMORIAL PRIZE. Garnett failed as a bookseller, turning his experience into a memoir, and then had greater success as a book publisher, cofounding Nonesuch Press. He continued to write novels, short fiction, and nonfiction, and he edited the letters of T. E. Lawrence ("Lawrence of Arabia") and the novels of Thomas Love Peacock. During WORLD WAR II, he worked as an intelligence officer, although he was in his late 40s when the war began. During the war, he also married the niece of Virginia WOOLF.

Although Garnett was a minor writer, his best works continue to hold their worth for their imaginative and droll charm. Garnett continued to write into his late years; he died at the age of 88 on February 17, 1981.

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GEORGE PASSANT C. P. SNOW (1940)

This novel was published under the title *Strangers and Brothers* in 1940, but it was republished in 1972 as *George Passant*. The earlier title became the name of the entire 11-volume ROMAN-FLEUVE that this novel introduces. See *STRANGERS AND BROTHERS* for the overview of the series considered as a whole and for the detailed discussion of this novel in particular.

GEORGIANS New generations of writers frequently feel the need to distinguish themselves from those who have gone before, and to do so they must have an identifying stamp. With the accession of George V to the throne in 1910, the Victorian era seemed finally to be in the past; publishers and writers—of poetry in particular—seized the moment and the soubriquet to style themselves "Georgians." Since then, the term has acquired negative connotations. The propensity of Georgian writers and editors toward conservative and conventional literature stands in stark contrast to the innovations of MODERNISM that soon became the dominant mode of literary expression. Writers who published poems in popular Georgian anthologies, but who later went on to greater fame as fiction writers, critics, and exponents of modernism, include D. H. LAWRENCE and Robert GRAVES.

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GEORGY GIRL MARGARET FORSTER

(1965) A story that captures the changing sexual mores of the 1960s, *Georgy Girl* contrasts the choices two roommates make as birth control expands the range of options women have in their personal lives.

Georgina Parkin is the daughter of Ted and Doris Parkin, the valet and housekeeper of wealthy James Leamington; she has only recently moved out of her family's quarters in the Leamington home, where she received the benefits of wealth such as education and clothing that the childless Leamingtons were pleased to bestow on her. She feels liberated, because James Leamington's smarmy attentions had begun to bother her, while her toadying father could see nothing wrong with his adored employer.

When Georgina finds a flat and advertises for a roommate, her life becomes more complicated: Meredith, her new roommate, plays the violin in the symphony and keeps company with a string of boyfriends, most of whom are musicians. While Meredith is beautiful and aware of the power that her beauty gives her over men, Georgy is a gangly ugly duckling, uncomfortable with her body and with the new freedoms single women are pursuing. She longs for love, and yet she fears it as well, enjoying her independence while remaining aware that she wants more in her life. She doesn't want the attentions she attracts—James Leamington soon propositions her—and she can't attract the attentions she wants. When Meredith becomes pregnant by Jos, her current boyfriend, Georgy and Jos are the only ones pleased with the news, and they prevent Meredith from resorting to abortion, as she had done in the past. Meredith's indifference to her newborn is incomprehensible to Georgy, who soon finds herself making choices that seemed impossible when she first moved out on her own.

In *Georgy*, Margaret FORSTER creates a predecessor to the kind of heroine one finds in a contemporary novel like *Bridget Jones's Diary*: an independent young woman in charge of her own life and ready to enjoy her physical and emotional freedoms, but one who discovers how powerful are the attractions of such traditional roles as wife and mother. Forster's third-person omniscient narrator gradually makes Meredith and the single life of sexual freedom seem monstrous; consequently, when Georgy decides on a surprising course of action, readers can perceive her choice to be a heroic and modern one when in fact it is actually highly traditional. Forster examines modern sexual permissiveness and rejects it, giving her protagonist a nearly classic

resolution to her story. Proponents of FEMINISM are likely to be disappointed by the ending of *Georgy Girl*, but the novel provides a down-to-earth view of an era that has been mythologized for its excesses.

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GHOST ROAD, THE PAT BARKER (1995)

See REGENERATION TRILOGY.

GIBBONS, STELLA (1902–1989) Remembered as the author of *COLD COMFORT FARM*, one of the classic examples of the English COMIC NOVEL, Stella Gibbons was born in London on January 5, 1902, the eldest of three children. Her father was a doctor, but he worked in the poorer parts of London and reared his family there as well. Stella Gibbons was tutored at home and began developing her storytelling skills spinning tales for her two younger brothers. She studied at the North London Collegiate School for Girls and matriculated at University College in London in 1921. After studying journalism for two years, she worked as a professional journalist until 1933, when she married an actor, Alan Bourne Webb. She wrote poetry with some success during this period, although her poems are rarely found in contemporary anthologies. In 1932, her best-known novel, *Cold Comfort Farm*, was published; it is an extremely funny SATIRE on novels set in rural England and features passages that parody the style of writers such as D. H. LAWRENCE.

Stella Gibbons published 17 additional novels by 1970, along with three volumes of short fiction and four collections of poetry. She revisited *Cold Comfort Farm* in her 1949 novel, *Conference at Cold Comfort Farm*, and in her 1940 story collection, *Christmas at Cold Comfort Farm*. In spite of her membership, beginning in 1950, in the Royal Society of Literature, very little critical work has been done on her life or work. Gibbons died on December 19, 1989, in London.

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GIRLS OF SLENDER MEANS, THE MURIEL SPARK (1963)

The third-person narrator of this novel follows the lives of several young women living in the May of Teck Club in London during WORLD WAR II and of the young men who take an interest in them. The May of Teck Club is a women's hotel run along the lines of a dormitory dissociated from any academic connection, or of a convent devoid of religious affiliation. It was founded to provide respectable housing in London for ladies under 30 "of slender means" who work for a living in the city. Over the years, some longtime residents have prevailed on the governing committee to overlook the clause about the residents being under 30, but most of the women are of marriageable age, interests, and temperament. The house survived the blitzkrieg of the war—barely. On one occasion, a bomb fell into the backyard, but it failed to detonate and was removed by a bomb squad. Most of the story occurs in 1945, in the short period between the surrender of Germany and the surrender of Japan.

The narrator casts an objective and appraising eye on all the girls of any consequence, but there is not a protagonist who dominates most of the scenes. Readers learn more about Jane, perhaps, because she also appears in the occasional passages that clearly date from a period some time after the war, and because she introduces Nicholas Farrington to the girls at the May of Teck Club. Nicholas enjoys taking meals with the girls immensely, although clearly he enjoys the company of beautiful Selina much more than he does that of chubby Jane. He is keenly interested in gaining access to the flat roof of the club to meet Selina there, and they find a way to do just this.

The early portions of the novel have almost the quality of a pastiche as the narrator captures bits of song coming from various radios, snatches of conversation, and selections of poetry that are declaimed by Joanna, a lovely young minister's daughter who earns extra money by giving elocution lessons to those wishing to acquire the accepted accent of the educated classes. These captured bits frequently serve to echo a

theme or to foreshadow an event in the story. As the narrative unfolds, it begins with the carefree comedy of young single life in the aftermath of war: Everything is still rationed, from cold cream to clothes, and so the girls barter intensely and share almost everything, including the beautiful Schiaparelli ball gown one of them acquires from a wealthy aunt. Slowly, however, the tone darkens as the content of those passages belonging to a future time becomes clearer. The May of Teck Club seems as safe as houses with the war freshly ended, and yet there is a hidden danger lurking that will place many of the girls at risk. Muriel SPARK's handling of the narrative in transforming it from light comedy to dark tragedy is masterly.

In the closing scene of celebration on VJ day, the narrator allows readers to catch a glimpse of the event that helps explain those passages from the not-too-distant future. This strategy places the reader in the ironic position of knowing what Jane seeks to learn in those passages. The reader knows, too, that Jane's search is doomed to fail. Just as the joy of the war's ending is tainted by the discussion of the terrible new weapon that has secured the final victory, so too is Spark's novel of comedy darkened by bittersweet IRONY.

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GO-BETWEEN, THE L. P. HARTLEY (1953)

In 1953, this novel—HARTLEY's seventh—received the Heinemann Foundation Prize; it is widely regarded as Hartley's best novel. In 1971, director Joseph Losey chose it for a FILM ADAPTATION with a screenplay by the noted British dramatist Harold Pinter. The film received the Grand Prize that year at the Cannes Film Festival.

The protagonist and first-person narrator of the story is Leo Colston. Part of the story arises from a diary Leo kept when, at the age of 13, he spent a school vacation at Brandham Hall in Norfolk. Leo presents the rest of the story in his adult voice when he

rediscovers the forgotten diary among his late mother's possessions and decides to revisit Brandham Hall. Reading the diary makes him realize how intensely he has repressed the memory of that summer, and he wishes to determine what degree of moral culpability he must bear for the tragic events that brought his visit to a close.

As an adolescent, much of Leo's thinking was directed toward understanding the world of adults. He is too innocent to recognize the attraction he feels toward Marian Maudsley, the sister of the school friend he is visiting. Additionally, he has recently lost his father, and the two men pursuing Marian represent two kinds of masculine functioning in the grown-up world. Viscount Trimingham possesses social status, a title, and an estate, but he is scarred from wounds he received in the BOER WAR. In contrast, the farmer Ted Burgess possesses practical skills and earthy charm; he easily assumes the role of mentor and surrogate father to Leo.

The chief action of the plot revolves around Leo's role in carrying messages among these three adults. And even as he tries to decide who he would prefer for Marian to choose, he also feels inchoate attraction to her himself. The tragedy that strikes is intertwined with Leo's witnessing of a kind of primal scene between Ted and Marian—the scene that Leo has repressed, along with its consequences, all these years. As an adult who has these hidden memories wrenched back into consciousness, Leo revisits the scene in person and discovers that Marian is still alive. He is at last able to see the larger picture and also to render her a valuable service, thereby assuaging his own need to compensate for his youthful ignorance.

In structuring a first-person narration told by the same person at two widely separated phases of life, Hartley displays a virtuoso control of voice and tone. He adds a symbolic dimension to the story through Leo's fascination with magic and the zodiac, and the story's elements lend themselves to interpretation by means of FREUDIAN CRITICISM. Leo's diary constitutes a record of an interrupted BILDUNGSROMAN, and through the chance rediscovery of it, he recovers the opportunity to complete his growth and move beyond emotional paralysis.

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GODDEN, RUMER (1907–1998) Born on December 10, 1907, in Eastbourne, Sussex, England, Rumer Godden spent her first 12 years in INDIA (except for a year spent with her grandmother in 1913) and returned there frequently throughout her youth and young adulthood. Her parents followed the custom of educating their children in England; Rumer and her older sister were sent together to a variety of schools, some of which were excessively harsh parochial institutions. In addition to the usual academic subjects, she studied ballet. In 1925, she returned to India, opening a successful school of dance in Calcutta in 1928, the year she also married her first husband.

Godden published her first novel, *Chinese Puzzle*, in 1935, followed the next year by *The Lady and the Unicorn*, a condemnation of English racial prejudice against those of mixed ethnic heritage. She sold her dance studio and returned to England for two years. As WORLD WAR II began, she took refuge with her children first in India and then in Kashmir, continuing her writing in addition to managing the household and rearing her children. She remarried in 1949 when her first husband died; the family took up residence in the English countryside for several years and finally retired to Scotland. Rumer Godden died on November 8, 1998.

Although she began her writing career producing novels for adult readers, by the late 1940s she was writing successful children's literature. In her 21 novels, she frequently addressed the clash of cultures she had witnessed growing up in India; she also memorialized—and attacked—the stringent religious teachers of her English boarding school education, especially in *Black Narcissus* (1939), the story of five unloving Anglican sisters who fail in their mission to found a school at a remote outpost. She revisited this embittered character type in *In this House of Brede* (1969), but also pre-

sented a positive picture of the devotional life in *Five for Sorrow, Ten for Joy* (1979). Despite her harsh educational experience, Godden retained a deep spirituality, having witnessed the power of the Christian, Hindu, Muslim, and Buddhist faiths in England and India.

In addition to her novels and children's books, Rumer Godden wrote short stories, memoirs, and non-fiction, including a history of the Pekingese breed of dog, and she edited a cookbook and an anthology of poetry. Her semiautobiographical novel *The GREENGAGE SUMMER* (1958) has become a minor classic of young adult literature.

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GOD OF SMALL THINGS, THE ARUNDHATI ROY (1997)

The winner of the BOOKER PRIZE in 1997 (making the author the first Indian citizen to win that prize), this novel is set in the tropical south of INDIA in the sweltering and fecund province of Kerala, in the town of Ayemenem. The focus of the novel centers on the decaying Ipes family, Anglophile followers of Syrian Christianity. ROY develops a recursive structure for her story, sketching in the essence of a tragic event in the first chapter and then revisiting it repeatedly, but with differing emphases and nuances, in subsequent chapters. Her prose style, admired by some and irksome to others, features playful disruptions of sentences and paragraphs, including random capitalization, idiosyncratic spelling tricks, and made-up combinations of old words to yield new effects.

In addition to its recursive narration, the novel features several kinds of doubling. There are twin protagonists, Estha Ipes (a boy) and Rahel Ipes (a girl), and they are examined at two different times in their lives, at the age of seven in 1969 and at the age of 31 in 1994, after they have been separated for 24 years. Their cousin visiting from England in 1969, Sophie Mol, is a key figure in the tragedy that leads to the

separation of the twins, but Roy's light handling of other parts of the novel produces an unusual combination of comedy and pathos. Additionally, the twins' mother, Ammu, provides a further level of complication in her breaking of the social barrier erected between higher and lower castes when she chooses to love a man in the "untouchable" or pariah caste. Sexual transgression in turn becomes an important theme in the way it can serve both as a bridge between isolated individuals and as a weapon particularly wounding to the innocent. Recovering from wounds of various kinds, including guilt, becomes the special challenge for Estha and Rahel.

Arundhati Roy negotiated a million-dollar advance for her novel, creating a sensation before it even reached published form. After publication, the sensation continued as it won the Booker Prize and was translated into numerous languages. It is a distinctive and original work that shines a modern light on a part of the world little known to those outside it, revealing the very human struggles of those living there.

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GOLDEN BOWL, THE HENRY JAMES (1904) One of the greatest of Henry JAMES's prolific output of novels, *The Golden Bowl* focuses on the relationship between a widower, Adam Verver, and his daughter, Maggie. The Ververs are wealthy Americans, freed for a life of cultivated leisure by their financial security; they live in London and spend their time collecting art objects Adam Verver intends to place in a museum he plans to donate to his hometown. Their lives are complete, and their father-daughter relationship is completely fulfilling to them, so they maintain only a limited social circle. Maggie's best friend is Mrs.

Assingham, an American married to a British military officer. Through this friend, she meets the impoverished Italian aristocrat Prince Amerigo. Although she is not passionately in love with him, she thinks he would make a suitable husband; her father arranges the match, essentially adding the prince to the Verver's large collection of European valuables.

Unknown to Maggie, the prince is already in love with Charlotte Stant, who had been a schoolmate of Maggie's but who is herself impoverished like the prince. They both realize that a marriage between them is impossible. They spend their last day together, the day before Maggie's wedding, shopping for a suitable gift from Charlotte. She selects the golden bowl of the title—actually a glass bowl painted with gold leaf—but the prince points out that it has a flaw and relates his fear that the cracked bowl will bring bad luck. Charlotte does not buy the bowl. The next day, Prince Amerigo and Maggie are married; however, for the Ververs, very little changes. Father and daughter continue their close association, enjoying their shared pursuit of antiquities, collectibles, and art objects. Eventually, Maggie comes to think that her father needs a marriage of his own, and she recommends poor Charlotte Stant to him. Circumstances repeatedly throw Charlotte and Prince Amerigo together as the representatives of Maggie and Adam, who prefer spending quiet time together to socializing.

Slowly Maggie realizes that this four-adult family is unusual, and she begins to wonder whether there is a connection between her husband and the friend who has become her stepmother. When she purchases a golden bowl—the same one Charlotte had passed over—a conversation with the shopkeeper arouses her suspicions. But she also realizes that she has played a key role in whatever connection might exist between Charlotte and the prince; her own self-centered behavior in continuing her comfortable connection to her devoted father has helped to undermine her marriage. A parting of the ways becomes inevitable, and the double challenge for Maggie is to let go of her attachment to her father and to ascertain whether her husband loves her for herself or merely for her money.

The Golden Bowl is one of Henry James's finest examples of psychological realism. His complex and indirect

style, relating the story through an omniscient third-person narrator, draws out the details and nuances of his characters' thoughts, feelings, motivations, and behaviors. The story contrasts the artificial perfection of material beauty—the things the Ververs collect—with the natural imperfection of human relationships. The golden bowl is a material object of beauty, but its hidden flaw makes it into a metaphor for the relationships in which Maggie is involved. She has tried to convert human beings into collectibles, but the ineradicable nature of human flaws dooms this enterprise. She must learn to deal with people as people, not as objects, and she must accept the flaws ingrained in other people's identities.

The Golden Bowl became the basis of a FILM ADAPTATION in 2000, with a screenplay by the noted writer Ruth Praver JHABVALA.

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GOLDEN COMPASS, THE PHILIP PULLMAN (1996) The first volume of a trilogy collectively entitled *HIS DARK MATERIALS*, this FANTASY novel introduces Lyra Belacqua, a girl on the threshold of adolescence. Lyra lives in Oxford under the careless supervision of scholars associated with Lord Asriel. Readers familiar with John Milton's great work *Paradise Lost* will pause over that name, recognizing it: The association is apt, because Asriel is mounting a war against heaven, and PULLMAN is retelling Milton's story with unexpected twists.

The most arresting feature of Lyra's world is the presence of daemons. These daemons constitute external manifestations of the soul, and they take the form of talking animals. The daemons of children are shape-shifters, becoming whatever best reflects a child's emotional state at any given moment. Lyra's daemon Pantalaimon is in this stage. During adolescence, the

daemon "settles," assuming its permanent form. This image of a talking, intelligent, caring pet of many forms is a compelling and original device. The connection between daemons and humans becomes the driving force of the plot as Lyra and Pan are drawn into their amazing adventures.

Lyra has a gift for lying—her name is no accident—that is a crucial aspect of Pullman's story; it will draw her into trouble, and sometimes save her life, but her challenge is to rise above it and to embrace truth. Before leaving Oxford, she receives a very different gift from the Master. This small object is the golden compass of the title, but it does not indicate direction in space. It is an aleithiometer—a truth meter. In an ironic pairing, the skilled liar also proves herself to be exceptionally sensitive to the manipulation of this instrument. Only gradually does she learn its subtleties, and as the power of truth grows in her, she finally sees the hollow emptiness that lying brings into the world.

But Lyra is also being pursued. The Magisterium is at work, seeking to retain the absolute power it possesses by obstructing Lord Asriel, capturing Lyra, and eliminating Dust (a kind of elemental life force) from the universe. At Bolvanger, Lyra learns a horrifying truth, discovering the experiments conducted on children and their daemons to make them immune to original sin. Her own experiences there are harrowing before she escapes to travel farther north to Asriel, only to discover that he, too, is conducting horrible experiments. He intends to blast open the borders of his world in order to carry his war to the Authority of all worlds, even though the consequences may be devastating to his own world.

Lyra's adventures teach her hard lessons about appearances and reality, deception and truth, betrayal and trust. In *The Golden Compass*, she begins to leave childhood behind without any clear role model for adulthood. With only her own soul, Pantalaimon, to guide her, she embarks on a quest that fits the pattern of the hero ARCHETYPE. She begins to find her own goodness, her own courage, and her own strength as she discovers how severe the tests of these characteristics can be. At the novel's end, a new and unknown world lies before her on the other side of the Bridge to

the Stars, just as, in every child's life, the unknown realm of adulthood lies on the other side of adolescence. She has no choice but to cross into the unknown and be tested there.

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GOLDEN NOTEBOOK, THE DORIS LESSING (1962) An innovative and experimental novel that broke new ground in terms of both form and content, *The Golden Notebook* was identified as a manifesto of FEMINISM when it was published, but the author's examination of the protagonist's life has even further implications that condemn the imperialist traditions of European history and that illustrate the constraints placed on the possibilities of thought by language itself. LESSING'S novel is one of the monumental literary achievements of the second half of the 20th century and a landmark document in the history of feminist thought.

Lessing divides the story into four books, each subdivided into five parts, with an extra part for the golden notebook in the fourth book. Each book contains an opening section entitled "Free Women," followed by writings from the protagonist's variously colored notebooks. The fourth book contains these sections plus the additional writing in the golden notebook, followed by one last installment of "Free Women" that stands on its own and that brings the novel back to the topic it began with, though handling it on a higher plane of understanding.

The novel's protagonist is Anna Freeman Wulf, a novelist who has published a successful book called *Frontiers of War*. In the summer of 1957, she is a divorced mother attempting to live on her own, rear her daughter, and write a new book; the sections of Lessing's novel entitled "Free Women" chronicle Anna's life, her friends, and her work on her novel. As Anna works, she sorts out her thoughts in four different-col-

ored notebooks in which she explores ideas along four axes of inquiry. In the black notebook, she examines literature through her own novel about black and white relations in Africa; in the red notebook, she examines politics, especially the opposition between communism and the capitalist Western world; in the yellow notebook, she develops ideas for fiction by examining women and men in sex and love; and in the blue notebook, Anna examines aspects of herself as a woman, mother, friend, writer, activist, lover—as a user of language and victim of its limits. The blue notebook serves as her day-to-day journal of her life—the place where she turns a critical eye on the bits and pieces of her life and muses on the problem of using language to seek understanding. Finally, when Anna succeeds in moving beyond fragmentation, she begins to write exclusively in the golden notebook. She is no longer divided into fragments of a life. To achieve this unity, however, she must pass through a crisis of disintegration—a breakdown—and reassemble herself on the other side of it.

Doris Lessing constructs her story by creating a relatively straightforward and realistic novel in the "Free Women" sections about Anna, her friend Molly Jacobs, Molly's son Tommy and her ex-husband Richard, and Anna's lover Saul Green. In this novel, which serves as a kind of skeleton or point of departure for Anna's experimental notebook portions, Anna and Molly are free because they are not bound by the legal and personal obligations of marriage. They are old friends and they have long enjoyed getting together to talk over their lives and compare notes. Although they are free women, they remain powerfully bound to men and to the topic of their interactions with men in their conversations. But Anna is growing tired of discussions that seem to be permanently tied to men. She is ready to move beyond the war between the sexes.

Molly's life is complicated by motherhood and by her son Tommy's difficulties as he matures, particularly when his attempted suicide leaves him blind—and leaves both Molly and Anna nagged by their sense of responsibility and the sting of failure. Molly; Tommy; Richard; his second wife, Marion; and various other characters are engaged in a kind of soap-opera existence in the search for love and personal satisfaction.

Anna's life is both more simple and more complicated because she is reaching for difficult goals: transcendence of her limitations, liberation from her social, gender, and cultural conditioning, unity out of her fragmentation, and truth instead of piecemeal facts. As Anna writes in the black notebook, she recreates scenes from her earlier life in Rhodesia but remains dissatisfied that they fall so far short of reality; as she writes in the yellow notebook, she begins a novel called *The Shadow of the Third*, narrated by Ella, an alter-ego for Anna. Ella's affair with a married man ends badly, and so she, too, begins writing, noting all the possible scenarios for how a relationship might go. Anna's life then imitates Ella's art as Saul and Anna play out the possibilities already summed up in the yellow notebook.

The blue notebook is Anna's most personal and challenging work: In it she turns her critical eye on her own life as a woman and a writer. The limitations of thinking and writing become apparent as words begin to fail Anna, as recorded in the blue notebook. She enters psychological therapy in the effort to understand herself and her relationships better. Ultimately, Anna has a breakdown, and the signifier of this breakdown is her loss of control over the words—and their links to meaning in the larger world—in the blue notebook. Anna must cross beyond assumptions and conditioning to achieve a unified identity as a complete and independent human being. She moves to the golden notebook of the title, where she can record her restorative dreams.

In this novel, Doris Lessing demonstrates her prescience in seeing the issues that absorb feminist theory and literary theory in general in the following two decades. The significance of the roles of gender assumptions and political ideology in shaping personal identity, and the power of language in conditioning the very thinking of those who use it, all are present and deeply probed in *The Golden Notebook*. Lessing not only breaks new ground for literary achievement by a woman writer, she breaks new ground by any standard of human identity.

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GOLDING, WILLIAM (1911–1993) The author of *LORD OF THE FLIES* (1954) and one of England's most honored writers, William Golding won the NOBEL PRIZE for Literature in 1983. He was born on September 19, 1911, in Cornwall, the son of a schoolmaster and a suffragette. He enrolled in Brasenose College at Oxford; although he was first drawn to the study of science, he settled on literature and completed an undergraduate degree in 1935 and a belated master's degree in 1960. He was married in 1939; he and his wife became the parents of two children. He taught for a year at Bishop Wordsworth's School in Salisbury before the outbreak of WORLD WAR II, when he joined the Royal Navy. He served on active duty in the North Atlantic—where he witnessed the sinking of the *Bismarck*—until 1945, eventually commanding a rocket ship that sailed in the D-Day armada. When the war ended, he returned to teaching at Bishop Wordsworth's School and remained there until 1961. Golding was also active in several capacities in the London theater world before and after the war.

Back in his role as schoolteacher, Golding wrote steadily despite a lack of success, finishing three novels in manuscript without finding publishers interested in them. These early works were never published, but in 1954 *Lord of the Flies* became a tremendous success in terms of its brisk sales. It was compared to *A HIGH WIND IN JAMAICA* (1929), another book about children thrown prematurely into adult responsibilities. Recognition of its merit in the United States was slower, but by 1961 it was in widespread use on college campuses, and its sales allowed Golding to resign from teaching in order to write full-time.

In the meantime, Golding had continued writing. *The Inheritors* appeared in 1955, presenting a hypothetical

exploration of the fatal conflict between Neanderthal and Cro-Magnon hominids. In 1956, Golding published *Pincher Martin*, the story of a sailor cast adrift when his ship is torpedoed during World War II. *Free Fall* (1959) retrospectively examines the psychological development of an artist, Sammy Mountjoy. In 1964 in *The Spire*, Golding turns to another artist, the builder of a monumental medieval steeple, to create an ALLEGORY about Faustian ambition. After 10 years of intensive and successful productivity, Golding published only minor or unsuccessful novels for 15 years, but then in 1979 he published *Darkness Visible*, and this story of a modern struggle between good and evil won the JAMES TAIT BLACK MEMORIAL PRIZE for that year. Then in 1980, *RISES OF PASSAGE*, an example of NAUTICAL FICTION, won the BOOKER PRIZE; it introduces a trilogy that continues with *Close Quarters* (1987) and concludes with *Fire Down Below* (1989).

William Golding has also written poems, short fiction, novellas, plays, radio plays, essays, and a work of travel literature. He was named a Commander of the Order of the British Empire in 1965, and he was knighted in 1988. Numerous universities recognized him with honorary doctorates before he died of a heart attack on June 19, 1993.

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GOOD BEHAVIOUR MOLLY KEANE (1981)

Set in the Anglo-Irish world of "great houses" during their days of waning influence in the first half of the 20th century, this SATIRE attacks the emotional frigidity of a society that has allowed propriety and decorum to replace sincerity and affection. The first-person narrator of the story is Aroon St. Charles, the eldest child of a landed family of long pedigree. Although their estate is in IRELAND, in the vicinity of Limerick, they are Eng-

lish and their ways are English ways: dressing for dinner, maintaining a small army of servants, and observing a strict hierarchy of inherited status and privilege. Slowly, however, their world is falling apart.

The story opens when Aroon is 57 years old, on the day when her mother passes away at Gull Cottage, where the two of them have lived in reduced circumstances, tended only by one remaining servant, Rose, for many years. The time of the story's present day is approximately 1960, but the date is immaterial: Aroon is transfixed by the past, especially the period from right before WORLD WAR I until the death of her father during the GREAT DEPRESSION. These were the years when she and her late brother Hubert grew from childhood to adulthood—the years when she and her mother settled into an abiding hostility and an unending power struggle. Aroon launches into the exploration of her past as a way of explaining her present miserable life.

Born into a CLASS of beautiful people who took their own prestige for granted, Aroon was a large and ungainly girl who grew into a graceless and unwanted young woman. In contrast, her beloved brother Hubert was handsome all his short life. As Aroon recollects their governess, Mrs. Brock, and their superficially happy life at the St. Charles family estate, Temple Alice, the reader gradually becomes aware of the deeper unhappiness that permeates every event. Aroon's mother is cold and unloving to her daughter, although appearing to be perfectly behaved in all their interactions. Properly reared, Aroon is oblivious to her own naiveté. Her recollections of her handsome father's popularity with women and of her beautiful mother's emotional fastidiousness explain the family's misery even when Aroon herself seems to be at best vaguely aware of the implications of her story.

At the heart of the story are her brother Hubert, his best friend Richard, and a long summer month that they spend at Temple Alice. Aroon, then in her late teens, has been denied a "season" in London—the traditional presentation of a marriageable daughter to the elite ranks of society in a series of lavish debutante parties—because the family can no longer afford such luxuries after her father loses a leg during the Great War. Aroon's innocence prevents her from seeing that she is

merely a convenient camouflage for the two young men's attraction for each other. In her imagination, she is as good as engaged to Richard. As tragedy strikes, and the family finances settle into further indebtedness, Aroon's father has a stroke, and she is left with no ally in a world dominated by her heartless mother. Through Aroon's continued recollections, the reader comes to understand perfectly the choices she has made in the opening chapter of the story.

Molly KEANE draws on her personal knowledge of the Anglo-Irish hunting set in this novel, the first she published under her own name. Born into an old English family on a fine Irish estate, she lived the life she creates for Aroon. Literature was so alien to the world she lived in that she published her first novels under the pseudonym M. J. Farrell; in her story, the only punishment of a child occurs when a boy is caught reading a book of poetry on a fine day for riding. Although Keane's story does not focus on the political, social, or religious differences between the English and the Irish, her satire on the code of behavior to which the English gentry subscribed helps to explain the abyss between the two cultures while it also illuminates the depth of the hostility between them.

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GOODBYE TO BERLIN CHRISTOPHER ISHERWOOD (1939) This book, together with *The Last of Mr. Norris* and *Sally Bowles* (collectively referred to as "the Berlin stories"), provided the source of the play *I Am a Camera*, by John van Druten (also made into a film), and of the popular Broadway musical *Cabaret* and the award-winning film based that musical. ISHERWOOD's literary reputation rests primarily on these works, which constitute some of the most significant examples of 20th-century political fiction.

Goodbye to Berlin is actually a collection of short stories; however, taken as a whole they create a coherent picture of the disastrous last days of the Weimar Republic in the late 1920s and early 1930s. Rampant inflation and the effects of the worldwide GREAT DEPRESSION have destabilized the nation's economy and opened the door to political and social upheaval. Isherwood intended to write an epic novel about Germany but never got beyond this collection of stories. His famous opening sentence to the novel (beginning "I am a camera . . .") suggests both this larger project that remains to be *developed* and also the nonjudgmental perspective of objectivity that a camera lens brings to bear on the scenes it captures. Isherwood creates an alter-ego in the stories, Herr Issyvoov, who comes into contact with various other characters, allowing him to comment on the lives of entire categories of human beings who will soon become superfluous in the eyes of the intolerant new system already rising to power.

Isherwood drew on his personal experience in Germany during the 1930s as Democratic National Socialism became entrenched in political power and as Adolf Hitler's ambitions, and the threat he posed to European and world peace, became apparent. Berlin was a cosmopolitan city with a thriving art community and one of the earliest activist movements in defense of homosexuality. There, in the nightclubs in particular, but also among the German Jews of various classes, a culture at odds with Nazi totalitarian rule was on display. Isherwood uses his story to explore the extremes of license and discipline, freedom and restraint, as a disorderly system gives way to stringent controls.

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GOOD SOLDIER, THE FORD MADOX FORD (1915) The story of a disillusionment with respect to a misunderstood marriage, this novel of psychological realism is cast in the form of the recollections—with the full force of hindsight—of John Dowell, a wealthy American who has lost his wife, Florence, and

his best friend, the wealthy Englishman Edward Ashburnham; John has only recently learned from Leonora Ashburnham that both deaths were suicides. Dowell has purchased the late Edward's estate in England and is caring for Nancy, the emotionally crippled ward Edward has left behind; Edward's widow Leonora has remarried.

Dowell begins his narrative after these events have transpired and he has arrived at the Ashburnham estate. He has been bereaved long enough to recover equanimity, but he has only just discovered the truth about Florence and Edward: they had been carrying on an affair for nine years, and many of Florence's travels—ostensibly to improve her health—were disguises for assignations between the lovers. Dowell reflects on the origin and development of the association between the two couples, which he had thought to be a perfectly ideal friendship among four like-minded people of shared values.

The Dowells and the Ashburnhams had met at the German spa of Nauheim. Florence and John were "trapped" on the Continent: Florence had a heart condition (a metaphor for her weak capacity to love her husband), and after crossing to Europe on an ocean liner for their honeymoon, doctors had declared her too weak to make the journey back to the United States. The Dowells are wealthy and at leisure: They can live anywhere they want, and so they enter into a routine of traveling to various resort locations. When they meet the Ashburnhams, John feels that four people have never been so near to being of one mind; ironically, he is the only one clueless as to what is on the minds of the other members of the group. Leonora Ashburnham is experienced in the ways of extramarital affairs because of her husband's repeated infidelities, and so she has no delusions about her sham of a marriage. Edward's profligacy has put his fortune in jeopardy, and Leonora has demanded to manage the family finances and that Edward give up his flings. Since her Catholic upbringing has left Leonora with a mild distaste for human sexuality, this arrangement suits them for a time. But they are neither as wealthy nor as devoted as they appear to be.

But the real shock to Dowell is the discovery of the extent of his wife's deceit. Their marriage had never

been consummated because of her alleged heart condition; Dowell believed her to be a virgin too fragile to enter into the full expression of adult passion. In fact, she had had a series of affairs before her marriage; her appetite for sex was healthy; but she didn't find her husband sexually interesting. She seduces Edward in spite of Leonora's vigilance, and for her part, Leonora is glad that Edward has found a paramour who is not after his money nor likely to cause a scandal. The affair also gives her considerable power, since Florence fears what would happen should John ever discover her perfidiousness as a wife. Leonora is perfectly positioned to make this information known to John, and so the affair remains under her partial control.

This perfect friendship ends when Florence dies at Nauheim, clutching a bottle of medicine John believes to be her heart pills. The circumstances of her death, however, represent a case of overdetermination: One of her former lovers shows up at the spa, leaving her in greater fear that her husband will discover her secrets, but she also realizes that Edward has fallen in love with his ward, Nancy. Leonora has a hand in bringing Edward's life and Nancy's sanity to a crisis—she surrenders to spitefulness and manipulation—and then remarries a man not unlike Edward in his infidelity to his wife. John Dowell purchases Edward's home and settles in England, where he cares for the unbalanced Nancy—he, too, has reestablished the pattern of his life, serving as a caregiver to a disabled woman. His one consolation is the knowledge that Nancy's illness is not a lie.

Ford Madox FORD creates a memorable narrative voice in the character of the decent but perhaps somewhat repressed John Dowell, allowing his narration to slide into unreliability. Because John does not know the depths of his own mind and the outer reaches of his own personality, he cannot present a completely accurate, thorough, and orderly account of events. Readers will often infer the truth before John is able to figure it out. His decency cannot always disguise the anger at the bottom of his feelings about his former wife and friend. Becoming acquainted with him, readers also gain experience in seeing the larger story behind the surface meanings of a narration. *The Good Soldier* is written in a lucid and accessible style, but it plumbs the murky depths of the human heart.

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GORDIMER, NADINE (1923–) Winner of the NOBEL PRIZE in literature in 1991, Nadine Gordimer was born on November 20, 1923, in Springs, Transvaal, South Africa. She was reared in middle-class financial security and educated in private schools and tutored at home. She attended the University of Witwatersrand for a year when she was 21. She was married for the first time in 1949, bearing one child before the marriage ended; she remarried in 1954 and had a second child from that marriage.

Nadine Gordimer became a reader and writer while she was still young, winning her first writing prize when she was 14 and publishing her first short story, "Come Again Tomorrow," when she was 15. In her early 20s, she was made aware of the harsh political realities of South Africa's system of institutionalized segregation, apartheid, and her eyes were further opened while she was in college. There, she became acquainted with an Afrikaans poet who had escaped the separationist ideology of his background. Gordimer had already begun writing, and under his influence she turned her considerable talents to the conditions of social injustice that prevailed in her homeland and the effects of apartheid on both blacks and whites.

Having already published two collections of short fiction, in 1953 Gordimer produced her first novel, an autobiographical story, *The Lying Days*. The protagonist, Helen Shaw, must struggle against the oppressive conventionality of her own home and the idealistic passions of her first love, a man who is devoting his life to eradicating the injustices of apartheid. Her fifth novel, *A Guest of Honor* (1970), won the JAMES TAIT BLACK MEMORIAL PRIZE; it tells the story of an imaginary African nation as it throws off British COLONIALISM and establishes an independent government. *The CONSERVATIONIST*, published in 1974, shared the BOOKER PRIZE

with Ruth Praver JHABVALA'S *HEAT AND DUST*; it is admired for its subtle portrayal of racist attitudes, assumptions, and motivations on the part of a white South African urbanite as he tends to his hobby farm. *JULY'S PEOPLE*, published in 1981, describes in post-apartheid future. Gordimer had won numerous international literary awards and had published 10 novels by the time she was awarded the Nobel Prize in 1991.

Gordimer's novels have appeared at four- to five-year intervals. She has also published a dozen collections of short fiction, nine books of nonfiction (some coauthored), and several teleplays. She and her husband have traveled widely. She has lectured at several American universities and received honorary doctorates from Harvard and Yale Universities. In spite of her opposition to white minority rule, she made her home in Johannesburg, South Africa, and continues to live in her homeland and bring it to life through her writing.

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GORMENGHAST NOVELS, THE MERVYN PEAKE (1946–1959)

The three novels in this FANTASY series include *Titus Groan* (1946), *Gormenghast* (1950), and *Titus Alone* (1959). They were composed in the wake of WORLD WAR II as a form of escapist literature that appealed to a writer who had grown too familiar with the reality of the war. The novel became a cult hit of the 1960s.

In the opening novel of the series, *Titus Groan* is born in the vast recesses of Gormenghast Castle, the heir to old Lord Sepulchre. Dr. Prunesquallor delivers Countess Gertrude of her baby; at the same time, another child, young Steerpike, goes to work as an

apprentice in the kitchens of Gormenghast under the iron rule of the cook Swelter. Steerpike's ambition is at first simple: He wants to escape from the control of Swelter. It soon grows, however, as he gains some small victories and develops a taste for power. Although Titus Groan is ostensibly the hero of the series, in the first volume he necessarily plays a minor role—he is only one year old at the end of the novel, when he is proclaimed the 75th Earl of Groan upon his father's death.

Since its protagonist is an infant and cannot contribute much to the plot nor develop much as a character, the author turns his imagination to the context into which Titus has been born. Gormenghast Castle is a realm complete unto itself, cut off from the rest of the world and uninterested in it. The residents of the castle hold their appointed positions in a fossilized and labyrinthine hierarchy, and all the activities of life are dictated by "the Ritual," a code of conduct so arcane that the reigning earl has a courtier with the exclusive duty of telling him what to do and when and how it do it—no need to ask "why" if the activity is ordained in the Ritual. Steerpike devises a plan for escaping from the kitchen that winds up burning down the library, killing the master of the Ritual, and enabling Steerpike to advance himself to a position from which his manipulations of the castle's occupants will bring him even greater advantages and give freer rein to his cruelties.

Much of the second volume, *Gormenghast*, is a satirical treatment of education and romantic entanglements. Six years have passed since the end of volume one, and Titus's life has been a miserable round of meaningless observation of the Ritual under the stern dictates of Barquentine, who had succeeded to the mastership of the Ritual upon his father's death. As Titus enters his formal schooling, he begins to discover his autonomy and his capacity for rebellion. If Steerpike is a creature of fire, Titus is a figure of water, and water will overmaster fire if there is enough of it. By the time that a flood separates the towers and pinnacles of Gormenghast into a series of islands, there is enough water to undo Steerpike, and Titus has a climactic confrontation with his nemesis. At the end of the novel, Titus is a young man ready to leave his

ancestral home behind in order to explore the larger world beyond it.

In the third volume, fantasy segues into SCIENCE FICTION. Titus finds himself in a city where the residents, if they know of Gormenghast, think it is a mythic place and cast doubt on his stories about it, thereby also casting doubt on his sanity. In a series of adventures and misadventures, he once again must confront authority (he had previously known no higher authority than himself—and the Ritual—at Gormenghast); additionally, he discovers love and acquires self-doubt. In the city, he meets mad scientists and Holocaust survivors, and he is followed (as are others) by automatic spying devices. He spends time in jail and falls into the clutches of a more powerful enemy than Steerpike, the devious Cheeta. His mother had scornfully predicted, when he left home, that he would be forced to return; instead, Titus discovers that he does not need the sanctuary of Gormenghast, but only the knowledge that it—and therefore his entire history—really does exist. After his experiences in and under the city and along the road, he arrives in the familiar vicinity of Gormenghast and turns back, reassured, to continue his journey. The series ends without a firm sense of closure, but the author apparently had intended to add additional material to the story until ill health prevented him from doing so.

Although *The Gormenghast Trilogy* is filled with grotesque exaggerations and draws on some Gothic elements, it differs from the classic fantasy fiction of J. R. R. TOLKIEN in its interest in the realistic exploration of psychological states. Titus Groan's medieval context matches that of fantasy, but his challenges are those that anyone must face in learning to cope with life's restrictions and its freedoms. Like a *BILDUNGSROMAN*, it follows a young man's coming of age, and it draws on certain ARCHETYPES of mythic storytelling. But it makes a more intimate connection to the interior lives of its many eccentric characters—and to the vast structure of the castle itself, which forms virtually a separate character in the first two volumes—than fantasy stories necessarily do, creating uniquely particular portraits of the residents of an original and innovative imaginary world.

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GOUDGE, ELIZABETH (1900–1984) A writer and an artist, Elizabeth Goudge was born at Wells in Somerset, the only child of a theologian father and a mother from Guernsey in the Channel Islands. When her father became Regius Professor of Divinity at Oxford, the family moved there, spending summers on Guernsey Island. Goudge eventually drew on these locations for the fiction she began publishing in 1934, beginning with *Island Magic*. Her fiction generally includes carefully researched historical materials, beautiful, evocative landscapes, and positive depictions of Christianity, and it sometimes includes elements of FANTASY, romance, or adventure fiction mixed in with the realism of her characters and settings. Her most important novels include *City of Bells* (1936), about a cathedral town patterned on Wells; *Towers in the Mist* (1938), drawn from the Elizabethan period of Oxford's history; *GREEN DOLPHIN STREET*, a complex romantic triangle; and *The Child from the Sea* (1970), about the secret wife of King Charles II. Goudge also wrote charming children's literature, including *Linnets and Valerians* (1964), about the adventures of several siblings adjusting to village life, and *The Little White Horse* (1947), about an orphaned girl's coming-of-age at Moonacre Manor. She published short fiction, devotional literature, and a volume of autobiography as well.

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GRAVES, ROBERT (1895–1985) A poet who wrote one of the 20th century's most absorbing autobiographies in *Goodbye to All That* (1929), and who is best remembered now for his historical novel *I, CLAUDIUS* (1934), Robert Graves produced an astonishing amount and variety of literature during his life: more than 60 volumes of poetry, 15 novels, 35 nonfiction works, and several volumes of children's literature, short fiction, translations from several languages, and edited anthologies. He was born in Wimbledon on July 24, 1895; his father was an amateur poet and educator, and his mother was German. He was a scholarly and sensitive child tormented by athletic boys at school, but when WORLD WAR I began, the 19-year-old Graves enlisted in the Royal Welsh Fusiliers. He fought under the worst conditions of the war and was severely wounded and shell-shocked; *Goodbye to All That* provides one of the best records of the fighting man's experience of trench warfare ever written.

After the war, Graves married a feminist painter and became acquainted with the leading literary and intellectual figures of his day, including Virginia WOOLF, John GALSWORTHY, H. G. WELLS, and especially T. E. Lawrence. After learning of Lawrence's experience among the Arabs, Graves wrote the biographical account *Lawrence and the Arabs* (1927), later made into a FILM ADAPTATION. In 1929, Graves left his wife to live with Laura Riding, an American poet. They settled on the Mediterranean island of Majorca and remained together for 10 years. After Riding left him, Graves married again, remaining on Majorca the rest of his life. In the 1930s, he wrote his historical novels and began to develop his theories about prehistoric worship of the "triple goddess" in the Mediterranean, which he published in 1948 in his critical work *The White Goddess*. His interest in MYTHOLOGY dominated his writing during the rest of his career. Robert Graves died on December 7, 1985, on Majorca.

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GRAY, ALASDAIR (1934–) Born to a working-class family in Glasgow on December 28, 1934, Alasdair Gray grew up during a period when Scotland's industrial economy was folding and Glasgow increasingly resembled American "rust belt" cities that had once been economic powerhouses. Problems that resulted from this decline, such as urban decay, unemployment, and disaffected youths, appear in Gray's fictional wasteland settings.

Alasdair Gray lived at home through his middle 20s, receiving a working-class education in state-supported grammar schools and secondary schools; he also attended the Glasgow School of Art, working as a teacher and a painter after graduation. He was already writing fiction in his late teens, and in adulthood he supplemented his income by writing teleplays and radio plays. While he was still relatively unknown in the literary and artistic worlds, he became the subject of a BBC documentary and found his notoriety greatly expanded as a result. He turned this experience into the 1968 teleplay *The Fall of Kevin Walker* and later adapted this work into a novel.

Gray authored eight teleplays, three stage plays, and six radio plays before publishing his first novel, *Lanark: A Life in Four Books* (1981). This story featured an apocalyptic setting and gained the admiration of Anthony BURGESS, one of the century's most important British writers and critics. His second novel, *1982 Janine*, appeared in 1984; it is a study in fiction of pornography. These first two works, along with a collection of short fiction published in 1983, *Unlikely Stories, Mostly*, established Gray as a skilled writer of contemporary SATIRE, an imaginative fictionist, and an insightful critic of society and politics. His next three novels, however, received increasingly cooler reviews from critics: *The Fall of Kevin Walker: A Fable of the Sixties* (1985), *McGrotty and Ludmilla; Or, The Harbinger Report: A Romance of the Eighties* (1989), and *Something Leather* (1990). This last novel, with its themes of sado-masochism and fetishism, was roundly condemned.

Gray's critical reputation revived with the publication of *POOR THINGS* in 1992. This novel won the WHITBREAD Book of the Year Award and received praise for its postmodern innovations: The novel features a reinvention of the Frankenstein story and a thorough

examination of FEMINISM, enclosing these elements within a story that is itself a parody of a Victorian novel. Gray published a second collection of short fiction, *Ten Tales, Tall and True*, in 1993, and another novel, *A History Maker* in 1994. He has continued to write stage plays, radio plays, and teleplays, and he has published a collection of poetry, an autobiography, two edited collections of prefaces, and a political treatise supporting Scottish self-rule. In 1996, he published *Mavis Belfrage: A Romantic Novel with Five Shorter Tales*.

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GREAT DEPRESSION (THE SLUMP) (1929–1939)

The economic downturn that affected all the industrialized nations of the Western world began in the United States and spread from there to other countries that were dependent on the health of the American economy. The conditions of economic depression actually began six months before "Black Tuesday" occurred on October 29, 1929, when 16 million shares of stock were traded and prices plummeted. The American crisis resulted from a combination of factors that included excessive speculative trading of stocks "on margin" (buying essentially on credit with the expectation of paying the initial cost through monies derived from the increased value of the stock) and inflated confidence in the economic boom of the "Roaring Twenties."

In the post-WORLD WAR I financial world, the United States became a dominant power for the first time in its history. Most European countries were in debt to the United States to some degree, and the countries most in debt were Britain and Germany. As the American economy collapsed and early efforts to stimulate it failed, conditions in these two countries worsened, disastrously so in Germany. In England, the

economic events of this period are frequently referred to as “the slump.” Anthony POWELL’s *ROMAN-FLEUVE A DANCE TO THE MUSIC OF TIME* includes characters affected by the slump, especially in *The ACCEPTANCE WORLD*, *AT LADY MOLLY’S*, and *CASANOVA’S CHINESE RESTAURANT*.

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GREEN, HENRY (1905–1973) Born Henry Vincent Yorke on October 29, 1905, Henry Green was a member of a wealthy family that owned factories and had extensive business interests in Birmingham, one of England’s industrial centers. He was educated at Eton, England’s leading PUBLIC SCHOOL, and later wrote about the experience in short works published in literary journals. He matriculated at Oxford, where his teachers included C. S. LEWIS. Green’s first novel, *Blindness*, appeared in 1926; it featured an unflinching self-portrait of the author, who was then only beginning his college studies. Green left Oxford after his second year and went to work in the factories of Birmingham, laboring under a sense of the social inequity that had handed him a silver spoon from birth. His experiences as a member of the working CLASS provided him with a wider range of character types and sharpened his ear for distinctive conversational voices; his novels of quietly comic realism were noted for their sympathetic portrayal of ordinary people without condescension or snobbery. Eventually, he began managing his family’s interests and supervising the factories, but he also continued writing novels. *LIVING* appeared in 1929, and *PARTY GOING* in 1939. In the intervening decade, Green had married, begun a family, and continued with both business and literary careers. On the strength of his early novels, Green was compared with George ORWELL and admired by such contemporaries as Evelyn WAUGH, his editor Edward Garnett, and the poet W. H. Auden.

With the outbreak of WORLD WAR II, Green entered the Auxiliary Fire Service, later publishing short works about his experiences putting out fires caused by the German bombing campaign, the blitzkrieg. In 1940, he published a work combining autobiography and criticism, *Pack My Bag*, in which he discussed his theory of the novel, emphasizing the importance of dialogue. During the war, he wrote *Caught* (1943); *LOVING* (1945), frequently identified as his best novel; and *Back* (1946). His three remaining novels increasingly depended on conversations among characters: *Concluding* (1948), *Nothing* (1950), and *Doting* (1952). These novels present readers with greater challenges, since both the action and the ethical structure—the larger picture of the characters’ lives—must be inferred from the conversations they carry on.

Green focused on criticism and theory for the rest of the 1950s, retiring in 1958. He was plagued by increasing deafness and became somewhat reclusive. His business interests had kept him separated from participating in literary circles during his writing years, and he continued this isolation. He died on December 13, 1973, leaving behind only a few unfinished works. Although he is perhaps best known now by literary specialists and professional writers, his early novels in particular make accessible and enjoyable reading; they capture the nuances of ordinary English life through fully realized settings and character portraits that are both sympathetic and honest.

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GREEN DOLPHIN STREET ELIZABETH GOUDGE (1944) This novel for young adult readers combines elements of romance, adventure, and FANTASY fiction. The third-person narrator relates the events in the lives of two sisters, Marianne and Marguerite le Patourel, and the boy they grow up with,

Will Ozanne, following them from youth to old age through the complex changes in their relationships and in their inner lives.

The initial setting is in the Channel Islands, where the children live a happy life, each developing according to his or her nature: Marianne ambitious and eager for wealth, Will easy-going and affable, and Marguerite spiritually sensitive and passive. As they reach their young adulthood, Marianne persuades Will to enter the navy; his name is ironic, because he lacks the will to resist her bossy plans for him. He has actually grown to love Marguerite, but Marianne sees him as a conduit by which she can fulfill her ambitions; to her, love is a secondary consideration. When Will's easygoing nature gets him entrapped in a foreign port, clapped in irons, and exiled to New Zealand, both sisters are bereft of their hopes. Will's letters to Marguerite never reach her, and when he has made a home ready to receive a bride, he makes a tragic mistake. Not one to make a bad situation worse, he decides to live with his mistake, but the consequences are painful for all three of the characters.

Only the creation of new life can supply what is missing in each character and complete the lives that have always been only parts of a single whole. With the arrival of baby Veronique Ozanne, new strength, new tenderness, and new faith grow up to complete the personalities of Will, Marguerite, and Marianne. The presence of the child works a magic that unites the souls even of those far separated in space until finally they are brought together in person again. When the secret of Will's tragic mistake becomes known, the three old friends must overcome the effects of this knowledge on the accommodations they have made to life.

Green Dolphin Street was an international best seller and was adapted as a film in 1947. It displays the characteristic features of Elizabeth Goudge's fiction, including lush landscapes described with poetic lyricism, psychological realism, a dash of the supernatural, and an affirmation of the value of Christianity to a life well lived.

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GREENE, GRAHAM (1904–1991) Greene was born on October 2, 1904, in Berkhamsted, England, and died in Vevey, Switzerland, on April 3, 1991. He was the son of Charles Henry Greene, headmaster of Berkhamsted School. Greene attended his father's school, as well as Balliol College, receiving his B.A. with a second in history. He was a writer and subeditor for the *London Times* (1926–30), served as editor and film reviewer for the short-lived *Night & Day* (1937), was film reviewer for the *Spectator* (1935–40), and was assigned to the Foreign Office in Sierra Leone (1941–43) and in London (1944). He directed two publishing firms, Eyre and Spottiswoode Ltd. (1944–48), and Bodley Head Publishers (1958–68). During the 1950s, he was Indochina correspondent for *Paris-Match*, the *Sunday Times*, and *Le Figaro*. The experiences of his work life were powerfully integrated into his creative process; an example would be his witnessing of the persecution of the church in Mexico and the subsequent novel, *The Power and the Glory*.

Greene wrote prolifically—short stories, novellas, "entertainments" (thrillers), serious novels with political and religious themes, book reviews, film reviews, poetry, radio plays, stage plays, autobiography, biography, memoir, travel pieces, screenplays, and in the 1950s, even juvenile literature. He was a contributor to the great publications of his era on both sides of the Atlantic: *Esquire*, *Commonweal*, *Spectator*, *New Statesman*, *London Mercury*, *New Republic*, and others. Greene also edited the work of other serious writers, including H. H. Munro (Saki) and Ford Madox Ford.

Greene is always reporting on the external world of his place and time together with the internal terrain that might be called the psyche of the 20th century. He operates on and in borderlands and frontiers—geographically and otherwise; critics say he has created a peculiar terrain of his own called "Greeneland." His themes are consistent throughout the novels—intrigue

and espionage, betrayal, responsibility, corruption, sin detection, pursuit. Although his first two novels did not attract attention, his third, *The Man Within* (1929), established him as a strong new voice. When he turned his hand to the thriller with *Stamboul Express* (1932; published in the United States as *Orient Express*), he had a winner; the book was chosen by the English Book Society, and Greene was launched. Other notable thrillers include *A Gun for Sale* (1936; published in the United States as *This Gun for Hire*) and *The Confidential Agent* (1939). Greene injects thriller components such as espionage, intrigue, and detection into his religious novels and the serious novels not focused on Catholicism, such as *The QUIET AMERICAN* (1955). In 1938, he published *Brighton Rock*, followed by what many critics call his Catholic trilogy, *The Power and the Glory* (1940; published in the United States as *The Labyrinthine Ways*), *The HEART OF THE MATTER* (1948), and *The END OF THE AFFAIR* (1951); these novels have generated the most critical debate. However, Greene saw himself as far more a political novelist than anything else. Greene is known in his pursuit novels for making the criminal or corrupted character the focus and the detective secondary. He addresses the territory between the extremes of saint and sinner, creates exotic but seedy settings, explores what he calls “the divided mind, the uneasy conscience, and the sense of personal failure,” and renders a fiction ideal for cinematic adaptation. Of all the 20th-century British fictionists, he is likely the one with the strongest tie to film, perhaps because of his career as a film critic. Geographically his early novels, especially the entertainments, focus on England, his Catholic novels extend his range to West Africa and Mexico, and then his travels and his creative output focus on the Far East, Cuba, Russia, Congo, Brazil, Argentina, and other locations around the world. Philip Stratford, in his introduction to *The Portable Graham Greene*, writes that Greene’s great contribution to 20th-century letters is the development and exploration of internal travel, surveying “the unmapped region that lies between the risk of betrayal and the risk of love.”

—Viki Craig

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GREENGAGE SUMMER, THE RUMER GODDEN (1958)

An autobiographical novel, this BILDUNGSROMAN tells the story of a summer vacation in France that is by turns frightening and delightful. The five children of the Grey family, ranging in age from about 16 to four, have become a handful for their mother while their father, a naturalist, is away on another of his long expeditions. Finally, at her wits’ end, Mrs. Grey declares she will take her children to the battlefields of France; there, she expects that the sight of so many graves will give them a proper respect for propriety. But on the way to France, Mrs. Grey becomes gravely ill, and by the time the six travelers reach the Hotel des Oeilletts—the inn on the Marne where they have reserved accommodations—she must be hospitalized. Mademoiselle Zizi, the owner of Les Oeilletts, and Madame Corbet, the manager, at first refuse to take the five unsupervised children. But Mrs. Grey appeals to Mr. Eliot, the only other English citizen at the inn, and he prevails on Mademoiselle Zizi to accept the children and help their mother. While Mrs. Grey spends several precarious weeks at the hospital, the children become wards of Mr. Eliot.

The five children consist of four girls and a boy: The eldest, Joss, is just beginning to blossom into the beauty of young womanhood, and her transformation arouses the envy of 14-year-old Cecil (Cecilia), who serves as the story’s narrator and the author’s alter ego. Then comes practical Hester, still mostly a child, and after her “the Littles”: Will, called Willmouse, and

Vicky, only recently out of her toddler years and filled with childhood's irresistible charm. During their first week at Les Oeillettes, Joss remains in bed, exhausted by the ordeal of getting her mother and siblings over the English Channel and across France. Cecil becomes the family translator, her schoolgirl French quickly expanding to the demands of her situation. The children are fed with the kitchen staff and confined to the plum orchard while the other guests are dining and touring the inn's attractions. They play with joyful abandon and eat juicy plums until they're stuffed; when Joss recovers, however, she is shocked that the Greys are being treated essentially as servants rather than guests. With a maturity beyond her years, she restores the family to its rightful place, and in doing so earns the admiration of Mr. Eliot and the enmity of Mademoiselle Zizi, who is in love with the mysterious Englishman.

As the hot summer days slowly unwind, tensions in the inn mount as Mr. Eliot's attentions to Joss reveal a romantic attraction, arousing Mademoiselle Zizi's intense jealousy. Cecil becomes the sole eyewitness to key episodes in the family connection to Mr. Eliot, and all the children are forced to grow up in unexpected ways and to shed their English naiveté as it comes into contact with French sophistication. The kitchen boy, Paul, becomes their ally and their antagonist, and they learn about the adult rituals of drinking, smoking, and flirting by observing the ever-fascinating Eliot and Zizi. When the police begin to suspect Eliot of being a notorious bank robber, the children become the unwitting helpers of his escape; their dependence on him is so complete and their emotional bond with him is so strong that they are oblivious to their moral duties.

An absorbing reading experience, *The Greengage Summer* captures the short period when children leave childhood behind and begin to understand the secrets of adulthood. The novel presents a happy past without indulging in nostalgic sentimentality, making the reader aware of the cost of growing up and of the inevitability of doing so. Teenage girls will most likely find a character to identify with in the Grey family; women young and old will be reminded of the anxieties and the enjoyments that accompany the acquisition of an adult identity.

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GREEN MANSIONS W. H. HUDSON (1904)

Exiled for an attempt to overthrow the unjust Venezuelan government, Abel chooses to satisfy a childhood dream: to explore the rain forests of South America. He hopes that a book about his adventures will bring him fame and fortune. As he travels, Abel encounters natives wearing elaborate necklaces of pure gold, and he is seized with gold fever. As he presses forward in this materialist quest, he is welcomed at native villages along his way, where people he regards as savages give him food and shelter, even though they could kill him with impunity. Finding no gold, he decides to become a long-term guest in a native village on the savanna. He hunts when the mood strikes him; he sleeps when he desires. When Abel decides to venture from the domain of the tribe, the savanna, and explore the neighboring forest, he sees a beauty there that is almost otherworldly, the green mansions of the title. The tribesmen are deeply vexed by his exploration: Something dangerous exists in the forest—something worse than fierce tigers or near endless lengths of anacondas. Nonetheless, he decides to reenter the forest.

Abel hears singing in the forest and finds the singer to be a woman of supernatural grace. She is Rima, the bird-girl. Having searched for gold, Abel finds beauty instead, and it begins a change in him that will reorder his place in the green mansions. Back at the village, Abel is warned that the bird-girl is the daughter of the devil and that as long as her voice reigns in the forest, the villagers will not venture forth, not even to hunt. On his next visit to the forest, he comes across a poisonous snake, which he resolves to kill, despite his reverence for the creature's beauty. Unexpectedly, Rima appears and pleads for the snake's protection; it takes refuge with her and coils around her leg in safety. But the snake is not evil; there is a conflict here between two different orientations toward the natural world. Rima is a servant of Good and Beauty, whereas Abel is conflicted. He is able to see beauty, but his desire for riches causes him to keep his eyes toward the ground,

hoping to catch sight of a nugget that may reveal the mother-load.

The snake ultimately bites Abel, and Rima disappears. Lost in the forest, he undergoes a fall, from which he will be lifted by Rima, who will enable him to give up the search for gold and plant in him the desire to seek goodness. Abel regains consciousness in the hut of an old man, Nuflo, who claims to be Rima's grandfather. At last, Abel meets Rima in her merely mortal form. She is a plain girl, without the beauty he had previously witnessed in the forest. Later, Abel has the opportunity to talk with Nuflo, who explains that, in honor of Rima, no living being is killed for any reason, not even for food. Her mother is dead, though Rima yearns for her every day. Progressively, Rima begins to show affectionate regard for Abel, but she longs to know the truth about her mother and to find other people like her. She demands to be taken to Rioluma, her birthplace; during the journey, Nuflo tells his true story: He was part of a violent gang under a curse when they encountered a woman of saintly beauty. Nuflo believed, for the sake of his eternal soul, that he should search for the woman and help her. He found her, saved her life, and took her to a Christian mission, where she later gave birth to Rima and died, giving her child to Nuflo to raise.

Rima was hated by the villagers because she would sing warnings to the animals they hunted. Through superstition and outright lies, the villagers came to believe that Nuflo was the devil and that Rima was his evil daughter. Rima and Abel decide to settle as man and wife in the forest's green mansions, and she goes ahead to prepare their home. When Abel and Nuflo make it back, they find that the hut has been burned to the ground; Rima is nowhere to be found. In the village, Abel learns the fate of Rima: A band of hunters happened to see her, and they chased her up a tree. Ultimately, the whole village turned out to kill this enemy. They labored in cutting down trees, leaning them against the tree in which Rima had taken refuge. When the fire was lit, Rima had fallen from her perch into the flames below. After hearing the truth of what happened, Abel can no longer endure the villagers. He quietly escapes to a rival tribe and then leads them to

attack Rima's killers, exterminating every villager. He has reverted from civilization to savagery.

Abel collects the burnt remains of Rima in an earthen funerary urn. Thus he lives in the forest and begins a slow sojourn from savagery into madness; he is malnourished, subsisting on insects. The more time he spends in the forest, alone—without the life-sustaining love that keeps us as members of humanity—the more he becomes a madman. Abel finally leaves the forest, regains his sanity, and reaches civilization, where his mission is to mingle Rima's ashes with his own and thereby absolve himself before Eternity.

HUDSON shapes Abel's story as a first-person narrative within a frame story told by an acquaintance of Abel's who reports the man's tale to the larger world. This device allows Hudson to have a dead man narrate his own story with the reader aware of the narrator's demise from the beginning. This knowledge contributes to the story's elegiac quality. Abel undergoes a journey from civilization to paradise to savagery and madness and back to civilization, and Hudson relates this transformative journey in poetically beautiful descriptions of a natural world that, like Rima, is being consumed by flames.

—Marcus Russell

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GUARDIAN FICTION PRIZE Presented by the distinguished English newspaper the *Guardian*, this literary prize carries a monetary award of 10,000 pounds. From 1965 until 1999, the prize was restricted to a work of fiction, but since 1999 the name of the award and the scope of the competition have been changed: The winning book now may be in any field as long as it is a first publication for the author, and the prize has been renamed the *Guardian* First Book Award. The competition is judged by a committee of

writers and literary critics under the direction of the *Guardian's* literary editor.

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HALL, RADCLYFFE (1880–1943) The author of the classic lesbian text *The WELL OF LONELINESS*, Radclyffe Hall was born on August 12, 1880, at Bournemouth, England. The family owned a large country estate; Hall later drew on her childhood experiences as a tomboy in creating the early life of Stephen Gordon, the heroine of *The Well of Loneliness*. Her father died while she was young, and she received her inheritance when she was 17. Her mother had remarried by then; apparently, the relationship between Hall and her mother and stepfather was an abusive one.

Radclyffe Hall began to write at an early age, and after studying at King's College, in London, she traveled to Germany to continue her education. Between 1905 and 1915, Hall published five books of lyric poems, many of which were set to music. Her first novel, a comedy entitled *The Forge*, appeared in 1924. In the same year, she also published a bolder work, *The Unlit Lamp*, that hints of “sexual inversion,” a term then in use to refer to homosexuality; the novel explores the emotional tensions between a mother, her daughter, and the daughter's governess. Hall gained serious critical attention with *Adam's Breed* in 1926, a novel that sympathetically examines the life of a man who earns his living serving others. In 1928, *The Well of Loneliness* was published and became an immediate scandal. It was banned in England in spite of the willingness of leading literary figures such as Virginia WOOLF and E. M. FORSTER to defend it. The awakening

of the protagonist to her lesbian identity was considered “unnatural,” even though she relinquishes her beloved to a socially acceptable heterosexual marriage.

In her personal life, Hall was herself a lesbian involved in a lifelong relationship with Lady Una Troubridge, who published a biography of Radclyffe Hall in 1961. After the furor over *The Well of Loneliness*, the two lived a quiet country life; Hall produced two more novels in the 1930s, both of which exhibited her deep Christian faith. She also published one short story that revisits the theme of lesbianism, “Miss Ogilvie Finds Herself.” On October 7, 1943, Radclyffe Hall died in London of cancer. *The Well of Loneliness* was finally republished in England in 1949.

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HANDMAID'S TALE, THE MARGARET ATWOOD (1985) An example of a DYSTOPIAN NOVEL set in a post-apocalyptic wasteland in the not-too-distant future of the United States, *The Handmaid's Tale* is the story of a world in which fertility has declined drastically and patriarchal institutions have

placed women's fertility under state regulation. The ideals of rights and equity enshrined in the Constitution have been replaced by a military dictatorship of men. This new government ostensibly preserves the values of marriage, family, and Christianity; however, some women, including some of the respectable wives of the military men, are infertile. When fertile women are located, they are hauled off to concentration camps for indoctrination into their roles as surrogate child bearers for powerful men with infertile wives. In the camp, the fertile women are abused by the agents of patriarchy—both female and male—and deprived of their individuality and their identities. When this training is complete, they receive designations based on the names of the men they are to provide with offspring—the protagonist thus receives the name “Offred.” Sex is limited to procreative purposes, and all sources of joy, such as dancing and laughing, are allegedly outlawed.

The narrative follows the life of one unfortunate fertile woman who is apprehended, indoctrinated, and handed over to an important man. When she does not immediately conceive, she learns that the plague of infertility is not limited to women: She knows her “master” must be, like his wife and the female servants in his home, sterile. And the larger world is other than she had been taught in the camps: Far from being a paradise of obedience, chastity, and productivity, the powerful men who control the state enjoy the pleasures of speakeasy-type nightclubs, complete with prostitutes who engage in sex merely for the pleasure of the men who purchase their services. But not all men are infertile, and the protagonist is able to find a helper, with the unexpected collusion of the Commander's wife, Serena Joy, and later to attempt a daring escape in the hope of reaching a better world beyond the control of this new totalitarian state. ATWOOD alternates the development of her narrative with passages examining the ways that language contributes to the hegemony of one gender over another, making her text both a work of fiction and a work of theoretical FEMINISM.

This novel was adapted into an effective movie directed by Volker Schlöndorff in 1990, with a screenplay by the noted English dramatist Harold Pinter.

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HARRY POTTER SERIES J. K. ROWLING (1997–) Projected to extend eventually over seven volumes, this enormously popular FANTASY series for young readers includes *Harry Potter and the Sorcerer's Stone* (1997; published in the U.K. as *Harry Potter and the Philosopher's Stone*), *Harry Potter and the Chamber of Secrets* (1999), *Harry Potter and the Prisoner of Azkaban* (1999), *Harry Potter and the Goblet of Fire* (2000), *Harry Potter and the Order of the Phoenix* (2003), and *Harry Potter and the Half-Blood Prince* (2005). The events of each volume correspond to the cycle of a British school year, beginning with the equivalent of approximately an American sixth-grade year. In the first volume, Harry receives an invitation to attend a private school (see PUBLIC SCHOOL), Hogwarts. The conceits that unify the series and set it apart from other examples of the CAMPUS NOVEL include the fact that Hogwarts is a school of magic and that Harry is a born wizard merely needing a bit of training to bring out his natural gifts. On this foundation, ROWLING builds the entire world that is characteristic of fantasy literature, drawing on familiar attributes of magic and sorcery such as cauldrons, broomsticks, magic wands, spells, and potions, but putting them to innovative uses. She harvests numerous creatures and monsters from MYTHOLOGY and folklore to provide challenges, lessons, tests, and traps for Harry and his friends. Rowling's creation of a hidden world lurking behind the facade of reality—just as Diagon Alley, the wizard's shopping district, lies behind a nondescript brick wall—is particularly provocative to an active young imagination.

The story follows the ARCHETYPE of the mythic heroic quest as described by Joseph Campbell: The circumstances of Harry's birth are extraordinary, since he

defeats Voldemort while still in his infancy, and he receives a summons to adventure when the invitation to attend Hogwarts arrives. He gains several helpers from among his peers and teachers. He repeatedly travels into an unknown underworld to solve a problem, save a friend, or retrieve an artifact. Harry's return from these adventures serves as a symbolic rebirth; as the series continues, perhaps he will even enter the realm of the dead to acquire the boon that will save the world.

The series achieved its popularity through the recommendations of the children who read it and then urged their friends to read it, too. Without a publicity campaign, the books became cult classics of the playground set. Curious parents also began reading them in an odd reversal of the usual direction of readerly influence. With widespread adult attention, however, came a backlash of criticism, especially from conservative Christian readers who were offended that the stories valorized the instruction of children in magic and sorcery, and who noted that the author provides no model of a benevolent source of divine power in the series, although she definitely represents a recurring evil power (Lord Voldemort, or He-who-must-not-be-named) that seems almost indestructible. Attacks that called for censorship of the books and requests that they be removed from school libraries in turn elicited a keen interest among scholars of literature, education, and popular culture. (The ruckus over *Harry Potter*, in fact, is ironic in the face of the overt criticism of religious authority expressed in the volumes of Phillip PULLMAN's *HIS DARK MATERIALS*, published at the same time as the *Harry Potter* novels and even winning major literary prizes without raising a tempest.)

Literary critics are divided over the merit of the series. Some praise its imaginative development of the fantasy world in which the novel unfolds, which is divided not so much by race and class as by magical ability or the lack thereof. Those with the ability are wizards; those without it, Muggles. But there are also the wizards born of Muggle parentage, providing grounds for discrimination by those whose families have long and unbroken pedigrees as wizards. This treatment places the examination of prejudice in a kind of safe zone, allowing children to examine it and perhaps learn a lesson about it without having their own

hackles raised. But those who express disappointment with the series, including the novelist A. S. BYATT, find that it insufficiently develops genuine moral growth in Harry and his fellow students. Evil is made to be too easily defeated, and Harry frequently triumphs not because of his choices but in spite of them. Flat characters are extremely flat, including Harry's Muggle aunt, uncle, and cousin, and even Lord Voldemort himself.

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HARTLEY, L. P. (1895–1972) Born Leslie Poles Hartley, the son of an upper-middle-class lawyer and businessman, on December 30, 1895, L. P. Hartley was often compared to Henry JAMES and even to Jane Austen. In his own lifetime, he was recognized as a major novelist, although he is less widely read today than are many of his contemporaries.

Hartley was educated in the British PUBLIC SCHOOL OF Harrow and then matriculated at Balliol College in Oxford in 1915. He served briefly as an officer in WORLD WAR I, receiving a discharge for health reasons, and returned to school to complete his degree. His first book—a collection of short fiction—appeared in 1924, and his first novel, *Simonetta Perkins*, in 1925. Hartley earned a living as a book reviewer and critic for some two decades. In 1944, he published *The Shrimp and the Anemone*, the first volume of a trilogy, followed in 1946 by the second volume, *The Sixth Heaven*, and in 1947 by the culminating volume, *Eustace and Hilda*, which won the JAMES TAIT BLACK MEMORIAL PRIZE. Hartley's masterpiece, *The GO-BETWEEN*, appeared in 1953 and received the Heinemann Foundation Prize. He also

published 13 other novels, five more collections of short fiction, and a work of criticism, *The Novelist's Responsibility: Lectures and Essays*. The title is apt: Hartley's work reflects his keen concern for moral weight and individual culpability, told through characters invested with psychological realism. Hartley died on December 13, 1972, in London.

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HAWKSMOOR PETER ACKROYD (1985)

An example of POSTMODERNISM, *Hawksmoor* won the WHITBREAD Book of the Year Award and the GUARDIAN FICTION PRIZE in 1985. For his narrative structure, Ackroyd drew on the conventions of two genres of popular literature, MYSTERY AND DETECTIVE FICTION and horror, but he subverted them both; moreover, he draws on real historical figures such as the great 18th-century architect Christopher Wren, but he is more interested in ideas associated with such figures than he is in producing an example of HISTORICAL FICTION. Still, history—and the uses we make of it in the present—remains crucial to Ackroyd's story. He communicates the essence of a past era through his command of detail and by contextualizing it in its own history. In this case, the 18th-century story unfolds against the backdrop of rampant outbreaks of plague and the Great Fire of London. In terms of plot, Ackroyd creates a double story with settings and characters both in the Enlightenment and in the contemporary world: Odd-numbered chapters occur in the 18th century, even-numbered chapters occur in the novel's present, and numerology plays a role in the intricacies of the case. Events in the earlier period give rise to consequences in the modern world, but linking together the cause and the effect proves to be a potentially insurmountable challenge.

The contemporary protagonist is London police detective Nicholas Hawksmoor. A series of brutal mur-

ders has occurred in several old churches built in the 18th century; Hawksmoor is on the case. In the time-honored tradition of Sherlock HOLMES, Hawksmoor is, like many detectives in crime fiction, a proponent of rational thinking skilled in assembling evidence and inferring from it the hidden identity of a criminal mastermind. But rational thinking can only be effective in a rational world: The detective bound by the assumptions of rationalism will be blind to the workings of irrational forces.

In the case of the murders Hawksmoor is investigating, an irrational element continues to cloak the solution he seeks. The churches in which the murders occurred were designed by one Nicholas Dyer, identified as Christopher Wren's most capable assistant. While Wren is, like Hawksmoor, an advocate and defender of rationalism, Dyer secretly allies himself with the irrational. He is a survivor of the plague and the Great Fire who has consecrated his creations with human blood in murderous rituals designed to appease Satanic powers. Thus there are actually two sets of murders to solve: those that Dyer executed to "christen" his churches, and those that Hawksmoor is attempting to solve. There are tantalizing links and similarities between the two events, and Ackroyd reinforces these connections through the formal devices of the language with which he chooses to tell the story.

Unlike the characteristic detective story, Ackroyd does not provide the classic resolution of the crime. Instead, he leaves the solution in the reader's hands, suspending the conclusion in AMBIGUITY—requiring the reader to step into the detective's place—rather than drawing it to closure.

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HAWTHORNDEN PRIZE Founded by Alice Warrender in 1919, the Hawthornden Prize is England's oldest literary prize, although it has not been awarded as frequently as the JAMES TAIT BLACK MEMORIAL PRIZE, founded in the following year. The Hawthornden Prize is awarded annually to a work selected by the panel of judges as that year's "best work of imaginative literature"; neither nominations nor submissions are accepted. The range of works considered to be imaginative includes biography, poetry, travel literature, drama, and various forms of history, as well as fiction. The award value is currently 10,000 pounds.

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HEARING SECRET HARMONIES ANTHONY POWELL (1974) The final volume in the ROMAN-FLEUVE collectively known as *A DANCE TO THE MUSIC OF TIME*, this novel follows *TEMPORARY KINGS* (1973) and concludes the story of Nicholas Jenkins, who has provided his first-person point of view narration for the entire series. The closing action occurs during the years from about 1969 to 1971, when young people are creating a counterculture and when cults of every kind spring up. But these are not new phenomena: In the opening pages of *The KINDLY ONES*, the followers of Dr. Trelawney jog by Nick's childhood home on a healthful run in their togas. What differs in the volume is the anxiety of seeing a relative caught up in such a cult, as Nick and Isobel find out when their niece, Fiona Cutts, joins the cult of Scorpio Murtlock. They allow the cult to camp on their land. But Nick is not the only character to become involved with the new ways of the young. Kenneth Widmerpool, now a widower and a disgraced politician, wins appointment as chancellor of one of the new universities springing up around the country, and through his public embarrassment at the hands of J. G. Quiggen's twin daughters, he is drawn into the youth-culture world.

Sir Magnus Donners, although dead some time, continues to affect the world of the novel through the

great wealth he left. The Donners Prize is established, and Nick is a member of the selection panel the year Russell Gwinnett wins it for his biography of X. Trapnel. But Nick also sees the photographs Donners took of his guests, including Nick, portraying the Seven Deadly Sins, 30 years earlier. The device brings the past into the novel's present and also restates the recurring theme of the role of art in life. But with age come tragedies and, for some, follies; Widmerpool is soon a member of Murtlock's cult and at his leader's command undergoes a humiliating penance—events that unfold at Stourwater, once the home of Sir Magnus Donners.

As in *Temporary Kings*, Nick is frequently a second-hand reporter hearing about events in the larger world rather than witnessing them himself. Thus it is that he hears of the death of Widmerpool, which occurs on a run with Murtlock's cult. Nick is attending a showing of paintings by Mr. Deacon, an artist of the generation before his, whom he had known personally. Although Nick has dismissed Mr. Deacon's paintings, passing over opportunities to buy several at a garage sale in the opening pages of *A BUYER'S MARKET*, the changes in the dance of time have brought about a revival of interest in these works. At an exhibit of them, he encounters his first love, Jean Templer Duport Flores. He reflects on his old friends and former loves as he enjoys an autumn bonfire. The novel, and the entire series for which it is the finale, ends on a nostalgic, ruminative, affectionate note. The end will come sometime soon for Nick, but he can take comfort in knowing that he has enjoyed the dance of time to the full and discharged his part with competence and grace.

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HEART OF DARKNESS JOSEPH CONRAD (1902) This short novel examines the destructiveness of COLONIALISM in Africa while also exploring the

capacity of the civilized soul to sink to savagery and even lower into inhumanity. CONRAD uses an innovative narrative structure to present a simple but richly textured narrative. The main story is told by a first-person narrator, Marlowe, a seasoned mariner who is relating a past adventure to a group of fellow sailors; it is set within a slight frame story also told by a first-person narrator.

Looking back to a period when he needed work and had developed an intense curiosity about the blankest part of the world map, Marlowe tells of his experiences as a riverboat captain on a “tinpot steamer” trading along an equatorial African river. When he arrives at the remote trading station, he is taken aback by the suffering of the natives under colonial rule and by the practices of the European traders. Before he can travel the river, he has to make the boat assigned to him watertight and otherwise functional. His ultimate mission is to travel to an even more remote outpost—the farthest extent of European penetration—and retrieve Kurtz, the outpost manager. Kurtz has shipped unprecedented quantities of ivory, and reports indicate he is a man of irreproachable character, intent on civilizing the Africans in addition to extracting ivory from their homeland. Marlowe’s task is to find Kurtz, if he is still living, and bring him home.

Marlowe finds the situation to be quite different than he had expected: Kurtz had yielded to the basest temptation for a white man by “going native.” This paragon of civilized man has established himself as a kind of god-chief among the untamed tribesmen of the interior. The stringency of his rule is apparent in the severed heads displayed on posts; nonetheless, the natives do not relinquish him willingly. Marlowe finds that Kurtz is physically ill with fever, but worse, he is spiritually ravaged and mentally unstable. He has seen how low a so-called civilized man may stoop in the endless quest for power and domination. With difficulty and at some risk, Marlowe loads Kurtz onto the boat for the journey downriver.

The narrative shifts to Kurtz’s story of his decline into savagery; Marlowe is fascinated, compelled to listen, but also disgusted. Kurtz talks of his fiancée—his Intended—and of his shame and the horror of primitive life. He dies aboard Marlowe’s boat, leaving Mar-

lowe with the task of deciding what to tell the rest of the world about Kurtz’s fall from decency and his death.

Although the story’s PLOT is simple, Conrad’s objective examination of living conditions under colonial rule is an unmistakable condemnation of colonialism. Issues of race pervade the narrative, intertwined with more subtle references to gender. The story is mythic in scope, highlighted by symbolism that relies on contrasting images of light and dark, male and female, civilized and savage, rational and passionate. Appearing at the onset of the 20th century, *Heart of Darkness* explores many of the key issues that would drive social change in the years to come.

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HEART OF THE MATTER, THE GRAHAM GREENE (1948) A novel in what is often called GREENE’s “Catholic trilogy,” *The Heart of the Matter* examines the operations of pity versus compassion. In Greene’s view, the former is extraordinarily and necessarily destructive. When pity is compounded with pride, as in the case of the protagonist, Major Henry Scobie, the damage done can be fatal. The common Greene themes—betrayal, responsibility, sin, guilt, and corruption—are all present in the novel. Called “Scobie the Just” by his district commissioner, the central character loves the West African coast of the WORLD WAR II period, and as the novel opens, he has been passed over for promotion to commissioner. Scobie is given the chance to transfer, but he refuses. His unpopular wife, Louise, a woman of artistic and intellectual pretensions, desperately wants to go to South Africa, but Scobie initially fails to secure the necessary money. Louise, frustrated by a loveless marriage and loss of face with the other Brits, begins a flirtation with a younger man named Wilson, purportedly a civilian

clerk, but actually attached to MI-5 and assigned to investigate, among others, Scobie.

Thereafter, Scobie searches a Portuguese vessel after a tip that there is contraband aboard, but all he finds is a missive written by the vessel's captain to his daughter. Scobie is required to turn it in, but in a moment of sentiment, remembering his own dead daughter, Scobie decides the letter is not a menace to the war effort and burns it. This act begins his downward spiral of choices based on the heart's demands. Scobie collapses from a dose of fever when he goes to investigate the suicide of another, younger bureaucrat. While Scobie is fever-bound, Yusef the Syrian, with whom it is dangerous to associate but who has some regard for Scobie, visits his sickbed and offers to loan him the money for Louise's passage. Although it is a violation of his professional ethics as a policeman, Scobie accepts the loan.

As she leaves for South Africa, Louise warns Scobie that Wilson is a "phoney." After her departure, a group of survivors of a 40-day-at-sea ordeal arrive, and Scobie assists them. One of the last stretcher cases is Helen Rolt, a very young widow who invades the peace of his solitude. They become friends, and "protected" by a vast age difference and by his marriage, they do not recognize lust or infatuation until too late. They become lovers. Meanwhile, Wilson continues to investigate Scobie, and Yusef makes quiet demands of his friend Scobie regarding the investigation of Yusef's rival, Tallit. The investigation backfires, and Scobie feels that Yusef has set him up. As time passes, Helen begins to behave more and more as Louise might, and Scobie fears that love has cooled; all that is left in his heart toward both women is pity and responsibility for their happiness. Louise returns to Scobie with barely any warning, and Scobie must juggle both women in his life.

Furthermore, Louise uses Catholicism to bring her husband to heel, insisting that he go to confession and take communion. He does not intend to give up Helen, so he cannot express real contrition, receive absolution, nor receive communion. Yet he elects to damn his own soul and take the sacrament to make both women happy. Scobie's trusted servant Ali comes upon his master confessing love to Helen and also in possession of a suspect diamond from Yusef, perhaps a payoff. Distressed that his fate and future are in Ali's hands,

Scobie goes to Yusef for help; without Scobie's knowledge, Yusef orders the murder of the faithful Ali. Scobie has betrayed and hurt directly or indirectly everyone who has loved or trusted him. Scobie decides to pretend to suffer from angina pectoris, collect sleeping pills from the doctor, pretend to take them nightly, and then use them to commit a suicide that will appear to be a heart attack. The final question of the novel and its ultimate AMBIGUITY is whether or not Scobie is damned for this mortal sin. The MI-5 bloodhound Wilson finds a subtle clue that Scobie has killed himself rather than died a natural death and then reports it to Louise. Louise takes her concerns to the usually ineffectual priest, Father Rank, who asserts, "The Church knows all the rules. But it doesn't know what goes on in a single human heart."

—Viki Craig

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HEAT AND DUST RUTH PRAWER JHABVALA (1975) With double narratives set in Satipur, INDIA, in 1923 under British imperial rule and in 1975 under postcolonial self-rule, this novel explores the contrasts between European and Indian cultures. It won the BOOKER PRIZE in 1975.

The first-person narrator is Anne, an Englishwoman in her late 20s. She is the granddaughter of a former colonial administrator, Douglas Rivers, who lost his first wife to the exotic allure of assimilation to India, its culture, its values, and its people. When one of Rivers's colleagues, Col. Minnie, publishes his memoirs of colonial India, Anne becomes curious to learn more about her grandfather's first wife, Olivia. She visits the heir of Satipur's colonial Nawab, who had seduced Olivia, but the lives of modern Anglophile Indians in London shed little light on the conditions of 1923. Anne travels to Satipur and rents an apartment from

Inder Lal, a minor official in India's independent government. Gradually, Anne unearths Olivia's story; simultaneously, she also re-creates its events in her own life.

Anne had come to Satipur, a lowland city choking in the heat and dust of the plains, to join her husband. She longs to bear a child; her husband, Douglas, is exhausted and overworked by his administrative duties, but he blames the heat for Olivia's failure to conceive. Bored with the provincial narrowness of the British colonials, who live in a separate enclave designed to mimic an English village, Olivia is drawn increasingly to the charming company of the Nawab, a local prince who maintains his position at the pleasure of the colonial rulers. For his part, the Nawab uses Olivia for a bit of private revenge on the English. When their affair leads to a pregnancy, Olivia decides to have an abortion rather than face the condemnation that would follow upon her delivery of a half-Indian infant. The Nawab's mother enlists Indian midwives to induce a miscarriage, but the narrow-minded English physician who treats her recognizes the signs of the cause of her condition. With her secret known, she flees back to the Nawab's palace, and when he is toppled by the British for taking payoffs from robber barons, she flees with him to a Himalayan village, where she lives out the remainder of her life. Douglas Rivers divorces the wife who has abandoned him and marries the sister of one of the "proper" colonial wives.

As Anne learns the details of Olivia's life, she finds herself increasingly drawn to Inder Lal. They enter into an affair, and Anne gets pregnant. Unlike Olivia, she does not feel obligated to terminate her pregnancy. She brings her child to term and follows Anne's footsteps into the cooler, clearer realm of the Himalayas, deciding to raise her child there rather than return to England. The survival of this child, blending English and Indian identities, is the novel's symbol of hope for a better future and optimism for human possibilities.

Much of the beauty of this novel is found in the careful parallels that JHABVALA develops between the two stories through skillfully deployed minor characters. A long-term guest of the Nawab, Harry, corresponds to the latter Chid, an English convert to Hinduism visiting the Lal family. Each of the attractive

Indian men, the Nawab and Inder Lal, houses his strong mother under his own roof. The English doctor of the colonial world corresponds to the Indian doctor of the later period. The Nawab himself, a government officer, corresponds to Inder Lal, the bureaucrat. Anne is virtually a reincarnation of Olivia, but in 1975 she has the option of fulfilling the earlier woman's dream of motherhood, and she has the courage to do so in a world where single mothers cannot count on universal acceptance. The key change between 1923 and 1975 is the absence of the oppressive colonial system with its repressive sense of moral superiority and its paternalistic attitude toward India and its people. Jhabvala's story implicitly condemns the colonial enterprise while also recognizing the necessity, in the face of India's colonial history, of bringing forth some accommodation between East and West. Anne's child represents this accommodation: It is not a part of India assimilating itself to England, like the Nawab's heir in London, nor an English convert to Indian ways, like Chid, the failed Hindu. But it is also left undefined at the novel's end as Anne makes her new life in the village that once sheltered Olivia.

Jhabvala used her novel as a FILM ADAPTATION for the Merchant-Ivory production of *Heat and Dust* in 1983; her work won the BAFTA award (the British equivalent of the Academy Award) for best screenplay that year.

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HIGH WIND IN JAMAICA, A RICHARD HUGHES (1929) A novel for young adult readers that appeals to mature readers as well. *A High Wind in Jamaica* tells the story of seven children from two neighboring colonial families who are waylaid by pirates when their parents send them back to England for schooling. Ten-year-old Emily is the protagonist and the middle child of the five Bas-Thornton chil-

dren. The story is set in the 19th century, with locations in Jamaica, at sea, and in London.

Captain Jonsen is the leader of the pirates; he did not intend to take the children captive, but he is left with them when their ship escapes. The children had already been wound to a state of overexcitement before their voyage by an earthquake and a hurricane—natural disasters that foreshadow the emotional storms the children will encounter as the narrative progresses. Under the indifferent supervision of the pirates, they become wild and careless; Emily's brother dies in an accidental fall while they are briefly in a shady Cuban port, but the children brush off this tragedy as they return to sea. In the confines of the ship, however, there is another risk to the girls. Although Emily does not quite understand the threat Captain Jonsen presents when he shows up drunk in the children's cabin, she bites him when he reaches for her. Mysteriously, the older sister, Margaret, moves into the captain's cabin soon after that, and as if she is ashamed, she no longer associates with the younger children.

A crisis occurs that leads to a crime and some AMBIGUITY as to whether the perpetrator was Margaret or Emily, and soon afterward Captain Jonsen passes the children off to another ship. Emily's chatter inadvertently leads to her blurting out the truth about the ship they had come from, and soon Jonsen and his crew are apprehended and the children arrive in London and are reunited with their parents. The story shifts from the wild and dangerous life on the high seas to the sedate environment of the English judicial system—a highly dangerous place for Captain Jonsen and his crew. With her older brother dead and Margaret in shock, the task of testifying about the children's experiences and the pirates' activities falls to Emily. Once again, deadly forces are at work that are beyond her control.

For his story material, HUGHES drew on a historical event that had also been used by Joseph CONRAD in one of his early works. More important, he rejected the long-held Victorian idea of childhood innocence, drawing instead on the ideas of Sigmund Freud regarding both children's latent awareness of human sexuality and the opposition of libidinal appetite and civilized self-restraint. Although the pirates are operating outside the law, the children are operating outside

the civilized world—they have not completed the absorption of civilized values that will mark their admission to the ranks of adulthood. Ironically, the pirates wind up at greater risk from the children than the children ever were from the pirates. Hughes's insight into this IRONY marks a turning point in the literary presence of children, and his novel opens the way for later works such as *LORD OF THE FLIES*, by William GOLDING.

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HILTON, JAMES (1900–1954) The author of popular adventures and sentimental novels such as *LOST HORIZON* and *Good-bye, Mr. Chips*, James Hilton was born on September 9, 1900, the son of a schoolmaster. He studied at Leys School and matriculated at Christ's College, Cambridge, receiving an undergraduate degree in 1921. Hilton began his writing career as a journalist while he was still a teenager and published his first novel, *Catherine Herself* (1920), when he was only 20. Since the novel did not sell well, he continued writing articles for newspapers. In 1931, however, he produced two successful novels and began to write fiction full-time: *And Now Good-bye* and *Murder at School: A Detective Fantasia*. This second novel was published under the pseudonym "Glen Trevor" and was later republished under the title *Was It Murder?*

Hilton's two most successful books appeared in 1933 and 1934; both received even greater acclaim upon their American publication and then became more successful still as examples of FILM ADAPTATION. *Lost Horizon* (1933) imagined a utopian world hidden in the Tibetan mountains and contributed the phrase "Shangri-La" to the English language; *Good-bye, Mr. Chips* is a fictional biography of a beloved teacher. *Lost Horizon* won the HAWTHORNDEN PRIZE in 1934, and *Good-bye, Mr. Chips* had its American debut in the pages of *The Atlantic Monthly* that same year. Hilton's success in the United States led him to relocate to

California in 1937, where he wrote screenplays, hosted a radio program, and continued to write novels, although with decreasing success. *We Are Not Alone* appeared in 1937, followed in 1941 by *Random Harvest*, in 1945 by *So Well Remembered*, and in 1953 by *Time and Time Again*. In addition to developing scripts for his own novels, Hilton worked on other film projects; his script for *Mrs. Miniver* won the Academy Award for best screenplay in 1942. Hilton died in California on December 20, 1954, after a battle against liver cancer.

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HIS DARK MATERIALS TRILOGY PHILIP PULLMAN (1996–2000) This FANTASY series for young adult readers takes the form of a double BILDUNGSROMAN in following the growth and development of its two protagonists, a girl and boy of about 12 to 14 years old. The story opens with *The GOLDEN COMPASS*, which relates how Lyra Belacqua acquires and masters a device, the alethiometer, or golden compass of the title, for discovering unknown truths remote from the seeker in space or time. Her adventures carry her into a parallel world at the novel's end; only gradually over the course of the story's details does the reader realize that her world is not our world, in spite of its many similarities. Along the way, she risks her life and her very soul, which in her world takes material form as an external manifestation; she is very nearly severed from it at one of the novel's most harrowing moments. She witnesses her father's near-maniacal destruction of the barrier between the worlds.

In the second volume, *The SUBTLE KNIFE*, the narrative focus shifts to Will Parry, who does live in the ordinary world of planet Earth. Circumstances bring him to the same world that Lyra has traveled to; there, he meets her and acquires an instrument—the knife of the title—that bestows a terrible power on its keeper. Like Lyra, he must master his device and learn to wield

its power to benefit others. Also like Lyra, he has parents who have failed in the task of nurturing him, although for different reasons. The two children reluctantly join forces in order to search for Lyra's father, Lord Asriel; along the way, they also encounter Will's missing father. The children gradually become aware that a war of cosmic proportions is looming, and that Lord Asriel is at the center of it, challenging the very Authority of the universe.

The third volume, *The AMBER SPYGLASS*, was the first example of children's literature to win the WHITBREAD AWARD for the best book of the year. Lyra and Will, who have become close comrades through the adversities that they have shared, must journey into the realm of the dead and free the numberless desolate souls there. Their travels have brought them into contact with many different intelligent species, and in the novel's mammoth climax, all of them are drawn into Lord Asriel's war. Even the dead souls contribute to the struggle, and their assistance proves to be uniquely necessary to the success of the campaign. In a tender and bittersweet denouement, Will and Lyra find themselves in an Edenic world and discover that their friendship has turned to love just before the war's aftermath pulls them apart forever.

Although the series was conceived for and marketed to young readers, Phillip Pullman drew extensively on some of the greatest authors in the English literary CANON. Images, names, and ideas from John Milton's *Paradise Lost* and William Blake's poetry recur throughout the trilogy without overpowering the story of two children leaving their childhoods behind in a chaotic and threatening world.

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HISTORICAL FICTION A genre traditionally traced to Sir Walter Scott's novels of medieval romance and adventure such as *Ivanhoe*, and to those that celebrated events in Scottish history, such as *The Heart of Midlothian*, historical fiction had declined in the esteem of serious contemporary literary critics until J. G. FARRELL published *The SIEGE OF KRISHNAPUR* in 1973. The success of that novel opened the way for further work in this genre.

The author of historical fiction attempts to re-create an earlier era through the knowledgeable deployment of detail to support and contextualize the events and people of the fictional narrative: styles of dress, appearances of locations and settings, levels of technology, approved modes of behavior, customs of courtship, economic conditions, political events—any aspect of the past might be useful to the present-day novelist attempting to reanimate it to serve as the context for character and plot development. Historical fiction sometimes uses actual persons from history, but these typically play an auxiliary role to the purely fictional characters who interact with them in the writer's imagined scenario. Clearly, a writer using an actual historical person is limited to a reasonable facsimile of the events that occurred in the historical figure's life, while the fictional character's options are virtually unlimited. The historical novelist is not a historian or a biographer *per se*; instead, history is placed in the service of the fiction writer's purpose.

The greatest risk that the historical fiction writer encounters is that of anachronism, or the inclusion of details that do not belong to the historical era portrayed. Anachronism is a misrepresentation of historical circumstances. In a Renaissance story, the presence of a rifle instead of a musket is as out of place as would be a bustle under an Empire gown during the Regency era. Readers of fiction who are well informed in matters of history may identify such discontinuities between the known facts and the imagined world as compositional flaws that dilute the credibility of the author and detract from the enjoyment of the text. On the other hand, anachronism can be deployed for a purpose, especially in an ANTIREALISTIC novel, an experimental narrative, or a work of POSTMODERNISM.

In addition to J. G. Farrell, other noted writers of historical fiction include Patrick O'BRIAN, especially in the AUBREY-MATURIN NOVELS; Bernard Cornwell, in Sharpe's adventures and in other novels; Pat BARKER, who includes the poet Siegfried Sassoon as a character in the REGENERATION Trilogy; Peter CAREY, particularly with respect to Australian history; Baroness ORCZY, in the series that grew from *The SCARLET PIMPERNEL*; and many others. Rose TREMAIN combines aspects of romance and historical fiction in some of her novels; Ellis Peters combines historical fiction with the devices of the genre of MYSTERY AND DETECTIVE FICTION in the Brother Caedfael series. Lindsay CLARKE in *The CHYMICAL WEDDING*, John FOWLES in *The FRENCH LIEUTENANT'S WOMAN*, and A. S. BYATT in *POSSESSION* interleave a present-day story with a historical narrative. Matthew KNEALE in *ENGLISH PASSENGERS* and Barry UNSWORTH in *SACRED HUNGER* use historical fiction to expose abuses of the past such as COLONIALISM or the race hatred endemic to the slave trade, while Chinua ACHEBE'S *THINGS FALL APART* is an example of an African historical novel. Robert GRAVES fictionalizes Roman history in *I, CLAUDIUS*, while Peter ACKROYD bends history to postmodern purposes in *HAWKSMOOR* and other novels.

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HISTORY MAN, THE MALCOLM BRADBURY (1975) A CAMPUS NOVEL that is also an example of both SATIRE and POSTMODERNISM, *The History Man* is set at the imaginary "redbrick" British university of Watermouth (i.e., it has only recently been founded, unlike the ancient institutions of Oxford and Cambridge, which are built of stone). The protagonist, a professor of sociology, is Howard Kirk, a man who has embraced the modern ethos of liberation to the extreme. The action of the plot covers one term of the year, from October to December, beginning and

ending with a party thrown by Howard and Barbara Kirk. The third-person narrator describes the characters and the events of the story entirely in the present tense, almost as though the Kirks and their world are coming into existence at the moment the words of the story appear on the page.

The story follows the unfolding of the academic term from its inaugural to its valedictory Kirk party—a party that would be a tradition except that nothing the Kirks do is traditional or conventional. Howard Kirk is bent on implementing his sociological theories, especially the one about sexual liberation, in the everyday life of the campus, and to that end he pursues affairs both with faculty members and students. The third-person narrator, however, gives the lie to Howard's pose of liberation, demonstrating that he is bent on the same kinds of self-serving ends that might occupy the most tradition-bound Machiavelli on earth. Howard is not doing anything particularly new, original, or liberal; he is merely cloaking his pursuit of self-gratification and glory in a jargon that camouflages that pursuit.

Although the Kirks are described as thoroughly contemporary people, readers should be able to discern that they are being condemned—indeed, excoriated—for shallowness, intellectual vapidness, hypocrisy, and a host of other failings of which the characters themselves are oblivious. In other words, they are not so very different from other characters or from real people, even though they perceive themselves to be part of a new order of things. That new order is entirely predictable, since it primarily consists of inverting the old order while refusing to admit that “order” has any part to play in their ordering of their affairs. BRADBURY simultaneously depicts the contemporary world of 1972 and implicitly dismisses it. He expands his critique beyond the realm of characters' personal psychologies by cataloging the architectural features of the campus, the contents of offices and homes, and the vast array of consumer goods that facilitate the Kirks' pose that they are living lives of undesigned, unintended, unmanipulated spontaneity. Bradbury demonstrates that those who live lives of quiet desperation need not be traditional, conventional, old-fashioned, or repressed.

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HITCHHIKER'S GUIDE TO THE GALAXY, THE DOUGLAS ADAMS (1979)

This title originally referred to the popular BBC radio series that in turn spawned a five-volume novel sequence and adaptations for television and film. The novels in the series include *The Hitchhiker's Guide to the Galaxy* (1979), *The Restaurant at the End of the Universe* (1980), *Life, the Universe, and Everything* (1982), *So Long, and Thanks for All the Fish* (1984), and *Mostly Harmless* (1992).

The protagonist of the story is Arthur Dent, a mild-mannered Englishman. His adventures begin one day when he discovers that bulldozers are about to knock down his house in order to build a freeway through the site where the house stands. But a friend of Arthur's, Ford Prefect, draws him off to a tavern for a beer, insisting they will need it and that the world is about to end. When they return to Arthur's house after a short absence, the bulldozers have indeed knocked it down. This opening episode, however, is merely a metaphor for what is about to happen to the entire Earth. Ford Prefect is nearly frantic by this time, because he knows that a Vogon constructor fleet is bearing down on the planet to demolish it for a hyperspace bypass. Using his electronic thumb, he hitches a ride for himself and Arthur with the kitchen workers of the fleet just in the nick of time: Earth is destroyed just as completely as Arthur's house had been demolished only moments before.

Arthur is disoriented, as Ford had known he would be, so he hands his friend a copy of *The Hitchhiker's Guide to the Galaxy*. This impressive tome carries a reassuring message on its cover: “Don't Panic.” Ford, it turns out, is not an earthling but is an alien from a

small planet in the vicinity of Betelgeuse, and he is employed in revising the *H2G2*. Before Arthur can quite comprehend this information, however, Vagon security forces apprehend the two hitchhikers, and the captain plans to eject them into space unless they will tell him how wonderful his poetry is. To their agony, he reads some of it and then ejects them into space in spite of their attempts at flattery.

In the airless cold of space, they should die within seconds, but instead they miraculously find themselves in some kind of smaller, sportier craft. It is equipped with cheerful talking automatic doors and a very morose robot named Marvin, who has, as he continually reminds his human companions, a brain the size of a planet. Thinking himself to be the only human being left alive in the universe, Arthur is astonished to find a young Earth woman, Trillian, on board the ship. Arthur had tried to chat her up at a party, but she now seems to have some attachment to her unusual traveling companion, Zaphod Beeblebrox. The creature is unusual on many counts: He is the inventor of the Pan-Galactic Gargle Blaster; he is the disgraced president of the galaxy; and he has two heads. Zaphod has stolen the ship that so miraculously saved Arthur and Ford. The ship is powered by a prototype of the Infinite Improbability Drive, and at the moment that he and Trillian (whom he saved from Earth) had fired it up, the most improbable event in the universe was the survival of Arthur Dent and Ford Prefect. The Infinite Improbability Drive brings the infinitely improbable event into the realm of the actual.

The travelers wind up on Megatherion, a legendary planet that specializes in the manufacture of planets. There, they meet Slartibartfast, designer of planets who is most happy when he is doing coastlines. Hanging in his workshop is a new construction project for a planet bearing a remarkable resemblance to Earth—the one flattened by the Vogons. Slartibartfast has been commissioned to reconstruct it from his original plans. He explains that Earth was actually a giant computer, the most sophisticated in the universe, designed by the second-most sophisticated computer, Deep Thought, to answer the question of Life, the Universe, and Everything. The Vogons had destroyed it just before the final calculation of that answer had been complete.

But since galactic security forces have already arrived in pursuit of Zaphod, the group has to make a quick retreat, and they wind up at the Restaurant at the End of the Universe—a posh dinner club and also the name of the second volume in the series.

Arthur's adventures continue in the subsequent volumes until at last he is returned to Earth (the new one) and meets a nice girl who, like himself, has acquired the ability to fly in her recent adventures. Ford's update to *The Hitchhiker's Guide to the Galaxy*—the entry that explains the inhabitants of the planet—is finally completed: *Mostly Harmless*, he decides.

The five short volumes of this series show off the imagination and wit of the author, and they are hugely entertaining either as recordings of the original radio broadcasts or as printed texts. Although the plots are unpredictable in advance of the unfolding of the events, once the narrator explains the circumstances, many of which are ironic consequences of scientific theories being carried to extremes, readers can see that the story is perfectly logical and coherent but only on its own terms.

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H.M.S. SURPRISE PATRICK O'BRIAN (1973)

See AUBREY-MATURIN NOVELS.

HOBBIT, THE J. R. R. TOLKIEN (1937)

Initially invented to entertain his young children, J. R. R. TOLKIEN's tales of Middle Earth grew into a heroic epic that eventually sprawled over some 3,000 years of imagined history, numerous cultures, dozens of characters, and several invented languages. Through the stories and novels first published with *The Hobbit*, Tolkien virtually invented the genre of modern FANTASY FICTION.

In the Shire, a rustic place that resembles a preindustrial rural English countryside, lives Bilbo Baggins, the hero of *The Hobbit*. He is typical of his kind: fond of good food, snug burrowlike houses, and good cheer. Gandalf the Grey, a wizard, urges him to go on an adventure; before it is over, Bilbo acquires a sword and the courage to use it, a magic ring and the power it bestows, and a fortune so large he becomes the wealthiest hobbit in the Shire. Gandalf has been enlisted by a group of dwarves to help them recover their ancient home under the Lonely Mountain far to the east. This region and all the treasure in it is now the territory of Smaug the dragon, old, cunning, fierce, and fiery. When 13 dwarves show up for tea, Bilbo agrees to go with them so that the company will not constitute an unlucky number.

As the adventures proceed, Bilbo and the dwarves encounter trolls, elves, goblins, spiders, orcs, eagles, a shape-shifting bear-man, and ordinary human beings. They visit Rivendell, the Misty Mountains, the forest of Mirkwood, the wood-elves, and the men of Lake-Town. They face situations that require cleverness, courage, and magnanimity. The dwarves' quest to reclaim a homeland sparks the Battle of Five Armies, and only the arrival of terrible common enemies forces dwarves, elves, and men (and one hobbit) to cooperate for their mutual survival.

Bilbo faces two special encounters along the way. First, deep under the Misty Mountains, fleeing from Goblins, he finds a ring and then encounters Gollum, the ring's former owner. In a riddling contest, Bilbo outwits Gollum and discovers the ring's power to make its wearer invisible. Then, under the Lonely Mountain, Bilbo wears the ring to examine Smaug's lair and finds the Arkenstone, the dwarves' most valued treasure. He uses his new sources of courage and wisdom to force belligerent opponents to compromise for their mutual benefit. The Bilbo of chapter one lacked the experience to pull off this feat, but the adventures he undergoes make him a stronger and wiser hobbit, to the benefit of himself and his friends.

In content, plot, character, and tone, *The Hobbit* resembles other examples of children's literature, much more so than any of Tolkien's other works. It is a suitable starting place for reading Tolkien, but young read-

ers should be aware that subsequent works are more challenging. Nonetheless, these later works build on the very solid foundation of *The Hobbit*: Tolkien had already imagined many of the characters, themes, and locations that show up later in *The LORD OF THE RINGS* and *The Silmarillion*.

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HOLIDAY STANLEY MIDDLETON (1974)

Winner of the BOOKER PRIZE in 1974, *Holiday* is a novel of psychological realism. The third-person narrator closely examines the thoughts and feelings of the protagonist, Edwin Fisher, a lecturer in educational philosophy at a small university; occasionally, the narrator expands into near omniscience to relate an anecdote relevant to another character. Edwin, about 30 years old, is spending a week at a middle-class resort on the eastern coast of England, having just left his wife, Meg. His family had always vacationed at this resort, and so Edwin's thoughts are repeatedly drawn to his parents, especially his father, Arthur Fisher, a successful but uneducated shopkeeper. As his meditative and solitary vacation begins, Edwin is surprised to encounter his father-in-law, David Vernon, a wealthy solicitor taking a vacation with his wife at the town's most posh hotel.

The PLOT of the story has more to do with changes of heart than with actions. As the week unfolds, Edwin's thoughts flit back over his childhood, highlighting his struggle against the commanding presence of his father, and then to his meeting and courting the beautiful, willful, and emotionally unstable Meg, and finally over the rocky course of their marriage, which had finally been dealt a mortal blow by the death of their two-year-old son a year and a half previously. As his thoughts move back across time, his life continues on its vacation course: The novel provides a clinical

view of one of the classic middle-class English holidays, a week's stay at the seashore. Edwin meets the other guests—all families—at his inexpensive hotel, sharing meals, walks on the beach, and after-dinner drinks at a nearby pub. These activities provide him with the opportunity to examine how other couples handle the stresses of marriage; Edwin's sensitivity to CLASS markers is never far from his perceptions of others or his recollections of the past. The most important events of the week unfold as David Vernon takes it upon himself to repair his flawed daughter's moribund marriage, if it can be done. For Edwin, the possibility of reconciliation begins to take hold through long talks, undertaken somewhat warily and unwillingly, that lead to a closing sequence in his own home.

MIDDLETON's style is a study in understatement, and yet his handling of contemporary characters is frank and insightful. Through believable conversations and evocative memories, he anatomizes the difficulty of bridging the abyss of silence that separates any two people, suggesting that the persistent presence of the absent past maintains a paralyzing power over the ambiguous present.

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HOLMES, SHERLOCK In the tradition of Edgar Allan Poe's detective Dupin, Arthur Conan DOYLE created a dispassionate investigator and a skilled observer as the central character in a series of novels and short stories that form a cornerstone in the genre of MYSTERY AND DETECTIVE FICTION. Residing in rooms at 221B Baker Street, which he shared with the narrator of his adventures, Dr. John Watson, Sherlock Holmes is an example of a fictional character who has transcended the boundaries his creator set for him and passed into the folklore of popular culture. Even people who have never read one of Arthur Conan Doyle's works about Holmes would be able to describe the great detective's characteristic garb or pick him out of a police lineup (unless he were wearing one of his impenetrable disguises).

Holmes is remembered for his keen eye, his violin, his deerstalker cap, his rigorous devotion to deductive logic, his smarter brother Mycroft, and his occasional drug use, but the really innovative aspect of his creation was how he recurred in independent episodes of stories that provided fresh adventures of the sort that readers had previously enjoyed and were happy to enjoy again with new plot materials. Novels had been serialized in magazines for quite a few decades before Holmes appeared for the first time in the December 1887 edition of *Beeton's Christmas Annual*, but the repetition of an appealing character in episodes of short fiction was something new. Holmes's first introduction to the general public occurred in a novel-length work, *A Study in Scarlet*, followed by his appearance in *The Sign of the Four* in *Lippincott's Magazine* in February 1890, but he thrived in the formal devices of short fiction.

In 1891, Holmes appeared in his first short story, "A Scandal in Bohemia," and the circumstances were right for a huge success: The mass literacy created by universal education was finally complemented by suitable reading material at prices masses of readers could afford. The Sherlock Holmes stories were interesting—even challenging—but not abstruse. The popularity of the stories in the *Strand* in England and eventually in *Collier's Weekly* in the United States was phenomenal.

The success of Sherlock Holmes between 1891 and 1893 continued unabated and grew apace. But Arthur Conan Doyle had other projects he thought were of greater importance, and in 1893 he brought his series to an end in the great struggle between Holmes and his nemesis, Professor Moriarty, at the Reichenbach Falls in Switzerland. The public mourned. Doyle wrote numerous other works and served in the BOER WAR, and then in 1902 Sherlock Holmes entered the 20th century, although *The Hound of the Baskervilles* was an adventure that predated his confrontation with Moriarty. But magazine editors would not be denied the circulation-boosting power of such a popular character, and in 1903 Doyle began earning a large fee for new stories of Sherlock Holmes. By the real end of Holmes's career in 1927, Arthur Conan Doyle had written 60 stories featuring his popular detective.

Sherlock Holmes came into the world about the time the film industry did, and the new medium soon undertook the FILM ADAPTATION of the beloved and best-selling character; Holmes also made stage appearances beginning in the early 20th century. Between the birth of film and the advent of television, what must surely have been one of the first fan phenomena occurred, and societies devoted to the great detective sprang up in the United States (the Sherlockians) and Great Britain (the Holmsians). Mock scholarly treatments of Holmes eventually turned into the real thing. Television has carried Holmes to even greater audiences. Whether Holmes will establish as marked a presence on the Internet as he did in books, movies, and television serials remains to be seen.

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HOMEcomings C. P. SNOW (1956) The sixth volume in the 11-volume ROMAN-FLEUVE collectively known as *STRANGERS AND BROTHERS*, *Homecomings* (published in the United States in the singular as *Homecoming*) follows *The NEW MEN* in the publication order of the series, but it skips back to 1938 to pick up the story of the private life of the first-person narrator, Lewis Eliot. At the end of *A TIME OF HOPE*, the third volume in the sequence, Eliot has married the emotionally unresponsive Sheila Knight. In the intervening volumes of the story, Eliot has focused his eye on the lives of his colleagues, friends, and competitors; the tragedy

revealed in *Homecomings* suggests why he may have wished to turn his attention somewhere other than to his own life.

Although Eliot's pursuit of Sheila Knight results in the desired goal of marriage, Sheila's pursuit of her own ambition in the publishing world fails. Despite her hints of despair, Eliot is unprepared for the way Sheila copes with her failure. He is left in a withdrawn and wounded condition. His ability to relate to women had been damaged, even before he met Sheila, by his mother's possessive and suffocating love; in midlife, the further events of his marriage make him even less open to the risks inherent in forming emotional bonds with others. Two years pass before Eliot meets a woman to whom he can respond: Margaret Davidson is 24 years old, charming, literate, and intelligent. Before their flirtation can ripen into love and marriage, however, Margaret turns to another man, doubting Eliot's capacity to shed the emotional baggage he has accumulated in his life. She marries and has a child, but two years later, when Eliot and Margaret meet again, he has another opportunity to win her.

In the most intimately personal volume of the series, SNOW explores the inner life of his protagonist so as to demonstrate the lingering presence of the past in individual lives and the power that earlier events have to shape later responses in similar situations. Being a fully complete human being requires each person to break free of the bondage of past experiences in order to navigate through the present moment and achieve a desired future goal. By the end of *Homecomings*, in 1947, Eliot is a father and a husband because he frees himself from the bonds of diffidence his own past has placed on him. He has made the loving connection to a woman he had always longed to establish, helped in the process by the unexpected strength of his love for his son.

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HOPE, CHRISTOPHER (1944–) Born in Johannesburg, South Africa, in 1944, Christopher Hope was educated in his home country before relocating to London in 1975, where he worked as a journalist and began his publishing career. He is noted both as a keen observer of the telling details of modern life and as a satirist bent on undermining the unquestioned acceptance of existing power structures. Although Hope has returned to South Africa periodically, he makes his home in the south of France, continuing to work as a journalist and a novelist.

Hope's writing career began in 1971 with the private publication, in South Africa, of a collection of poems, *Whitewashes*. In 1981, his first novel appeared, *A Separate Development*; a SATIRE on apartheid, it was promptly banned in South Africa while it also won the David Higham Prize for fiction. In 1984, *KRUGER'S ALP* was named the WHITBREAD Book of the Year; in it, 10 years after leaving South Africa, Hope continued to draw on his homeland's tortured politics and history for satirical targets. In *The Hottentot Room* (1986), his setting shifts to a London pub frequented by South African expatriates. In 1989, he imagined a friendship between an exiled African dictator and a teenage girl in *My Chocolate Redeemer*. His 1992 dark satire set in an English retirement home, *Serenity House*, was short-listed for the BOOKER PRIZE. In 1996, he created the Society for Promoting the Discovery of the Interior of England, an African institution that is a parody of 19th-century British exploration societies, in his novel *Darkest England*. The Society's emissary, David Mungo Booi, records his impressions of the mysterious island's inhabitants for the benefit of his compatriots back home. In 1997, Hope once again took South Africa for his setting in *Me, the Moon, and Elvis Presley*, a satire on village life in the wake of apartheid's abolition.

Christopher Hope has also continued producing journalism for magazines and newspapers, and he has originated plays for radio and television performance. He has written a volume of autobiography, *White Boy Running* (1988), and volumes of travel writing examining post-Communist Russia and the contemporary world of the Languedoc region of France, where he continues to live and write.

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HOPEFUL MONSTERS NICHOLAS MOSLEY

(1990) Winner of the WHITBREAD Book of the Year Award for 1990, *Hopeful Monsters* follows in the *Catastrophe Practice* series after *Catastrophe Practice* (1979), *Imago Bird* (1980), *Serpent* (1981), and *Judith* (1986). It stands on its own as a separate story, sharing some characters with the others along with the interest of the series in "catastrophe theory" or the idea that evolution proceeds in leaps during disasters with long lulls in between. A "hopeful monster" is some new creature that will either be well adapted to the altered requirements of survival or that will be wiped out as unfit. The story of the same name is a novel of ideas that examines the period between 1918 and the 1970s. Its two protagonists are Max Ackerman, an English physicist who is the son of a biologist father studying genetics and a mother loosely associated in her youth with the BLOOMSBURY GROUP, and Eleanor Anders, a German Jew and an anthropologist. These characters are loosely modeled on the anthropologist Margaret Mead and the theorist Gregory Bateson.

In part, the novel is a love story about two people who meet, fall in love, and sustain their attachment through a separation that would destroy most relationships. By providing these characters with a historical context, Mosley is able to explore the intellectual worlds of Cambridge and Berlin during a period of global upheaval, from the disastrous closing of WORLD WAR I through the GREAT DEPRESSION, the rise of Nazism and communism, to WORLD WAR II, the development of atomic weapons of mass destruction, and the consequences for the contemporary world of that scientific achievement. Much of the story is revealed in the letters Max and Eleanor write to each other when war keeps them apart; the collector of these letters places an epilogue at the end of the novel.

By carefully defining his characters and their settings, MOSLEY is able to integrate discussions of Darwinism, relativity, Heisenberg's recognition of INDETERMINACY in physics, Marxism, FREUDIAN ideas, aesthetic trends, philosophical issues, and historical

events. His novel is an overview of 20th-century intellectual history, but it is also a narrative about the lives of characters with whom readers can identify as they cope with the challenges of life that all people must deal with eventually while also experiencing the events and examining the ideas particular to their own place and time.

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HORNBLOWER, HORATIO The hero of a series of novels in the subgenre of NAUTICAL FICTION, Horatio Hornblower possesses the courage and intelligence of the traditional hero, but his creator, C. S. FORESTER, deepens his hero's character through psychological realism. Hornblower plays the protagonist in nine novels that cover his entire career in episodes that skip around the fictional chronology of his life. He first appears in *Beat to Quarters* (1937) as the young captain of a frigate during the late 18th century; Forester immediately produced two sequels, *A Ship of the Line* and *Flying Colours* (both 1938), and later combined these three titles to form *Captain Horatio Hornblower*. Upon this character's promotion to command an entire squadron rather than just one ship, he appears in *Commodore Hornblower* (1945), and he is elevated to the peerage in *Lord Hornblower* (1946). Forester then goes back to explore his hero's apprenticeship in *Mr. Midshipman Hornblower* (1950), but he moves forward in the fictional biography in *Hornblower and the Atropos* (1953) and employs Hornblower as a captain to arrange the funeral of Lord Nelson, killed while winning the Battle of Trafalgar. *Admiral Hornblower in the West Indies* (1958) recounts the end of a brilliant naval career, sending the hero into a well-deserved retirement. *Hornblower and the Hotspur* (1962) returns to the early period of Hornblower's career, just after his midshipman days, opening with his marriage to his first wife.

Part of Hornblower's enduring appeal as a character results from Forester's skillful use of realism, his care to capture accurate historical details, and his vividly described action sequences. But more important, Hornblower is a character with whom readers can

identify: He is heroic but not perfect. He worries about his receding hairline, for example, and sometimes loses a battle, a ship, or even a beloved wife or close friend. Forester provides Hornblower with the full panoply of human emotions, giving him a rich interior landscape. Additionally, Hornblower is a man of the people, springing from humble origins and earning his career advancements through his successes rather than through his connections. Most recently, Hornblower has gone on to a second career in made-for-cable movies that replay and reinvent his original print career.

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HORSE'S MOUTH, THE JOYCE CARY (1944) See *FIRST TRILOGY*.

HOTEL DU LAC ANITA BROOKNER (1984)

An Englishwoman and a writer of romance fiction under the pseudonym "Vanessa Wilde," Edith Hope becomes a guest at the Swiss Hotel du Lac at Lake Geneva in order to take leave from polite society and work on her next book. Edith is in love with David Simmonds, a married man, and she is contemplating what course of action to take after leaving a less interesting man, Geoffrey Long, at the altar. Continuing her affair with David is socially unacceptable, but doing without it will be personally distressing.

The story is set during the off season of September, which will make the stay of the fewer guests more intimate than usual. The Hotel du Lac is a fine hotel, extraordinary in every detail, and the guests are members of a wealthy, untitled aristocracy. Their money and influence ensure the toleration of their behavior. Edith makes her way to the salon, where she is riveted by the spectacle of Iris Pusey, a woman who smiles from her confidence that people have taken notice of her lace dress and sparkling diamond earrings. Her daughter,

Jennifer, is not as glamorous, but she is definitely a vain creature in the making. These women came to stay at the hotel because of the shopping opportunity. They enjoy the wealth left behind by the late Mr. Pusey, a sherry importer. This mother and daughter introduce one of the novel's themes as Brookner allows Edith to tell the story through a letter to David about her stay. In describing the Puseys, she turns to her own mother and their troubled relationship. Although she is already in her 30s, and despite the fact that she earns a very good living from her romance novels, Edith has not yet succeeded in the one arena where women must succeed, that of love, marriage, and family.

Edith next meets Mr. Neville, a charming gentleman who can be relied upon to remove an unwanted spider from a young lady's boudoir, as Edith learns when a scream draws her to Jennifer's door. Edith does not immediately realize that the connection between Mr. Neville and Jennifer Pusey goes further than entomology. Mr. Neville made his fortune in electronics; having no financial care, he is able to spend time in places like the Hotel du Lac, perhaps searching for the perfect wife—his own having left him for a younger man. As Edith and Mr. Neville become better acquainted, he shares his secret: The important thing is not to expect happiness, but instead to seek contentment. Mrs. Pusey's greedy materialism is good, he says, a perfect example of happiness. Accordingly, love is a weakness; it is a state of being that causes such negative experiences as humility and self-effacement. He argues that Edith does not need love, but should instead accept marriage and seek social standing. With her own ethical compass failing, Edith at first finds Mr. Neville's argument of pathological selfishness compelling. But to enter into the community of conventional life, she must first give up her love for David.

Edith imagines married life with Geoffrey Long—a marriage of convention and convenience rather than of true love. All her friends reiterated how lucky she was; he was so good to his mother, they said. To the marriage he brought a new house, security, a noble quality of being, and even a cottage in the country. For her part, Edith brought her loss of solitude, of industry, and of her life as a writer. Through the marriage, she would become a homemaker; never had she been so

unhappy as on the day of her wedding. Thus, as she made her way to the Registry Office that day, Edith asked the driver to take her to the park instead. Later, when she apologized to Geoffrey, he said he was grateful his mother had not lived to see that day.

Unexpectedly, Mr. Neville asks Edith to marry him, saying that he needs a wife who will not discredit or embarrass him. He offers her social standing, confidence, and sophistication. She will be able to spend time writing; furthermore, he owns an estate with a fine house. All this, he argues, will rescue her from becoming an old maid. They will not marry for love but to form a partnership based on mutual self-interest. Edith fears that if the proposal is not accepted, she will be forever alone, without even the hope of a simulacrum of happiness. In what she hopes will be her last communication to David, she explains her predicament. It is a night of anguish for her, since she is making decisions that will last a lifetime. Luckily for this woman of solitude and quiet habits, she has an opportunity to see beneath the surface of Mr. Neville's claims, and she plots her course of action with a confidence that she acquires in the Hotel du Lac.

Anita BROOKNER shares an interest with Margaret DRABBLE and A. S. BYATT in exploring the lives of protagonists who are intelligent, cultivated, educated, competent, and ambitious women. Life is not easy for women who have many options and little preparation for how to choose among them. The power of conventional expectations (or in more old-fashioned terms, of peer pressure) on the decisions women make becomes clear as these contemporary writers explore the bumpy terrain of a world where marriage and family constitute only one of the meaningful options available to today's women.

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HOUND OF THE BASKERVILLES, THE ARTHUR CONAN DOYLE (1902) One of the most well known characters in twentieth-century literature, Sherlock HOLMES had been absent from the popular press for some nine years when this “prequel” novel appeared. His creator, having grown tired of him, had plunged Holmes to his apparent death in 1893 at the Reichenbach Falls in the Swiss Alps in the short story “The Final Problem.” When DOYLE was inspired to write a ghost story after hearing a friend recount a yarn, he chose a time setting for the story before Holmes’s death and revived his detective hero to provide the rational explanation to the mystery.

Set in the 1880s on the gloomy moors around Baskerville Hall, the novel is structured to keep Holmes’ rational voice absent except at the beginning and the end. Several classic devices of the ghost story are in use, including the ancient family document and the ancestor who entered into a pact with the devil. With the mysterious death of Sir Charles Baskerville, the baying of an allegedly spectral hound, and the eyewitness testimony to the presence of gigantic paw prints around the corpse of Sir Charles, the creepy supernatural details are clear in the readers’ mind.

Holmes sends Dr. Watson to Baskerville Hall with the new heir, Sir Henry, claiming that he must attend to a blackmail case in London. Since the estate of the late Sir Charles is worth nearly a million pounds, Holmes suspects that greed, not ghostly hounds, will explain the mystery. As Watson and Sir Henry sit in the crosshairs of an unknown assailant, Holmes carries on his investigation unseen. This device allows Doyle to use the creepy elements of the ghost story to best advantage: Holmes would dispel the mystery too quickly, but Watson does not see through the manipulations of the unknown guilty party. When the danger has reached such a peak of intensity that an attempt is made on Sir Henry’s life, Holmes makes his reappearance, and the game is afoot.

Doyle drags several red herrings across the reader’s trail and interweaves a mysterious subplot and an attractive woman with the main story. The solution, when Holmes presents it, is plausible and satisfying; the reader can see that the information needed to identify the guilty party was available all along to anyone

with the piercing insight to see it. Once again reason prevails over superstitious fear, and Holmes, the exponent of reason *par excellence*, saves the day. Doyle performs a neat bit of narrative sleight of hand, combining the elements of a ghost story to produce a well-made tale of mystery and detection.

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A HOUSE FOR MR. BISWAS V. S. NAIPAUL (1961) Inspired by his father, V. S. NAIPAUL wrote this comic but warm celebration of one man’s trials through a short but personally successful life. In the prologue, the reader learns that Mohun Biswas, 46, has died in his own home after spending time in a hospital to recover from a heart attack. The house is modest, overpriced, ill-designed, and mortgaged to the hilt, but it constitutes a portion of the earth belonging to Mr. Biswas where his family can establish an existence separate from the pressures of the rest of the world. It is no palace, but it is the symbol of Mr. Biswas’s fulfillment of his life’s goals.

The third-person narrator then returns to the beginning of Mr. Biswas’s story, when he was born backwards at midnight (an unlucky time in Hindu tradition) with six fingers on his hands. But this is not a novel of INDIA: Mr. Biswas and his family reside in the Caribbean, descendants of earlier immigrants from India, and although hope may have driven them to the New World, poverty has followed and staked its claim. Mohun Biswas is born in a mud hut, and his father dies when he is still very young—drowns in an effort to save his son. The family barely survives on grudging charity from relatives, and Mr. Biswas leaves home while he is still a boy. In a series of vignettes, he tries out various forms of employment to great comic effect but without any real success; the people he encoun-

ters, at this time and throughout his life, form a catalog of eccentricity that readers recognize as a valid picture of a cross section of humanity.

When Mr. Biswas is hired as a sign painter and goes to work in the Tulsi home, where he passes a mash note to Shama Tulsi, his life is changed forever. The Tulsis rig up a marriage in a twinkling, and Mr. Biswas finds that he has become an insignificant satellite in the chaotic but conformist orbit of the sprawling Tulsi clan. His new wife places her birth family ahead of her marriage family very nearly until the end of her husband's life. Having nothing of his own, Mr. Biswas is at first a cranky dependent on his noisy in-laws. He resides in an allotted room in a Tulsi house and works at several Tulsi enterprises.

Mr. Biswas decides that he must have a house of his own if he is ever to establish himself as a person worthy of respect. He acquires three houses in the course of the story; the first two are destroyed, but like the houses of the Three Little Pigs each is sturdier than the last. In the meantime, his fortunes wax and wane as he works in various Tulsi business interests, operates a food shop, becomes a journalist, and is appointed to a post as a civil servant. His family also grows—first a daughter, Savi, then a son, Anand, and then two more children. Each time Shama is due to deliver, she retreats to the Tulsi compound and remains as long as she wants to. Mr. Biswas unwillingly sees his children grow distant, but in one touching episode his son Anand chooses to remain with his father rather than retreat with his mother. Mr. Biswas has made a connection against overwhelming odds.

A House for Mr. Biswas is remarkable for the honesty with which the stresses and discomforts of family life are portrayed without losing the reader's sympathy toward Mr. Biswas. He is a little guy whom anyone can identify with and cheer on in his struggle to assert his human dignity. Naipaul does not romanticize or sentimentalize the family as a social unit, but he does remind readers that it is the cornerstone of human society of every stripe; furthermore, the family is the nursery of the individuals who compose it. In the communal groupthink world of the Tulsis, individualism is devalued, and Mr. Biswas cannot fit in there (nor can he be respected there) because he is preeminently an

individual. He has no desire to disappear into the anonymity of Tulsi clannishness, but he does desire to secure his own corner of the globe where he can shelter his wife and children, allowing them to discover how to *be* rather than mindlessly to follow the old ways just because they are already there. By the end of the novel, even Shama has begun, grudgingly, to prefer her husband's awkward little house to the warrens of her family. Mr. Biswas dies content that he has fulfilled his dreams at last.

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HOWARDS END E. M. FORSTER (1910) A novel that examines the role of both property and propriety in upper-class English life, *Howards End* features double protagonists in the Schlegel sisters, Margaret and Helen, daughters of an English mother and a cultivated German father. These young women possess good taste and the financial means to indulge in fine concerts, fine literature, and leisurely discussions of art. On a vacation in Germany they meet the Wilcox family, and back in England Helen is invited to visit the Wilcoxes at Howards End, the country home that Mrs. Wilcox brought to her marriage. Helen falls in love with Paul, the younger son, but after showing some interest he later behaves coldly to her—she has not met with the family's unqualified approval. The situation would be a private insult except that Helen had already written to her own family with the news, and so her rejection becomes a family matter. The Wilcoxes and the Schlegels break off contact over the awkward incident.

Some time later, Mrs. Wilcox renews her friendship with Margaret when her family rents an apartment across the street from the Schlegel home. Mrs. Wilcox is in failing health, and in her last days Margaret's

friendship is a comfort to her. Her own family is in excellent health and caught up in the social whirl of young adults finding marriage partners. Mrs. Wilcox wants to repay Margaret for her generosity to a dying woman, and upon her death she leaves a note saying that Margaret should receive Howards End. Margaret, however, does not learn of the bequest; the Wilcoxes selfishly ignore the note, assuaging their consciences with the claim that their mother had not known what she was doing.

In the meantime, the Schlegel sisters become acquainted with Leonard Bast, an impoverished young clerk who wishes to better himself. He reads poetry and attends lectures, but he has been tricked into marriage by a coarse woman with a questionable past. The sisters try to help Leonard, but the advice they pass on from a chance encounter with Mr. Wilcox leads to a disastrous result for Leonard. When Mr. Wilcox unexpectedly proposes marriage to Margaret, events are set in motion that could tear the sisters apart: Helen loyally supports Leonard, while Margaret feels a sense of obligation to her fiancé, and an unexpected connection between Mr. Wilcox and Leonard's unsavory wife is discovered. The rift between the sisters widens and Helen removes herself to Germany while Margaret seems to make a happy adjustment to the very conventional and unliterary Mr. Wilcox.

With the Schlegels' possessions stored at Howards End, Helen must go there to retrieve some books she wants, and Margaret surprises her there and discovers the secret she has been keeping from her family. The arrival of Leonard Bast, and the foolish attempt at chivalry of Charles Wilcox, the elder son of Mr. Wilcox, leads to a disastrous outcome. Margaret does wind up at Howards End, just as Mrs. Wilcox had wished, but under very different circumstances than anyone had imagined.

FORSTER develops several key contrasts in this novel in order to comment on the social conventions of the Edwardian era. The Schlegel sisters somewhat resemble the sisters in Jane Austen's *Sense and Sensibility*, with both elder sisters displaying a neoclassical sense of decorum and both younger sisters displaying a romantic inclination toward the spontaneous overflow of powerful feelings. The Schlegels and the Wilcoxes

form a contrast between the aesthetically sensitive educated elite and the sports-devoted cultural philistines of the upper class. Leonard Bast recalls Jude Fawley of Thomas Hardy's *Jude the Obscure* in his longing to better himself intellectually in a world that reserves such benefits for those already belonging to the privileged classes. Leonard also shares aspects of the identities of both the Wilcoxes and the Schlegels: like the former, he is tied to the business world, although in a much less important role, and like the latter he is devoted to the intellectual and cultural world.

The fate of these three groupings is finally worked out on the grounds of Howards End, a cornerstone of the agrarian way of life that is disappearing from England under the pressure of business and industry, the chief occupations of the Wilcoxes. In the end, it is only possible to make a place for the marginalized victims of the class system (Leonard's child) by placing the reasonable hand of culture (Margaret Schlegel) over the management of wealth and industry (Mr. Wilcox) in the context of England's agrarian history (Howards End). The novel's epigraph is the short phrase "only connect," which has become a shorthand reference to Forster's humanism; through Howards End the three alienated elements of English life finally find their connection.

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HOW FAR CAN YOU GO? DAVID LODGE (1980) Winner of the WHITBREAD Book of the Year Award in 1980, *How Far Can You Go?* addresses the problems of locating boundaries and establishing limits. More specifically, the title refers to the dilemmas faced by Catholics prohibited from using contraception or resorting to abortion to limit their procreative powers, but LODGE uses this real-world issue as a springboard into a broader examination of cultural and

religious values and the ways that people circumvent, transgress, accommodate, or ignore them.

The novel opens on Valentine's Day in 1952 during a Thursday morning communion in a Catholic church, Our Lady and St. Jude's, adjacent to a minor urban British university. Ten characters are introduced: nine worshippers in their late teens and the priest, Father Austin Brierley, who conducts the service. The worshippers include the beautiful girls, Angela and Polly, the bad girl Violet, and the plain girl Ruth; the wicked Michael, who cannot stop thinking of women's breasts, the love-struck Dennis, obsessed with Angela; Miles, the recent convert from the Anglican Church who is worried that he has not developed a liking for girls; the repressed Adrian; and the pragmatically virtuous Edward, assisting with the service.

Lodge introduces these 10, noting they are all virgins, and proclaims his intention of following them through the courses of life during which they are initiated into all of its mysteries. The opening chapter also serves as a plain-language introduction to Catholic theology and ritual, liberally seasoned with examinations of the exact state of the souls of the 10 characters. In the subsequent chapters, readers learn "How They Lost Their Virginities," how the wider world in which their lives are contextualized changed, "How They Lost Their Fear of Hell," how they found various forms of liberation, "How They Dealt with Love and Death" (the book's longest chapter), and finally how they are living at the present moment of the novel's composition. Lodge's tone is by turns satirical, plaintive, and ribald as he examines the contemporary practice of Catholicism in England.

Although the narrative initially appears to take the form of a traditional novel of comic realism, Lodge inserts self-referential touches of POSTMODERNISM before the first chapter comes to an end. He lines up his cast of characters at the altar rail and drills the reader in the catechism of their names and personalities, admitting that 10 characters are a lot to absorb at one time. He explicates his own devices, suggesting, for example, that Adrian's glasses indicate both physical and spiritual impairment of vision. And his explicit language and frank presentation of the degree of sexual awareness possessed by each character hints at the scenes yet

to come as these 10 move from innocence to experience and from ignorance to knowledge.

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HOW LATE IT WAS, HOW LATE JAMES KELMAN (1994)

Winner of the BOOKER PRIZE in 1994, this Scottish novel follows a short period in the life of Sammy Samuels during a precipitous downward spiral of misfortunes and bad judgment. Sammy wakes up lying in a weed patch wearing athletic shoes and his good trousers instead of his leather boots and jeans. He has no memory of how he got there, although he does remember starting on a drinking binge the day before the missing day. He has a pounding hangover amplified by an inexplicable rage, and his short temper, fueled by a bit of paranoia and a sense of vulnerability, soon lands him in a brawl with authorities. Sammy goes from bad to worse and wakes up in jail unable to see.

Others do not seem to understand his predicament, and in any case they cannot imagine the experience of blindness from the point of view, so to speak, of the newly blinded man, who doesn't fully comprehend his problem either. Eventually Sammy is released to the blank streets of Glasgow. He feels his way home in terror of the street crossings only to find that his girlfriend, Helen, seems to have left for good this time. He has no choice but to fling himself on the assistance of the Department of Social Services; in a particularly surreal exchange, a doctor in that vast bureaucracy examines him uncomprehendingly, and an alleged solicitor offers to represent his case. Sammy tries to find Helen at the pub where she works, but some special event has disrupted the usual routine: Helen is not there, and no one who is there knows who she is. Even in his favorite pub, Glancy's, among his old drinking buddies, Sammy cannot fully grasp his circumstances and force them into a framework of normality. Conversations with old friends are nearly as strange as was the doctor's examination of him earlier. The missing day

forms a barrier that cuts off any direct connection to his past, and without his sight nothing in his life is familiar to him any longer. He decides he might as well be somewhere else as here and so he prepares to undertake a journey there.

KELMAN lightly uses a nearly invisible third-person narrator limited to Sammy's thoughts and feelings, but the vast majority of the story unfolds through Sammy's stream-of-consciousness narration. Sammy's mind is active in the absence of his eyesight as he alternates between reasoning out what is going on in the world and reassuring himself that everything will soon be okay if he can just get through this next little minute. He learns how to cope with his blindness, and he learns how to deal with the limitations of those who cannot see, or who will not accept, the fact that *he* cannot see. He displays courage and resourcefulness; since his problems have grown out of his own flaws, he has no one to blame but himself, and he shoulders this knowledge dutifully. As the days pass, Sammy gains dignity, finds a measure of tranquility, and makes peace with the world he had previously neglected. In the departure that closes the novel, Kelman conveys a deep pathos devoid of sentimentality as Sammy accepts his fate. *How Late It Was, How Late* has been compared favorably with the works of Samuel BECKETT and Franz Kafka for the author's handling of menacing absurdity and existential comedy.

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HUDSON, W. H. (1841–1922) Born on August 4, 1841, in Quilmes, Argentina, William Henry Hudson was the son of American parents who had left

their homeland in search of a climate that would help heal the father's tuberculosis. The son spent his childhood roaming the pampas and becoming more and more fascinated with the natural history of that environment. As a young man, he collected bird specimens for the Smithsonian Museum. After his father died, and finding his own health impaired by rheumatic fever, Hudson moved to England, where he remained from 1874 until the end of his life.

In England, Hudson was impoverished and isolated, finding little work for someone of his talents as a naturalist. He eventually was married to a woman 15 years his senior. He turned to writing out of financial motives, publishing his first novel, *The Purple Land That England Lost*, in 1885, followed by two more novels before the end of the 19th century, along with several nonfiction books on natural history and ornithology. His novels did not originally find an audience among readers or critics, but his reputation grew with his nonfiction books. When he published *GREEN MANSIONS* in 1904, it received praise from critics without finding an audience in England. Only in the United States after 1916, when Theodore Roosevelt wrote a preface to the American edition of *The Purple Land*, did Hudson find a readership large enough to provide him with an income from writing. Hudson died in 1922, and three years later a bird sanctuary in Hyde Park was dedicated as a memorial to his life and writing.

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HUGHES, RICHARD (1900–1976) Author of *A HIGH WIND IN JAMAICA* (1929), Richard Hughes was born on April 19, 1900, in Weybridge, England; his parents were Welsh, and later in life he returned to Wales. He was educated at Charterhouse and at Oriel College, Oxford.

Hughes began his literary career as a playwright, earning praise from George Bernard Shaw for the one-act play *The Sisters' Tragedy* in 1922. In the same year, he published a volume of poetry, *The Gipsy-Night and Other Poems*. In 1926, Hughes published his first collection of short fiction, *A Moment of Time*, along with another volume of poetry, *Confessio Juvenis*. He then turned to long fiction; *A High Wind in Jamaica* was his first novel (also published under the title *The Innocent Voyage*), and it remains the work for which he is best remembered. It is a work remarkable for the author's insight into the lives of children and for his objective handling of narrative structure. Hughes published four additional novels—*In Hazard* (1938), *Gertrude's Child* (1966), and two volumes collectively known as *The Human Predicament: The Fox in the Attic* (1961) and *The Wooden Shepherdess* (1973)—a second collection of short fiction, *In the Lap of Atlas* (1979), and some works of children's literature. He died on April 28, 1976, in Wales.

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HULME, KERI (1947–) Born on March 9, 1947, in Christchurch, on the South Island of New Zealand, Keri Hulme is the granddaughter of a Maori man, but she was reared in a predominantly English-descended family until she was 18. In 1965, she moved to a town where she had close contact with the Maori population, learning the language and traditions of the descendants of New Zealand's occupants before COLONIALISM arrived. She worked at various jobs for the next seven years before deciding to write full-time at the age of 25. She published a book of poetry in 1982, *The Silences Between: Moeraki Conversations*, influenced by her exposure to Maori language and culture. Her first novel, also dependent on Maori and part-Maori characters and language, was *THE BONE PEOPLE* (1983),

published through the efforts of a feminist collective. It achieved an extraordinary success and won the BOOKER PRIZE in 1984. She has published one additional novel, two collections of short fiction, and one additional collection of poetry. All these works are informed by her connection to the Maori, who constitute a third of the population of contemporary New Zealand. A reclusive person who has made few details of her private life and personal history available, Keri Hulme continues to live and write in New Zealand.

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HUNDRED DAYS, THE PATRICK O'BRIAN (1998) See AUBREY-MATURIN NOVELS.

HUXLEY, ALDOUS (1894–1963) A member of a distinguished family of scientists and intellectuals—his grandfather was the great defender of Darwinian evolution, Thomas Henry Huxley; his maternal great-uncle was the poet Matthew Arnold; and his brother was the biologist Sir Julian Huxley—Aldous Huxley was born on July 26, 1894, in England and died on December 22, 1963, in California. Huxley began his formal education at Eton, England's most prestigious PUBLIC SCHOOL, but was forced to leave when an eye disease nearly blinded him. He learned to read Braille and eventually was able to read printed texts with a magnifying glass, so he entered Balliol College, Oxford, where he studied literature and philosophy.

Huxley began his writing career as a journalist while also writing short fiction and poetry. He became a friend of leading writers such as D. H. LAWRENCE, and he was married in 1919—a marriage that lasted until his wife died in 1955. His first novel, *CROME YELLOW*, was a success and allowed him to devote himself fully

to writing novels and essays. His success grew steadily with the series of COMIC NOVELS he published in the 1920s: *ANTIC HAY* (1923), *Those Barren Leaves* (1925), and *POINT COUNTERPOINT* (1928). In these popular novels, Huxley frequently caricatured recognizable figures from the literary and social worlds, satirizing a spectrum of human follies and valorizing a hedonistic youth-oriented culture. But in his greatest novel, *BRAVE NEW WORLD* (1932), he presents exactly such a hedonistic society in a story that has become a classic among DYSTOPIAN NOVELS; his implied condemnation of that pleasure-addicted future world suggests a change of heart.

Huxley and his wife relocated to California in 1937. He had developed an interest in Eastern spirituality, studying Hindu and Buddhist theologies; Buddhism especially influenced him. He continued writing novels, though his pace slackened, producing three in the 1930s, two in the 1940s, one in the 1950s, and one in the 1960s. His output as an essayist, however, expanded, and by the end of his life he had published some 24 volumes of nonfiction prose. He also wrote seven plays and several volumes each of short fiction and poetry. He had a keen interest in escaping from the limits of the ego, transcending solipsism, and he experimented with drugs to try to induce the transformation he sought; his book on these experiments, *The Doors of*

Perception (1954), contributed to the growing interest in recreational drug use among the young in the late 1950s and early 1960s.

Huxley's literary reputation has waxed and waned: Critics have dismissed most of his novels either for stylized exaggeration of characters and thin plots that merely provide a pretext for satirical jabs at selected targets, or for essaylike treatises artificially divided out as a simulacrum of dialogue. His influence on his peers is undeniable: Satirists such as Evelyn WAUGH used Huxley's style of sharp social SATIRE, and even mainstream novelists learned from him how to cast a jaundiced eye over human folly. *Brave New World* remains firmly ensconced in the literary canon, holding a place for the novel of ideas in a century when literature was largely dominated by the examination of individual psychology.

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***I CAPTURE THE CASTLE* DODIE SMITH (1948)** A BILDUNGSROMAN with a first-person narrator in 17-year-old Cassandra Mortmain, this COMIC NOVEL relates the events in the lives of the Mortmain family as Cassandra and her older sister, Rose, become young adults during the year that two wealthy American brothers take up ownership of and residence on the estate that includes Godsend Castle, the derelict property the Mortmains lease.

The novel's title refers to Cassandra's desire to make an accurate written record of life among the Mortmains at Godsend. She keeps her journal in a cheap school notebook, because that is all she can afford. Her father, a writer, had published a successful experimental novel many years earlier, *Jacob Wrestling* (Dodie Smith had James JOYCE'S *ULYSSES* in mind as the model for Mortmain's book), but he has suffered from writer's block for years. Every day he goes to his study above the drawbridge and produces no new writing, and every day his family slips into more desperate financial circumstances. His second wife, Topaz, stepmother to the girls, was once a famous artists' model and occasionally earns some money still, but she prefers to flit about the castle grounds communing with the elements. Twenty-year-old Rose is so desperate for some proper clothes that she threatens to go out on the street and sell her body; however, deep in the rural English countryside, she is secure from making good on her threat.

When Simon Cotton inherits Scoatney Hall and comes there to live with his younger brother Neil and his mother, Rose and Cassandra are soon enjoying a better life through visits with their new landlord. Rose determines to capture the heart of Simon Cotton and achieve financial security for herself and her family through this advantageous marriage. Cassandra has a suitor in rustic young Stephen, a kind of volunteer butler and handyman to the Mortmains, but when a London photographer sees his potential, her pictures of him make him an overnight celebrity in the art world. Cassandra begins to think she will never acquire the skill and success that beautiful Rose enjoys, but several unexpected turns occur to take the story in new directions. Cassandra does find love, and in the most unexpected place.

I Capture the Castle became a best-selling novel both in England and in the United States, and Dodie SMITH adapted it for the stage in 1954. It is a novel that one generation of women passes down to the next: Cassandra's ingenuous charm and the coming-of-age struggles that she and Rose endure continue to ring true to life. In addition to the believable voice of the narrator, the novel features a compelling plot and fascinating characters who balance eccentricity and realism. Dodie Smith avoids the formulaic quality of romance novels while also producing a highly romantic story with unexpected thoughtfulness and a great depth of feeling. Her graceful style makes the novel an effortless

reading experience, beginning with its arresting first sentence: "I write this sitting in the kitchen sink."

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I, CLAUDIUS ROBERT GRAVES (1934) An example of HISTORICAL FICTION, this novel is based on the lives of the first four Caesars of ancient Rome and the struggles for power that follow the death of Augustus Caesar. GRAVES makes the first-person narrator seem to speak directly out of the past by prefacing his story with the fictional claim that Claudius's lost autobiography has recently been found and translated.

The main character of the story is Tiberius Claudius Drusus Nero Germanicus, thought to be half-witted because of his stuttering and scorned for his lameness. Claudius learns to use his impairments to his advantage, surreptitiously observing those who think him incompetent and storing up information in the historical records he keeps. Since he cannot compete against his peers in physical prowess, he compensates in studiousness and scholarship. He seems harmless and weak in his acceptance of the scorn heaped in him, and the strategy makes him a survivor in a bloodthirsty family driven by lust for power.

The chief villain of the story is Livia, the calculating wife of Augustus. She gets her way by poisoning any who stand between her and the achievement of her goals. She wants her son by a previous marriage, Tiberius, to succeed Augustus, and she makes it happen; she may even have poisoned the emperor himself, her own husband, to place her progeny on the imperial throne. Later, her desire to be declared a goddess after her death leads her to take Claudius into her confidence and to share her murderous secrets with him in return for his assistance in her deification. In this way, Claudius gains the power that such information confers without committing the atrocities that generally serve power.

Atrocity becomes a theme of Roman history when Caligula, son of Claudius's brother, comes to power after murdering the ailing Tiberius. He deceives others into supporting him by suppressing his barbarous nature until he holds the throne, but then he unleashes a reign of bloodshed and degradation until he is assassinated. Mild, nonthreatening Claudius seems an excellent choice for emperor after the brutality of Caligula, and this most unlikely candidate ascends the throne.

Graves's novel was a great success when it was published, and it began a second life in 1976, when it was adapted for television by the BBC. The dramatic interpretation took advantage of the soap opera-like melodrama of the story, and the performance featured numerous well-known actors of the Royal Shakespeare Company. Graves preserved the Roman quality of the pagan religious beliefs of the characters, but he had updated the personality of Claudius to give him a more modern set of political values and pragmatic characteristics, and this device made the adaptation appealing to contemporary audiences. The novel continues to entertain readers, decades after its initial publication, reaching a worldwide audience through its many translations. Readers of historical fiction may also wish to read the sequel, *Claudius the God and His Wife Messalina* (1935), or to read the actual sources for both novels in Suetonius.

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IONIAN MISSION, THE PATRICK O'BRIAN (1981) See AUBREY-MATURIN NOVELS.

IN A FREE STATE V. S. NAIPAUL (1971) This novel fits into the pessimistic part of the author's career and won the BOOKER PRIZE in 1971. A study of alienation and exile in the modern world, *In a Free State* consists of two pieces of nonfiction travel writing, "The Tramp at Piraeus" at the beginning and "The Circus at Luxor" at the end, serving as prologue and epi-

logue, and a short novel in the middle made up of three separate stories that examine the experiences of people who are in exile from their places of origin and yet alienated from their places of residence. These fictional pieces—"One Out of Many," "Tell Me Who to Kill," and "In a Free State"—are unified by their dependence on characters who embrace freedom and discover that alienation is the price of this choice.

"One Out of Many" and "Tell Me Who to Kill" both feature a first-person narrator of Indian descent. In the first, Santosh abandons his family in INDIA to relocate to Washington, D.C., rather than return to his village unemployed. In Washington, he abandons his employer and even his own concept of himself, finding that in repeatedly taking the easy way, he has brought himself to a dead end. In the second story, a West Indian family tries to better itself by educating its brightest hope, the youngest son. The narrator is one of the older sons who has dedicated himself to the elevation of his brother, working endless long days and sacrificing his own life in the process. His nameless condition in the story suggests the unvalued status of his life. He follows his young brother to London, but there he loses his life savings in the failure of a curry restaurant. His brother pursues a course of action—marriage to an Englishwoman—that cannot bring the benefits the entire family wished to achieve through this son. The narrator's life has been devoted to an empty hope, and he sends word to the family that he is dead.

"In a Free State" features a third-person narrator and is set in a postcolonial African nation similar to Uganda. Two characters, Bobby and Linda, are traveling by car to their homes in the southern part of the country. Bobby is a homosexual fleeing from English homophobia who has immigrated to this country to work as a bureaucrat; Linda is a married woman returning to the place she and her husband are temporarily calling home. The trip is fraught with danger since civil unrest is simmering between rival ethnic and political factions in the north and the south of the country. The violent events that unfold demonstrate the outsider status of these two Europeans in Africa on several levels.

The pessimism of these fictional stories is perhaps moderately alleviated by the events of the travel narra-

tives in which they are contextualized. In the prologue, the author sees an example of casual inhumanity and does nothing about it, but in the epilogue a similarly petty and callous event stirs him to intervene. Naipaul seems to suggest that the unremitting gloom of the stories as exemplars of the human condition can be lifted, but only at the cost of every person taking action and sharing responsibility for preserving human dignity and value. The high price and the great risk to those willing to pay it must temper our expectations of what human beings can reasonably expect of a world where displacement and unrootedness have replaced connectedness and tradition.

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IN CHANCERY JOHN GALSWORTHY (1920)

The second volume in the trilogy entitled *The FORSYTE SAGA*, this novel resumes the story of Soames and Irene Forsyte several years after the close of *A MAN OF PROPERTY*, the first volume of the series. The 19th century is turning to the 20th; the British are embroiled in the BOER WAR in South Africa, the beginning of a long process of relinquishing the territories of the EMPIRE. And in the Forsyte family, enmity has arisen to divide the formerly unified clan. The title of this volume of the saga refers to the British court system that handles family law, including divorce cases. Nothing less than divorce can resolve the problems that have plagued the marriage of Soames and Irene.

The two of them have been separated for some time; Irene lives a quiet life in a small flat, earning a modest living by giving music lessons. In a short story that falls in between the first two volumes, readers learn that Soames's uncle, old Jolyon Forsyte, had made a bequest to Irene at his death. She is not destitute, although she hardly enjoys the life that she could have had as the obedient wife of a powerful and wealthy man.

Soames has sublimated his frustrations through his drive to make even more money, but he has begun to long for an heir to whom he can leave his name, his wealth, and his position. Irene will not return to him, and so he looks to other women and soon settles on Annette Lamotte, a young Frenchwoman. According to British divorce laws at that time, divorce cases were routine if one partner had been unfaithful to the other and evidence of that infidelity could be brought before a court. Soames resorts to hiring a detective to ferret out grounds for a divorce; he knows that Irene has been seen in public with his cousin, young Jolyon; this cousin, in fact, is the trustee of the legacy his father left to Irene. Soames's suspicions virtually drive Irene and Jolyon together.

Other branches of the Forsyte clan are also enduring personal problems: Soames's sister, Winifred, finds herself abandoned by her husband, and when two Forsyte cousins go to fight in the Boer War, only one returns. Irene flees to Paris to avoid Soames, and when Jolyon joins her there, the evidence required for the divorce becomes available. Soames and Annette are married, as are Irene and Jolyon. The book ends with the birth of a child in each of these new branches of the Forsyte family. The longed-for heir, however, is a little girl, Fleur, while Irene gives birth to a son, Jon. The story continues in the next volume, *To LET*.

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INDETERMINACY In the interpretation of literature, rarely does any one explanation fully exhaust the possibilities suggested by the work in question. The other explanations that can also serve to articulate the meaning of a literary text produce AMBIGUITY, and in the 20th century this characteristic has generally been treated as a virtue rather than a vice. A richly textured work of literature offers readers many

options for understanding it and yet continues to provoke further thought.

Literary indeterminacy is similar to scientific overdetermination, but science and philosophy generally resort to Occam's Razor and select the simplest of the many possible explanations for a given phenomenon as a starting point for further investigation. Literary scholars in the 20th century have gone in the opposite direction, generating numerous approaches to the interpretation of literature—formalist, feminist, Marxist, psychoanalytic, archetypal, deconstructionist, and historicist are only a few of the possible approaches to a literary text—thereby multiplying the interpretive possibilities rather than cutting them down to a preferred common denominator. For readers ready to discuss a literary text, this indeterminacy suggests the usefulness of keeping an open mind and maintaining a willingness to explore new directions as they become apparent.

See also ARCHETYPE, FEMINISM, FORMALISM.

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INDIA AND PAKISTAN British interest in the Indian subcontinent began in 1600 A.D. with the creation of the East India Company and the granting of trade monopolies. Portuguese and Dutch explorers had already made some contacts, and the geographical territory of India contained a pastiche of small territories, many of them Hindu, under the rule of the Muslim Mughal Empire. The British originally aimed at establishing a presence in Indonesia in order to profit from the spice trade, but the Portuguese destroyed the British post there. The British broke the Portuguese monopoly on the sea routes to Arabia, with its holy city

of Mecca, and formed an alliance with the Mughal empire by 1618.

By the mid-1700s, England traded from three centers of power widely separated around the subcontinent: Bombay, Calcutta, and Madras. Trade goods included spices, cottons, silks, indigo, opium, and saltpeter for manufacturing gunpowder, and later tea was cultivated for trade. But this international undertaking was at first a strictly commercial enterprise; only gradually did the East India Company get into the business of governing parts of India; by 1765, the structure of a corporate government was in place in Bengal, and by 1818 Britain's influence extended over most of the territory of India. Gradually, this corporate state became an imperial territory governed by British administrators; an act of Parliament in 1858 officially transferred political power from the East India Company to the British government, and in 1876 Queen Victoria added the phrase "Empress of India" to her titles. The Raj reached its zenith during the period from 1858 to 1885 after quelling a revolt that began in 1857 (fictionalized in the award-winning novel *The SIEGE OF KRISHNAPUR* (1973) by J. G. FARRELL). The formation of the Indian National Congress in 1885 formally began the struggle for self-rule that ended in 1947.

British rule in India differed from earlier European colonial enterprises: No large-scale immigrant colonies arrived, and no major conquest was required. British administrators organized and modernized India, profiting from the acquisition of raw materials and markets for manufactured goods, but also building roads, bridges, rail lines, irrigation projects, and other public works. Nonetheless, the British were outsiders, and Indian support for self-rule grew steadily after 1885. By 1906, self-rule was an official demand of the Hindu-dominated Congress, and a parallel Muslim League developed to pursue the same goal. At first, the key supporters of self-rule were English-educated middle-class professionals, but several British policies and harsh military actions converted millions of moderate Indians to support nationalism.

Britain's worst error was probably the assault on a peaceful gathering in Amritsar on April 13, 1919. When the British commander ordered troops to open fire on the 10,000 Indians of every age and station in

life, he provided a turning point in the struggle for independence. The charismatic leadership of Mohandas K. Gandhi and Jawaharlal Nehru among Hindus and Mohammed Ali Jinnah among Muslims helped shape Indian outrage into a powerful movement, although the two religious groups remained at odds in every other way. Gandhi's program of nonviolent non-cooperation in particular provided an effective strategy that seized the moral high ground from the British. The Congress proclaimed self-rule on January 26, 1930. With a delay due to WORLD WAR II, and violent civil infighting between Hindus and Muslims, India's struggle for independence led to the formation of two nations: At midnight on August 14–15, 1947, British India was simultaneously liberated and partitioned into a two-part Muslim state, West and East Pakistan (later to become Bangladesh), and a Hindu state, the Republic of India.

The connection between England and India has left its mark on literature and produced some of the greatest novels written in English—some by English authors, some by Indian authors, and some by others. Rudyard KIPPLING's *KIM* stands as an eyewitness record of life under the British Raj, and the English author E. M. FORSTER captures the vast three-way cultural gap between British, Hindu, and Muslim interests in *A PASSAGE TO INDIA*. Many years later, the English novelist Paul SCOTT chronicles the effect of British rule in the volumes of *The RAJ QUARTET*, and of the aftermath of liberation in *STAYING ON*. The Indian writer Anita DESAI recounts the tensions in 1947 between Muslim and Hindu families sharing an upper-class neighborhood in *CLEAR LIGHT OF DAY*; the Indian writer Arundhati ROY, in *The GOD OF SMALL THINGS*, examines contemporary Indian life in the sovereign nation that India has become in the years since liberation. Ruth Prawer JHABVALA, a German-Jewish refugee to England who married an Indian and resided many years in India, examines the English fascination with her adopted country in *HEAT AND DUST*; the Canadian-Indian novelist Rohinton MISTRY turns his attention to the Parsi community of India in *A FINE BALANCE*. In contemporary England, Hanif KUREISHI examines the position in England of Pakistani immigrants and their fully assimilated offspring in *The BUDDHA OF SUBURBIA*, and Salman

RUSHDIE explores India, Pakistan, England, and the world in *MIDNIGHT'S CHILDREN* and other novels. A great diaspora has spread Indian culture to Africa, the Caribbean, Europe, the Pacific, and North America, and the greatest chronicler of that vast example of exile is the Indian-descended novelist from Trinidad, V. S. NAIPAUL, particularly in works such as *A HOUSE FOR MR. BISWAS* and *A BEND IN THE RIVER*, set not in India but in the places Indians have immigrated to. These are only a few examples of the literary outpouring struck forth from the impact of West and East in the ancient lands of the Indian subcontinent.

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INDUSTRIALISM/POSTINDUSTRIALISM

Beginning with the establishment of factories in the 18th century and reaching its zenith during the first half of the 20th century, industrialism increased productivity and thereby created greater wealth through the centralization of manufacturing processes and the subdivision of the tasks required to produce material goods. Under the factory system, skilled workers no longer manufactured complete products one at a time; instead, unskilled (and therefore lower paid) workers stood on assembly lines and performed only one small part of the total task required to manufacture a product. Combined with the speedy distribution made possible by a railroad system, industrialism changed the face of England and the world: Agrarian regions were crisscrossed with rail lines, and factories arose belching soot from the coal fires that powered their turbines. The decentralized population distribution of an economy dependent on agricultural and cottage industries gradually condensed around manufacturing centers such as Birmingham, Manchester, and the "potteries district" of Stoke-on-Trent.

Writers from the time of William Blake's "dark Satanic mills" onward have captured and commented on this historical transformation of English economic life and of the English countryside. The last decade of the 19th century and the early 20th century in partic-

ular produced a wealth of literature about the new working class: *Jude the Obscure* by Thomas Hardy features characters repeatedly waiting on train platforms as they chase receding opportunities to secure employment for outmoded skills, and *ANNA OF THE FIVE TOWNS* by Arnold BENNETT captures the lives of people in the expanding middle CLASS. Additional writers known for depicting the effects of industrialism include George Gissing, George ORWELL, Henry GREEN, John BERGER, the *ANGRY YOUNG MEN* of the 1950s, and to a lesser extent D. H. LAWRENCE.

Industrialism also led to a greater awareness on the part of workers of the power they acquired through banding together to form unions. Karl Marx and Friedrich Engels urged workers to exercise their power to establish a political voice, giving rise to various movements in support of greater and lesser degrees of socialism, including the FABIAN SOCIETY and even the Labour Party. Marx extended his critique of capitalist economic organization to include a condemnation of the cultural underpinnings that contributed to the oppression of the proletariat, or working class. From a Marxist point of view, art is not simply the outpouring of human creativity; instead, it serves the needs of the bourgeois patrons who commission or buy it. In the earlier history of the English novel, it's true that members of the upper classes frequently served as protagonists and were rewarded with wealth, but by the late 19th century the working classes began to have a meaningful presence in fiction as main characters. This trend has continued into the 20th century: Workers have become commonplace protagonists in mainstream serious literature.

The 20th century is also the starting point for the postindustrialist world through the spread of rapid communication, electronic and digital equipment, and the rise of the Information Age. Workers can once again be decentralized, if they wish, once the products of their labor can be created and delivered electronically. Literature is being transformed by these new technologies as books become FILM ADAPTATIONS, audio recordings, downloadable files, and other digital forms; as computer games develop more and more sophisticated narrative structures; as point-and-click hyperlinks facilitate nonlinear storytelling; as nonprint media come to

be as easily manipulated as words and sentences have been for millennia; and as new kinds of expression and collaboration develop through the Internet.

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INFORMATION, THE MARTIN AMIS (1995)

A work of darkly satiric POSTMODERNISM, this novel features as its protagonist a novelist, Richard Tull, who has painstakingly written two obscure novels, in contrast to the heady success of Gwyn Barry, Richard's old university roommate, who achieves international fame with his second novel, *Amelior*. Richard is working on his newest novel, entitled *Untitled*, and editing a minuscule literary magazine to earn a pittance; mostly his family depends for its support on Richard's patient wife, Gina. The inequity between the reception of Richard's work, in comparison to Gwyn's lightweight fiction, begins to gnaw at Richard's conscience, driving him to take desperate measures in order to right this egregious imbalance in the literary world. Richard's intellect, talent, and hard work have failed to bring him the rewards he longs to possess while showering them on Gwyn. In an ironic American publicity tour, the two writers are yoked together as inequitably as possible, with Gwyn's stunning unearned success continually present to Richard's smarting and envious eye.

While continuing to maintain the appearance of friendly relations with Gwyn, Richard strikes up the acquaintance of Scozzy, a miscreant and one of the few individuals who has read Richard's work. While Richard waffles from one outlandish vengeful scheme to another, Scozzy pursues more traditional methods of harassment, such as breaking and entering. Richard longs to seduce Gwyn's wife or to expose Gwyn's insecurities, but his efforts come to nought through his own bad luck and through Gwyn's steady attempts to shore himself up. Richard even fails at his scheme to type out *Amelior* (with minor emendations) in order to create a fake source as evidence of plagiarism. Meanwhile, Scozzy becomes increasingly difficult to control,

like a libidinal id figure determined to work its will in the world, and his self-assertiveness forces the narrator (gradually revealed as Martin AMIS) to enter the story from time to time. This self-reflexive fictionalizing of the real author, who must enter his fiction in order to keep the products of his own imagination under control, creates one of the key postmodern aspects of the novel. Martin Amis presents the contemporary literary world as a site of intense sibling rivalries and atavistic returns to the ethical standards—or lack thereof—common in childhood.

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INFORMER, THE LIAM O'FLAHERTY (1925)

Set in the 1920s in Dublin, this novel of psychological realism follows the pattern of the Judas story: A member of a marginalized group who betrays a comrade for money then finds himself alienated from all other people, throws away his money, and dies. O'FLAHERTY draws on the violent factions of the Irish Republican Army and the Irish communist movement for characters and situations, but his story focuses on the characters rather than on their political beliefs. The protagonist is Gypo Nolan, and the comrade he betrays is Francis McPhillip, an assassin. Gypo is a man of the earth, slow of thought and powerful in body, and as long as he has a partner to guide him, he carries out his orders. Left to his own devices, however, the difficulties of keeping body and soul together overmaster him. Alone and with no place to sleep, he informs the police that Francis has returned to his family's home after a long period in hiding. The 20 pounds Gypo receives is a virtual fortune to him, but the arrival of the police at the McPhillip home causes Francis to kill himself rather than be taken alive.

With money in his pocket, Gypo needs contact with human beings, but he is incapable of sustaining a positive interaction with others. He visits a prostitute friend, Katy, gives her money, and quarrels with her; he visits the bereaved McPhillip family, quarrels with the

father, and gives some money to the mother. The organization he and Francis had supported has expelled them both, but now its leader, Dan Gallagher, sends for Gypo, demanding an explanation as to how he acquired money at the same time Francis died. Once again, Gypo's response is to sacrifice someone else, and he accuses another man. In his dim thoughts, he foresees his restoration to the group, anticipating that he will be exonerated in the "trial" that has been ordered.

Gypo cannot see how near he is to the end of his own life, and he spends the day, and his money, trying to connect with other people. But he is doomed, and O'Flaherty makes it clear that he is the representative of the human condition. We all long to connect with others and to belong to a larger group, but we are also all limited and isolated by the very nature of human existence. Gypo's tragedy is the human tragedy of loneliness, isolation, frailty, and mortality.

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INIMITABLE JEEVES, THE P. G. WODEHOUSE (1922) See THE JEEVES SERIES.

INJURY TIME BERYL BAINBRIDGE (1977)

In this darkly comic misadventure, four dinner guests and an uninvited friend become hostages of a gang of criminals, much to the consternation of the man who is out with his mistress. *Injury Time* was Beryl BAINBRIDGE's eighth novel; it won the WHITBREAD AWARD in 1977.

The hostess of the dinner party is Binney, a woman attempting to create some semblance of respectability out of her affair with a married man. Her lover, Edward Freeman—an ironically chosen name—is a tax accountant, and on nights when his wife Helen attends her meetings, he and Binney enjoy a few stolen moments together. Binney is an integral part of those circles of Edward's life not frequented by Helen, but she longs to engage in the more wifely duties of cook-

ing and socializing. Edward has agreed to invite Simpson, a client of the firm, and his wife to a dinner party at Binney's house. The omniscient third-person narrator alternates between Edward and Binney's afternoon activities as the hour of the dinner party draws near.

With the arrival of Simpson and his wife, Muriel, the party proceeds with a moderate degree of success that threatens to collapse at any minute. Beginning with the arrival of Binney's friend Alma, however, events go quickly downhill: She is drunk and petulant, and eventually she throws up on Muriel's fur coat. Soon afterward, the gang of bank robbers bursts in and finds themselves in charge of five miserable hostages. Throughout the remainder of the night and the next day, the dinner party guests and the criminals interact in ways that reveal deeper aspects of character than would be found in ordinary social settings. The narrator provides a mercilessly droll view of the follies and misunderstandings that occur and of the frailties that are revealed before the situation reaches its resolution. Bainbridge prevents the reader from developing sympathy for the hostages by presenting their flawed lives in such a way that every petty lie and insecure vanity is exposed.

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INKLINGS Academic life in Oxford includes, both for students and scholars, the occasional indulgence of that quintessential part of English life, a visit to a local pub to imbibe a pint and enjoy a convivial evening with friends. In the 1930s and 1940s, a group of academics began meeting regularly at various Oxford pubs, including The Eagle and Child, The Burning Babe, and others, and they also met frequently in the rooms of C. S. LEWIS, a leading figure in the group. Those in attendance shared an interest in both academic literature and mythology, and they shared a commitment to Christianity. In these meetings, they discussed their writing projects and their ideas, and they read aloud passages from original works still in development.

They called themselves the Inklings, and their numbers included J. R. R. TOLKIEN, C. S. Lewis and sometimes his brother W. H. Lewis, Charles WILLIAMS, Hugo Dyson, Nevil Coghill, Dr. Havard, and others.

At that time, writing books in popular genres such as FANTASY, MYSTERY AND DETECTIVE FICTION, SCIENCE FICTION, or romance was not a respectable activity for serious scholars; indeed, to the present day, "popular" genres remain a contested ground in many academic circles. Tolkien and Lewis published works of traditional scholarship in their areas of specialty, but they also pursued their academically unacceptable creative efforts, providing and receiving mutual support and interest in the informal meetings of the Inklings. This sharing of ideas is apparent in the similarity, for example, of Aslan's creation of Narnia by singing it into existence in the first volume of *The CHRONICLES OF NARNIA*, and Eru's creation of space and time by means of music in *The Silmarillion*. The group never became more than a casual association of friends sharing common interests, and eventually life's other demands occupied the key members. Like the BLOOMSBURY GROUP, the Inklings did not found a school of philosophy or develop a unique critical approach, but both served as important ways for their members to explore ideas and gain fresh perspectives on their works in progress.

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IN PARENTHESIS DAVID JONES (1937)

Classified as both an epic poem and a novel, this work of MODERNISM, praised by T. S. Eliot, won the HAWTHORNDEN PRIZE in 1938, it follows several young men into the carnage of WORLD WAR I; David JONES drew on his own experience in the war to create this

work, admired for its power to show the reader what being in the war was really like. The action of the story covers seven months from December 1915, to July 1916; it follows the lives (and deaths in most cases) of seven characters, all men serving in the Royal Welsh Regiment, 55th Battalion, "B" Company, Platoon number seven; and in structure it is divided into seven sections.

The story moves from the soldiers' training in England through their deployment in France. Readers get to know these men as individuals and share with them their emotional experiences as they come closer to battle and sink further into danger. The connection with the characters creates the powerful effect of the closing section, set at the Battle of the Somme, in which 20,000 British soldiers lost their lives in a single day and 40,000 more were wounded. Of the seven main characters, six are killed. In the end, the lowest ranking man survives, wounded in the leg, and watches other soldiers, from his position under a dead oak tree, hurrying by to their deaths.

Jones wrote an introduction and an extended set of notes for his poem; its use of footnotes to translate Welsh phrases and to identify allusions to obscure Welsh mythic characters makes it resemble "The Wasteland" by T. S. Eliot. Jones's tone is objective and dispassionate, but he also achieves a spiritual quality as well. The men are engaged in a sacrificial ritual, and the writer offers his commemoration of their sacrifice as a kind of prayer or gift to God. In spite of the poem's straightforward depiction of war's gruesome and violent sacrifices, it is not an antiwar poem such as Wilfred Owen's "Dulce Et Decorum Est"; instead, it places the fighting men of this war into the larger context of the heroes throughout history who have fought and died. Novel, poem, autobiography, or prayer, Jones's text remains a compelling document of one of the great tragedies of the early 20th century.

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INTERTEXTUALITY An extended form of symbolism and allusion, intertextuality describes the characteristic of literature that has its origin in or takes its inspiration from other works of literature. Thus in *WIDE SARGASSO SEA* by Jean RHYS, the main character of Antoinette Mason is borrowed from *Jane Eyre* by Charlotte Brontë. Rhys's reimagining of Brontë's character gives a voice to a marginalized and demonized character; her novel is an interpretation of Brontë's novel, and each of the two sheds light on and deepens a reader's appreciation of the other. In *Tremor of Intent*, Anthony BURGESS deliberately imitates the style and content of a spy novel by Ian FLEMING, although without borrowing James BOND or any other character of Fleming's. *AT SWIM-TWO-BIRDS* by Flann O'BRIEN borrows characters from Irish MYTHOLOGY and imitates the style of Wild West dime novels and the pulp fiction conventions of MYSTERY AND DETECTIVE novels. The AUBREY-MATURIN NOVELS of Patrick O'BRIAN grow out of and improve on the Horatio HORNBLOWER novels of C. S. FORESTER. And in *The BLIND ASSASSIN*, Margaret ATWOOD creates a kind of false intertextuality by inserting extracts of a novel also named *The Blind Assassin* (which does not have a correlative text in the "real world" outside her novel, as do the other examples mentioned) into the main narrative of the story.

Some of the familiar literary devices that exhibit this characteristic of intertextuality (the term was coined by the French critic Julie Kristeva) include parody, in which an imitation of the source text is exaggerated for comic effect; simple allusion, in which a later writer makes reference to a preexisting work, usually by quoting a line from it or borrowing a metaphor; translation, whereby a work in one language is transformed into a work in another language but is still considered to be the same as the original work; and adaptation, by which a work in one literary genre is changed to make it fit the conventions of another genre. One of the pleasures of literary study is the expanded ability of a student to recognize the many interconnections among texts and writers as the territory of literature becomes

more and more familiar. Only the insider—the reader “in the know”—can appreciate the intertextual elements of literature that make the net output of human creativity so much greater than the sum of its parts.

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IONIAN MISSION, THE PATRICK O'BRIAN (1981) See AUBREY-MATURIN NOVELS.

IRELAND The history of Anglo-Irish relations is a long and painful one, dating to 1166, when Anglo-Normans, in the century following their conquest of England, raided and conquered parts of eastern Ireland. King Henry II imposed some degree of order without removing the conquerors, and since then the kings and queens of England have continued to struggle with the connection between these two neighboring islands that differ in religion, culture, and (originally) language. With varying degrees of effectiveness, English kings maintained the title “Lord of Ireland” until Henry VIII was recognized as “King of Ireland” in 1541; he had repudiated Roman Catholicism and founded the Anglican Church in 1532, and the religious struggle in England was to have far-reaching consequences in Ireland.

The early Anglo-Norman raiders had not subdued all of Ireland, and in the west and northwest in particular, the Irish continued traditional Gaelic ways and functioned independently of English politics. The perceived threat of a Gaelic alliance with other Catholic countries such as Spain and France led to the attempt to extend the Anglican Church through Ireland as the official church. During the reign of Elizabeth I (1558–1603), three Irish rebellions arose, and in quelling each of them more Irish lands were seized and made available to Protestant settlers. James I (king from 1603 to 1625) continued and expanded these settlement policies, in particular bringing large numbers of Scottish Presbyterians to Northern Ireland at the point where the two countries are closest geographically. In

1641, under Charles I (1625–49), a Catholic uprising among the settlers in Northern Ireland led to the murder of thousands of people and the destruction of property. During the Interregnum (1649–60), Oliver Cromwell confiscated lands and suppressed the practice of the Catholic religion. Northern Ireland continued to be settled by Protestants, and the Irish were being pushed out of settled regions.

Although Charles II (1660–85) favored religious tolerance, the Protestants of Ireland continued repressive policies against Catholics, and by 1703 the “Protestant Ascendancy” established the minority rule of an Episcopalian elite: Less than 10 percent of the population dominated 90 percent of all land ownership. In 1720, the British House of Lords acquired supreme judicial power to resolve Irish legal issues. World politics began to affect Ireland as British interests expanded around the globe: During the American revolution (1775–83), British military forces in Ireland declined as troops were sent to North America, and as a consequence Irish Protestants organized defensive militias. The Orange Order, a Protestant organization, was founded in 1795. British concessions toward Ireland increased during the French Revolution (1789–99) in order to secure Irish Catholic support against Catholic France. Nonetheless, radical advocates of Irish autonomy sought French support, and the French sent unsuccessful expeditions to Ireland between 1796 and 1798. A rebellion in 1798 led to the consolidation of the Irish and British parliaments and the creation of the United Kingdom in 1801, effectively eradicating any trace of a separate Irish nation for more than a hundred years.

The most important event of the 19th century for Ireland was the Great Potato Famine, beginning in the mid-1840s and continuing until 1850. More than a million Irish citizens died of starvation; another million emigrated from the country, most of them relocating to the United States and some going to English industrial cities. Because the exodus continued after the famine ended, the population of Ireland was halved by 1911. During the latter part of the 19th century, the “Fenian” movement, named for a legendary Gaelic military force, began to advocate the use of any means to obstruct English autonomy and secure

Catholic Irish independence. Also by the end of the century, an artistic movement had begun with an interest in preserving the Gaelic language and in renewing distinctively Irish cultural traditions. Meanwhile, Irish politicians elected to seats in Parliament, including Charles Stewart Parnell, advocated Home Rule. Not all Irish supported Home Rule, however: Protestants in the northern counties fought against Home Rule because they feared becoming a disempowered minority in an independent Ireland dominated by a Catholic majority. In Belfast, the Ulster Volunteer Force was organized in 1912; in Dublin, the Irish Volunteers countered. The stage was set for bloody civil strife when WORLD WAR I intervened. As a political ploy, Home Rule was declared for Ireland and immediately suspended until after the war ended.

But radical efforts to liberate Ireland continued, leading to the Easter Rising on April 24, 1916, organized by a Fenian group, the Irish Republican Brotherhood, and led by Patrick Pearse and others. The fighting was limited to Dublin and continued for about a week, ending in the capture of Pearse and 14 other leaders. These men were tried and convicted by a military court and quickly executed; while their rising had not found widespread support throughout the country, their executions secured the response needed to end effective British rule. A state of chaos and civil strife followed; when Irish police officers resigned rather than suppress the rebellion, British Army units, called the Black and Tans from their uniforms, policed the country harshly. The Irish Republican Army (IRA) was founded under the leadership of Michael Collins to advance the cause of the rebellion. In 1920, the British Parliament passed the Government of Ireland Act, dividing the country into the two political units that persisted through the remainder of the century. On December 6, 1921, the Irish Free State was proclaimed under the leadership of Eamon de Valera, a survivor of the Rising and an active political leader until his death in 1975. Of Ireland’s 32 counties, 26 were part of this new state, while the six counties of the northeast, referred to as Northern Ireland, remained part of the United Kingdom.

Violence continued within the Irish Free State due to political differences, and between the Free State and

Northern Ireland. The new government resorted to the suppression of violent factions through arrests and even executions. But slowly, the elements of an organized government fell into place, including a constitution, judicial reforms, and elimination of corruption. In 1937, the Irish Free State took the name Eire (Ireland). During WORLD WAR II, the new nation maintained political neutrality; some British nationals, wishing to avoid the war or the blitzkrieg, took up residence in neutral Ireland. In 1949, the Irish government passed the Republic of Ireland Act and formally severed connections to the British Commonwealth; in 1987, the nation supported membership in the European Community (later changed to the European Union).

During and after the struggle for independence, Irish literature in English was strongly marked by the experience. In the 20th century, Ireland has produced more significant figures of literature than any other English-speaking country, many of whom have written about the Irish struggle, including such poets as William Butler Yeats and Seamus Heaney; novelists such as George MOORE, James JOYCE, Elizabeth BOWEN, Liam O'FLAHERTY, Flann O'BRIEN, Brian MOORE, Edna O'BRIEN, William TREVOR, Jennifer JOHNSTON, Patrick MCCABE, and Roddy DOYLE; playwrights such as Oscar WILDE, George Bernard Shaw, John Millington Synge, Sean O'Casey, and Samuel BECKETT; and numerous writers of short fiction. The sheer quantity of literary brilliance has provoked speculation as to why Ireland has produced so many fine writers; whatever the cause, the world's readers are the beneficiaries.

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IRONY One of the hallmarks of 20th-century literature and criticism, and a key element of SATIRE in any era, irony occurs when a discrepancy arises between actual and expected occurrences in literature or in life. Four kinds of irony are generally recognized:

When writers or speakers say one thing and mean another, with the intended meaning apparent to most readers or listeners, they deploy *verbal* (or *rhetorical*) irony; at its most primitive, verbal irony takes the form of sarcasm. *Situational* irony occurs through events rather than through speech; for example, when Tess is captured asleep on the altar at Stonehenge in *Tess of The D'Urbervilles*, her situation is ironic since sacrificial victims may once have lain there, and Tess is about to be sacrificed through the workings of justice. *Dramatic irony* is a particular kind of situational irony that arises when an audience knows something the hero doesn't know but needs to know in order to resolve a problem; this device can contribute to the suspense and tension a story or play elicits from its audience. In contrast, when a protagonist naively but consistently misperceives his or her situation, *structural irony* is in play, with the protagonist's misunderstanding continually giving rise to fresh sources of humor for the audience. At irony's broadest range, a special form of structural irony called *cosmic irony* occurs when a writer pictures a cruel universe that toys with the hapless human beings trapped in it.

Irony frequently finds expression through the traditional figures of speech: *Hyperbole* is the exaggerated or overly emphatic statement of an intended meaning, while understatement, or *litotes*, works in the opposite way, communicating an opinion by saying less than is expected. Irony is one of the subtlest devices that writers use, and therefore its comprehension may require particular training, or even a certain level of linguistic sophistication, in order for readers to detect and decode it.

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ISHERWOOD, CHRISTOPHER (1904–1987) Born in Cheshire into a family of the English upper CLASS on August 26, 1904, Christopher Isher-

wood's literary reputation has waxed and waned and waxed again during the 20th century. Isherwood was only 10 when he lost his father, who was killed in WORLD WAR I, and the image of the immature man who suffers for lack of a father figure in childhood, and who seeks to find one among his adult male friends, recurs throughout his fiction. Isherwood's experience of homosexuality, a generation after the infamous trial and conviction of Oscar WILDE, shaped his fiction, altered the course of his life, and determined his relationship to religion.

In 1923, Isherwood moved from his PUBLIC SCHOOL to Corpus Christi College, Cambridge, where he made friends with the novelist Edward Upward, but he left two years later without a degree. He found employment as a secretary and a tutor and began writing autobiographical fiction, strongly influenced by E. M. FORSTER. Isherwood published his first such novel, *All the Conspirators*, in 1928. The next year, he traveled to Berlin with the poet W. H. Auden, whom he had met in school. Isherwood remained in Berlin and Germany during much of the 1930s, using his experiences as the basis of three novels: *The Last of Mr. Norris* (1935), *Sally Bowles* (1937), and *GOODBYE TO BERLIN* (1939). These novels remain the foundation of his literary reputation, strengthened by the vivid portrayal of Sally Bowles in the play *I Am a Camera* (1951) by John van Druten and in the film and musical *Cabaret*.

With the outbreak of WORLD WAR II, Isherwood settled in Southern California, where he remained for the rest of his life. He also converted to the form of Hinduism known as Vedantism; this religion does not proscribe homosexuality. He continued writing autobiographical novels, and in the 1940s he became a screenwriter and television writer. Increasingly, his work dealt with American settings, homosexual sentiments, and religious mysticism, all continuing the autobiographical approach of his earlier fiction. Isherwood kept extensive diaries that provide insight into the real-life sources of his fictional characters; he also published biographies of his parents, some nonfiction accounts of Vedantism, travel writing, plays (cowritten with Auden), short fiction, poems, and several volumes of autobiography. Toward the end of his life, Isherwood became an active supporter of the gay rights movement, especially in his autobiographical

volume *Christopher and His Kind: 1929–1939* (1976). Isherwood died on January 4, 1986, in Santa Monica, California.

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ISHIGURO, KAZUO (1954–) Born in Nagasaki, Japan, on November 8, 1954, Kazuo Ishiguro came to England with his parents at the age of six; the family became permanent residents. With a foot in two cultures, speaking Japanese at home and attending traditional English schools, Kazuo Ishiguro became the unusual combination of a Japanese Englishman. He studied English and philosophy at the University of Kent, receiving an undergraduate degree in 1978. Afterward, he supported himself through employment as a social worker and then enrolled in a graduate-level creative writing program at the University of East Anglia (where Malcolm BRADBURY spent many years as a professor); he completed his master's degree in 1980.

Two years later, in 1982, Ishiguro published his first novel, *A View of Pale Hills*, in which a Japanese immigrant to England—a mother—comes to terms with the suicide of her first child. Although the novel was praised and won the Winifred Holtby Award of the Royal Society of Literature, Ishiguro continued as a social worker until 1986, when his second novel, *An Artist of the Floating World*, won the WHITBREAD AWARD as book of the year. This novel is set in Japan in the aftermath of WORLD WAR II and presents a compelling portrait of that ravaged land and the psychological scars left by defeat, even though the author had not visited the country of his birth in more than 25 years. Ishiguro's third novel, *The Remains of the Day*, won the BOOKER PRIZE in 1989 and became a FILM ADAPTATION in 1993. Once again, his plot examines the aftermath of World War II and the consequences of

poorly chosen allegiances in the past, but in this case his setting and characters are entirely English.

Ishiguro was married in 1986, when he became a full-time writer. He and his wife live in London, and he continues to publish novels, including *The Unconsoled* (1995) and *When We Were Orphans* (2000). Additionally, he writes film and television scripts and magazine pieces.

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JAMES, HENRY (1843–1916) Originally an American, Henry James became a British citizen in 1915 shortly before he died, having spent most of his adult life in England. He was born on April 15, 1843, in New York City to a wealthy and distinguished family that produced three brilliant offspring—his brother William James was a noted philosopher and his sister, Alice James, was a political radical and diarist. His father, a noted philosopher of his day, was acquainted with Ralph Waldo Emerson, Henry David Thoreau, James Russell Lowell, Nathaniel Hawthorne, and other leading thinkers and writers and chose to educate his children in European cities; Henry James studied in France, England, Italy, Germany, and Switzerland. He made a brief attempt at studying law at Harvard University as the Civil War was beginning. When he suffered an injury while helping to put out a fire, he became incapacitated and spent a long recovery unable to participate in the war effort. During this time, he began writing reviews and short fiction, publishing his first story in 1865.

Beginning in 1865, James spent several years traveling through Europe, making the acquaintance of writers, artists, and socialites. He published a novel, *Watch and Ward*, in 1871, and a collection of stories, *The Passionate Pilgrim*, in 1875. The stories were a success, and he settled in England to concentrate on writing, establishing a prolific pace. During the first 10 years of his publishing career, from 1875 to 1885, his work

received popular sales and critical approbation as he explored the collision of American innocence and world-weary European experience. His novel *The American* (1877–78) marked out the territory, contrasting the pragmatic, wealthy, and egalitarian protagonist with the impoverished but aristocratic family of the beautiful Frenchwoman he is courting. Among his most noted works of this period are many that have become standards of the high school literature CANON: *Daisy Miller* (1878) and *Washington Square* (1880). The greatest work of this phase of James's career is *The Portrait of a Lady* (1880–81); in it, a young American woman unexpectedly inherits a fortune and becomes the spouse and victim of a cultured but ruthless European man. The novel displays the skill with which James is able to create complex and authentic female characters with depth and subtlety.

In 1885, James entered a second phase of his career, lasting until 1897. He began to experiment with formal technique and to intensify his exploration of personal psychology in his characters; the most notable works of this period include *The Bostonians* (1885–86) and *The Princess Casamassima* (1885–86). His success began to decline both among readers and critics. James turned to the stage, disappointed in his publishing failures, but he was even less successful as a playwright. In 1895, his play *Guy Domville* was virtually booed off the stage and closed quickly. His experiences are reflected in the short fiction he wrote about this time, focusing on the fate of artists who lose touch with real-

ity, including "The Real Thing" (1893) and *Embarrassments* (1896).

The last phase of James's career began when he returned to the novel form in 1897 with *The Spoils of Poynton*, a study of the material avarice that underlies the most refined tastes. He produced the novella *The Turn of the Screw* in 1898, elevating the ghost story in the process. His work as a 20th-century novelist begins with *The Sacred Fount* (1901) and continues with *The Wings of the Dove* (1902), a story about the corrosive power of money on love, and includes his own favorite work, *The Ambassadors* (1903), which returns to his theme of comparing American and European characters. In 1904, *The Golden Bowl* combined his interest in art with his observations of New and Old World values. James undertook an extensive revision of his complete works from 1906 until 1910, producing the uniform volumes of the New York edition. He continued writing to the end of his life. In 1915, dismayed at the American reluctance to enter World War I, he changed his citizenship. James died at his home in Rye, England, on February 28, 1916, after having suffered a stroke two months earlier.

The writers who influenced Henry James were the French novelist Honoré Balzac, the English Victorian novelist Charles Dickens, and the American Nathaniel Hawthorne. His own work—some 20 novels, more than a 100 works of short fiction, a dozen plays, and an extensive body of literary criticism—marks the beginning of literary MODERNISM in English. James's experiments with narration, point of view, and character development were to point the way for writers such as James JOYCE and Virginia WOOLF. In addition to his professional influence through his art, he also had a personal influence through his wide acquaintance with the literary circles of England, America, and Europe. Several of his works have provided the material for FILM ADAPTATION in the latter part of the 20th century, and he has also become a fictional character in the work of postmodern (see POSTMODERNISM) novelists such as David LODGE, Colm Toibin, Alan Hollinghurst, and others. The stature of Henry James in both American and English literature has continued to grow, boosted in recent decades by an impressive body of biographical and interpretive scholarship.

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JAMES, P. D. (BARONESS JAMES OF HOLLAND PARK) (1920–) A noted writer of MYSTERY AND DETECTIVE FICTION, Phyllis Dorothy James was born in Oxford, England, on August 3, 1920. She attended Cambridge High School for Girls until the age of 16, when she followed her father's example and entered civil employment in the English equivalent of the Internal Revenue Service. She continued working until 1979 in various managerial roles, including hospital and police administration, forensic lab work, and employment in the Department of Home Affairs; after retirement, she served as a magistrate in London. She was married to a doctor in 1941; however, when his experience in WORLD WAR II left him emotionally impaired, she became the head and financial support of the household. She published her first novel, *Cover Her Face*, in 1962, featuring her recurring detective, Adam Dalgliesh of Scotland Yard, and continued writing part-time until her retirement, publishing six additional novels during that period. She has published eight novels since retiring, all in the mystery and detective genre except a thriller, *Innocent Blood* (1980), and a work of science fiction, *The Children of Men* (1992). In addition to the Adam Dalgliesh novels, she has produced two books featuring the female private eye Cordelia Gray, *An Unsuitable Job for a Woman* (1972) and *The Skull Beneath the Skin* (1982).

P. D. James is often identified as the successor to Agatha CHRISTIE, the first queen of crime writing. James, however, writes in a distinctively more mainstream style, carefully developing her detective as an intelligent, sensitive, and fully rounded character and exploring the lives of those connected to and affected by the crime in detail. She makes it clear that crime occurs in the real world of ordinary people suffering the same stresses and pressures that afflict her readers, not in some exaggeratedly mysterious realm. She also draws on her extensive personal experience in the English medical, civil, and judicial systems to intensify the realism of her characters' interactions.

James has received numerous awards for her mysteries, beginning with a 1967 prize from the Crime Writers Association, for her novel *Unnatural Causes*. Nine of the novels featuring Adam Dalgliesh have been effectively brought to life on television, and although he is not as distinctively recognizable as Sherlock HOLMES, nonetheless he has developed a devoted following both in print and on the small screen. Cordelia Gray has taken on a life of her own in a television series titled *An Unsuitable Job for a Woman*, but originated by other writers. James has also written short fiction in the mystery genre, one play, a nonfiction work about a historical crime, and a volume of autobiography. In 1991, she was elevated to the rank of baroness.

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JAMES TAIT BLACK MEMORIAL PRIZES

Awarded annually to a work of fiction and to a work of biography, the James Tait Black Memorial Prizes were founded in 1919 by Mrs. Janet Coats Black in memory of her late husband, who had been a partner in the publishing house of A. & C. Black Ltd. The original

bequest has since been supplemented by the Scottish Arts Council; two awards of 3,000 pounds each are presented. Publishers submit novels and biographies that have been published in the 12 months previous to the September 30 deadline. Authors may be of any nationality, but their works must have been published in English in the United Kingdom, and the author must not have previously won the prize in a given category. The selection of the winning titles falls to the professor of English literature at the University of Edinburgh.

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JEEVES SERIES P. G. WODEHOUSE (1919)

The short story collection entitled *My Man Jeeves* (1919) introduces one of the great character combinations of the 20th-century British COMIC NOVEL in the form of its eponymous hero, who serves as the valet to the wealthy and idle (but good-hearted and generous) young man Bertie Wooster. Bertie is the privileged character, educated at Oxford and a member in good standing of the Drones Club, while Jeeves is the ever-resourceful problem solver. These two characters appear in some 20 novels that are generally regarded as the best of Wodehouse's long fiction. After publishing a number of short stories about Wooster and Jeeves, Wodehouse combined several of them to create a novel entitled *The Inimitable Jeeves* (1922; also known as *Jeeves in a later reissue*). He published additional collections of short fiction before writing a complete and new novel, *Thank You, Jeeves*, in 1934.

In pairing these two complementary halves of one complete person, Wodehouse draws on the well-established tradition of the servant who is cleverer than the master, familiar in the Roman comedies of Plautus, Ben Jonson's humor comedies of the English Renaissance, Molière's French comedies of the 17th century, and many other sources from many other nations. Since the characters are stereotypes, and thereby flat rather than fully rounded and well developed, and since the

plots are mostly variations on a recurring theme, the interest of the story lies more in the manner of its telling than in the substance it presents to the reader. Wodehouse is noted for his distinctive prose style, with its exaggerated poetic language, numerous allusions drawn from literary classics, and imaginative wordplay. He also develops Jeeves in particular as the series continues, endowing him with astonishing erudition for a servant, and with the deductive perspicacity of a Sherlock HOLMES.

In the typical plot, Bertie or a friend becomes ensnared in an engagement, frequently through some degree of scheming on the part of either the lady engaged or Bertie's formidable Aunt Agatha. These engagements may be undesirable for many reasons, but generally they involve some effort made to transform Bertie into a better man through intellectual application or physical exertion—two aspects of life repugnant to him. Bertie sometimes becomes entangled in these awkward situations because he is too well bred not to go along with the proper thing—and sometimes he just falls head over heels for the nearest girl. In *The Inimitable Jeeves*, the doomed groom-to-be is Bertie's old school friend "Bingo" Little, who has a penchant for proposing marriage to waitresses and an uncle inclined to withhold funds from nephews who go so far as to marry waitresses. Jeeves devises various schemes to resolve Bingo's problem repeatedly, since the poor man hardly escapes from one scrape before he lands himself in another. The multiple complications reflect the creation of this novel by combining preexisting short stories. In the end, a clever twist resolves Bingo's last engagement in such a way that he can marry his waitress and maintain his financial security as well. The series goes on in this manner to many upscale locations and events, with Bertie perpetually attempting to maintain the idyllic freedom of careless youth (he almost seems to suffer from Peter Pan syndrome) and Jeeves enabling him to do so in spite of Bertie's loveable ineptness.

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JEWEL IN THE CROWN, THE PAUL SCOTT (1966) The first volume in *The Raj Quartet*, this novel is set in Mayapore, INDIA, in 1942. The movement for Indian independence, stalled by the onset of WORLD WAR II, has reached a fever pitch of intensity in the "Quit India" campaign as Indians bring their struggle to the individual British citizens serving the Raj or merely attached to those who serve it. The novel opens with two unrelated assaults against British women: An enraged crowd attacks and beats Miss Crane, the supervisor of the Protestant Mission schools and a sympathizer with the independence movement, and a gang of young men rapes Daphne Manners, an English girl who, like Miss Crane, is inclined to sympathy with the independence cause and who is in love with an English-educated Indian, Hari Kumar. The male Indian teacher accompanying Miss Crane is killed, so great and so indiscriminate is the rage of the mob.

The police become involved in these cases, and at that time the police force is still under the control of British supervisors and administrators. The district superintendent is Ronald Merrick, a man incapable of handling the cases objectively, in part because of the solidarity of the British community, in part because Daphne once rejected his offer of marriage, in part because of his racial prejudice against Indians, and in part because of his resentment of the advantages conferred by PUBLIC SCHOOL educations such as that completed by Hari Kumar. In this one character, Scott brings together issues of CLASS, race, and gender, the three monumental social issues of the 20th century. Merrick resents Hari as an Indian and as the product of an upper-class education, and he sinks so low as to plant evidence and extract false statements under torture. In this manner he succeeds in sending an innocent Indian man to prison.

The narrative structure is complex, with various voices and sources of information contributing to the total effect. The PLOT does not provide closure and resolution since justice has been perverted, and since that perversion has not been redressed by the novel's end. The imagery and events of the novel set the stage for the story's continuation in *The DAY OF THE SCORPION*, but the deaths of both Miss Crane and Daphne Manners suggests the dark direction the story will take as Indian determination clashes with British tenacity. In particular, Miss Crane's suicide by ritual immolation or suttee is a foreshadowing of the violently destructive resentment the Raj faces.

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JHABVALA, RUTH PRAWER (1927–)

An admired and respected writer of international experiences, Ruth Prawer Jhabvala was born in Cologne, Germany, on May 7, 1927, to Jewish parents. The family fled from Nazi persecution to England in 1939; 12-year-old Ruth then attended English schools. She became a British citizen in 1948 and earned a master's degree from London's Queen Mary College in 1951, the same year she was married to a Parsi Indian architect. The couple moved to New Delhi and became parents to three daughters. Ruth Jhabvala began working full-time as a writer, publishing her first novel, *To Whom She Will*, in 1955 (known in the United States as *Amrita*). She published four additional novels and a collection of short fiction by 1963, producing social and romantic comedies that critics compared in style to the novels of Jane Austen; Jhabvala, however, developed the materials of Indian culture and social customs. A generally positive and optimistic view of INDIA prevails in her next few novels: *The Nature of Passion* (1956), *Esmond in India* (1958), *The Householder* (1960), and *Get Ready for Battle* (1962).

Her career took a turn in 1963, when she entered a creative partnership with Ismail Merchant and James Ivory and began writing or cowriting screenplays and developing classic fictional works as FILM ADAPTATIONS. Between 1963 and 2000, she produced 21 screenplays for Merchant-Ivory films, including her adaptation of her masterpiece *HEAT AND DUST*, which won a 1984 BAFTA (British Academy of Film and Television Arts) award for best screenplay. She adapted Henry JAMES's *The Bostonians* and *The GOLDEN BOWL*. Her adaptations of E. M. FORSTER's works include *A ROOM WITH A VIEW* (which won an Academy Award in 1986 for best adapted screenplay), *Maurice*, and *HOWARDS END* (which won another Academy Award in 1992 for best adapted screenplay). She also wrote an adaptation of Kazuo ISHIGURO's *The REMAINS OF THE DAY* (nominated for an Academy Award), an adaptation of *Jefferson in Paris*, and of *Surviving Picasso*, and she created several original narratives as well. Additionally, she has written three television plays, *The Place of Peace* (1975), *Jane Austen in Manhattan* (1980), and *The Wandering Company* (1985).

During this period, Jhabvala also continued to write novels and short fiction, but her tone began to darken, and SATIRE replaced comedy. *A Backward Place* appeared in 1965, examining the tensions produced by East-West cultural clashes, followed in 1972 by *A New Dominion* (U.S. title, *Travelers*), which exposes the exploitation of Westerners seeking spiritual renewal in India. Beginning in 1974, Jhabvala moved to New York City for nine months of the year to facilitate her screenwriting work for Merchant-Ivory films, and her residence in the United States provided new materials for her fiction. Her narrative approach also became more complex, and in 1975, her novel *Heat and Dust*, with its double story of two generations of a family coping with similar experiences in India, won the BOOKER PRIZE. In 1983, she published *In Search of Love and Beauty*, her first novel set in the United States, relating the multigenerational story of a family of Jewish immigrants. *Three Continents* (1987) moves between the United States, England, and India to record the destruction of an American sister and brother duped by an Indian mystic. *Poet and Dancer* (1993) stays in Manhattan, following two cousins who become

detached from the outside world. *Shards of Memory* (1995) is another critique of the power an Indian guru wields among his followers, with settings in Manhattan, London, and India.

Jhabvala is neither exclusively European nor British nor Indian nor American; instead, all these aspects of identity find expression, in one way or another, in her writings. She generally presents her narratives from the point of view of a third-person omniscient observer with a journalist's eye for the telling detail. Because her characters are not deeply particularized, readers of all kinds can identify with them and appreciate the ways they cope with the challenges of living in the shrinking modern world.

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- Shahane, V. A. *Ruth Praver Jhabvala*. New Delhi: Arnold-Heinemann, 1976.

JOHNSTON, JENNIFER (1930–) The author of such popular HISTORICAL FICTION novels as *The Captains and the Kings* (1972), Jennifer Johnston's 1977 novel *Shadows on our Skin*, a BILDUNGSROMAN with a romance doomed by civil strife in IRELAND, was short-listed for the BOOKER PRIZE, and she received the WHITBREAD Book of the Year Award in 1979 for *The Old Jest*. She was born on January 12, 1930, in Dublin; her father was a leading playwright in Ireland, and her mother was an actress. Johnston was educated at Trinity College in Dublin. Her first marriage began in 1951 and produced four children; her second marriage began in 1976. She has written plays, both for the stage and for radio, and several short stories for periodical publication in addition to her 11 novels.

Johnston has been associated with novelists of the Anglo-Irish "big house" tradition in Ireland, such as Elizabeth BOWEN, William TREVOR, Molly KEANE, and others; she is also a novelist who makes effective use of warfare and violence in a manner similar to the English writer Pat BARKER, but relying on Irish characters. Johnston has frequently explored the coming-of-age scenario through the

painful experience of betrayal; her portraits of girls on the cusp of womanhood are particularly effective, as in her second novel, *The Gates* (1973), and in *The Old Jest*. In *The Illusionist* (1995), she makes use of some autobiographical touches to explore the life of a middle-aged woman who becomes a novelist. The title refers both to the work of her late husband, a magician, and to the writer's task of making illusions through words.

Jennifer Johnston currently resides in Derry, where she continues to write.

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JONES, DAVID (1895–1974) One of the most prominent Welsh-English writers of the 20th century, David Jones is noted primarily as a poet; however, his book-length poem *IN PARENTHESIS* is also an autobiographical novel that relates the horrors of WORLD WAR I and its effects on the men of Jones's generation. This work won the HAWTHORNDEN PRIZE in 1938.

David Michael Jones was born on November 1, 1895, in Brockley, England; his father was Welsh and his mother English. Jones originally trained and worked as a visual artist, studying at the Camberwell School of Art until the outbreak of WORLD WAR I. He joined the Royal Welsh Fusiliers in 1915 and was wounded at the Battle of the Somme in July 1916. He spent three months recuperating in England before returning to the front for the remainder of the war.

After the war, Jones returned to art. In 1921, he converted to Catholicism and joined an artists' community. He began writing in 1928, working on *In Parenthesis* for nearly 10 years. His style drew its inspiration from T. S. Eliot's *The Wasteland*, with its elliptical density and extensive footnotes. By the time Jones finished his poem, Eliot was working at Faber and Faber, the publisher to which Jones submitted his

manuscript. Eliot recognized its merit, and the poem's success confirmed his judgment.

Jones suffered from depression and a debilitating nervous condition; although he continued to work both as a writer and an artist, he was uninterested in bringing his work to the public. His major poem *The Anathemata* appeared in 1952; it is a very dense modernist work. In poor health, Jones lived in retirement homes for the last two decades of his life. He died on October 28, 1974. More of his work, in the form of poems, essays, and letters, was published after his death than during his life. *In Parenthesis* remains his only work classified as a novel, although its complexity and its connection both to the author's life and to historical events cast doubt on that classification.

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JOYCE, JAMES (1882–1941) Widely considered to be one of the most important novelists of the 20th century, and intensively studied by a vigorous and devoted scholarly community, James Joyce carried the narrative experimentation of MODERNISM to new territory in both the forms he developed for telling his stories and the subject matter he chose to write about. Although his literary output is relatively small in quantity, its impact on world literature has been powerful. Numerous writers worldwide have been influenced by Joyce's innovations in fiction, including the British novelists John FOWLES and Malcolm LOWRY; Samuel BECKETT was a close friend for several years and was also influenced by Joyce's approach to literature.

Joyce was born in Dublin on February 2, 1882; both of his parents were musically gifted, and Joyce himself had an excellent tenor singing voice. He was educated in Jesuit parochial schools before entering University College, also a Jesuit institution, in Dublin, where he studied modern languages and philosophy. Aspects of his youth and young adulthood appear in the semiautobiographical character of Stephen Dedalus in *A PORTRAIT OF THE ARTIST AS A YOUNG MAN* and *ULYSSES*. After

completing his undergraduate studies in 1902, Joyce left IRELAND in a self-imposed exile from homeland, church, and family. He made a brief return in 1903 to visit his mother in her final illness, but after her death in 1904, he left again. This time he was accompanied by Nora Barnacle, who became his common-law wife until 1931, when the couple was formally married in order to secure inheritance rights for their two children. Joyce made two additional short visits to Ireland but remained an exile from it for the rest of his life.

Joyce taught English in Trieste, Italy (at that time under the Habsburg Empire), until 1915, when the outbreak of WORLD WAR I forced him to relocate his family to politically neutral Zurich, Switzerland. They remained there for five years and in 1920 moved again, this time to Paris. At that time, life in Paris was highly affordable and expatriated artists from many countries lived there on shoestring budgets. The Joyces lived in poverty, alleviated on occasion by support from the British government arranged by friends such as Ezra Pound. Joyce's eyesight was weak, requiring numerous surgeries; nonetheless, it continued to decline, leaving him nearly blind by the end of his life. The family's life was also strained by the unstable emotional condition of Joyce's daughter, who spent some of her life in institutions.

Joyce published essays and criticism as early as his 18th year, and he produced a volume of poetry, *Chamber Music*, in 1907. His first work of serious fiction was the short story collection *Dubliners* (1914), which included stories that have become classics of the high school and college literature curriculum, such as "Araby," "Eveline," and "The Dead." These stories, all set in Dublin, as is Joyce's entire CANON, feature middle- and lower-CLASS characters, some of whom experience an EPIPHANY that may be couched in AMBIGUITY, requiring the reader to engage the stories more intensively in order to achieve some closure to the narrative. Although some of the stories appeared in periodicals as early as 1904, finding a publisher for the entire collection took several years. During that time, Joyce was already writing his first novel, *A Portrait of the Artist as a Young Man*, originally called *Stephen Hero* (the surviving portion of which was published in 1944). It underwent radical revisions, beginning life as a traditional narrative in the style of 19th-century realism that grew

to more than 900 pages before it was half finished. Ironically, it appeared in the same year that Joyce was finally able to publish *Dubliners*, 1914.

After a pause in his attention to fiction writing in order to write a play, *Exiles* (1918), Joyce turned his hand to composing his epic masterpiece, *Ulysses*, which he worked on from 1915 until it was published in 1922. By then, he and his family were settled in Paris, where they remained until the hostilities of WORLD WAR II once again forced them to seek residence in Switzerland. After the publication of *Ulysses*, the book was banned in the United States for obscenity, but a 1933 verdict ruled it was not obscene, and in 1934 the American edition appeared. In the meantime, Joyce had begun writing *FINNEGANS WAKE*, which he worked on until it was published in the spring of 1939. Its publication was immediately overshadowed by the war. In Zurich again, Joyce underwent an operation for a perforated ulcer. After the operation, he sank into a coma and died on January 13, 1941.

Literally hundreds of scholarly works are available on every aspect of Joyce's life and works, tailored to virtually every level of reader. His experimentation with narrative devices such as stream-of-consciousness point of view, although already used by novelists such as Dorothy RICHARDSON and Virginia WOOLF, has reshaped the writing of fiction in the 20th century. The 1922 publication of *Ulysses* marks the high point of modernism in literature. To the extent that Joyce wished to expand, open, and diversify the interpretive possibilities of literature, the vast extent of the critical tradition that has developed since his death stands as a testament to his staggering success.

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JULY'S PEOPLE NADINE GORDIMER (1981)

A political FANTASY set in a very near future world in which a race war has forcibly removed South Africa's white minority from power, *July's People* vividly demonstrates how racial oppression affects a marginalized population. The educated, liberal, upper-middle-CLASS white protagonists of the story, Bamford and Maureen Smales and their three children, find themselves hiding under the protection of their former houseboy, July (also known as Mwawate), when a native revolt turns into a bloody war. The Smales reluctantly and disbelievably flee Johannesburg, and they take shelter in the bush in July's village with his already large extended family. Ironically, Bamford Smales, an architect, finds himself living in a hut made of sticks and mud.

As time passes, the Smales try to adapt to the circumstances of their precarious survival; the parents cling to the few possessions they brought with them and to the hope that life will soon return to "normal," while the children make a swift accommodation to village life, laying aside the values of the old white-dominated world, forgetting their schooling, and growing apart from their parents as they find ways to fit in with African children. Gradually, the Smales are separated from their material goods: July takes the keys to the small pickup truck in which the family escaped from the city, and his assistant Daniel eventually steals Bamford's shotgun in order to join the rebels. Bamford and Maureen have no meaningful way to contribute to village life—they cannot even speak the language of the village—and they come to realize that their dwindling possessions have greater value than they themselves do. Even when they try to work to gather food or hunt,

their efforts are ineffectual and the existing social structure has no place for them to occupy.

Power—how it is exerted and how it is organized—is key to the story. Eventually, the Smales discover that the protection July has extended to them is only partial, since July in turn must obey a district chieftain who has his own needs and goals. When they are summoned before this chieftain, their absence provides the opportunity for their last possessions, including the shotgun the chief is interested in, to disappear. Gordimer suspends the narrative in *AMBIGUITY* rather than resolving the ethical, psychological, and political issues that the story raises. Helicopters approach the village and Maureen runs to them, thrilled to think that whites have finally regained power, forgetting the military might that neighboring African nations have extended to the rebels. After bringing the estrangement of the Smales family vividly to life in the many practical crises they must face, Gordimer leaves their fate unresolved, allowing readers to imagine the story's ending.

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JUSTINE LAWRENCE DURRELL (1957) In this opening volume of *THE ALEXANDRIA QUARTET*, Lawrence DURRELL develops the cast of characters he revisits from different angles in *BALTHAZAR*, *MOUNTOLIVE*, and *CLEA*. One of his most important characters is the ancient city of Alexandria itself, which forms the backdrop for the impassioned actions of the story's characters. A city long devoted to the lust for knowledge both intellectual and carnal, Alexandria in the years before WORLD WAR II served as a political, historical, cultural,

and linguistic crossroads for French, English, Greek, Egyptian, and Arab nationals, as well as for Jews, Muslims, and Christians. It is a place where anything can happen and everything is permitted.

The first-person narrator through whose eyes readers see the tale unfold is Darley, an Englishman ambitious to write novels but earning his living as a schoolteacher. He tells the tangled story of his love for two women, Justine and Melissa, retrospectively: He has fled Alexandria to seek refuge on an obscure island in the Greek Cyclades. For reference, he has various notes of his own, a novel about Justine by her first husband, entitled *Moeurs*, some volumes of Justine's diaries, and some writings by Justine's current husband, Nessim Hosnani. Darley intersperses his own account with selections from these other texts in a way that disrupts the linear chronology of the story; he also quotes from the work of Pursewarden, a successful English novelist. Durrell deliberately breaks up the narrative line in this manner in order to achieve what he has Justine refer to as "prism-sightedness"; he also frequently describes characters mirrored in multiple reflective angles, and sometimes he makes Darley's narration unreliable or even self-contradictory. These characteristics mark this novel as an early example of postmodern (see *POSTMODERNISM*) experimentation that splits the narrative and the characters into disjointed parts to be examined from many angles more or less simultaneously.

Darley relates that in Alexandria he had shared an apartment with a sensual minor French diplomat, Pombal. Whenever Pombal was away on extended business, he would sublet his part of the apartment to Pursewarden, who eventually commits suicide at the height of his literary success and leaves Darley a bequest of 500 pounds. Darley falls in love with Melissa, a cabaret dancer, and she virtually moves into the apartment, but they have hardly settled into a domestic routine when Darley also falls in love with Justine, the beautiful and alluring wife of a fabulously wealthy Coptic Egyptian businessman. He is soon obsessed with Justine, whose libertine ways excite and frustrate him. Gradually, he learns that her nymphomania results from having been raped when she was young by a mysterious and powerful man whose identity she knows but keeps secret, revealing only that he

wears an eye patch. Her first husband had coped with her sexual compulsions by taking her to every psychologist in Europe, including even the great Freud, and then by writing a novel about her; Nessim interprets her infidelities to be signs of her love for him as she attempts to rid herself of the demon memory of rape, but Darley does not understand this at first. Ironically, he becomes Nessim's friend and a regular member of the wealthy circle in which the Hosnanis socialize.

Justine and Nessim also draw Darley into the Cabal, a study group led by Balthazar and dedicated to the Jewish Kabbalah and gnostic texts. Justine was born a Jew, Darley learns; he himself has a scholarly and literary interest in the ancient texts. He sees the group as a collection of harmless amateurs, and he is amused when he is recruited as an informant by Scobie, an elderly Englishman employed in the Egyptian Secret Service. Gradually, Nessim and Melissa become aware of the connection between Darley and Justine, but Nessim denies the possibility of a meaningful love relationship between his wife and his friend until Melissa herself tells him of Justine's infidelity. Darley learns only later, from diaries, that Melissa and Nessim find themselves drawn together in their common misery and engage in a fling that leads to the conception of a child just before Melissa travels to Jerusalem for an extended course of medical treatment.

Justine becomes convinced that Nessim intends to kill Darley at the annual duck hunt on Lake Mareotis, but Darley decides to attend anyway; only en route there does he realize that another of his acquaintances also in attendance, Da Capodistria, is undoubtedly the man who had raped Justine long ago. Darley's narra-

tion of the events of the duck hunt creates the novel's suspenseful climax; afterward, in the story's denouement, Justine has disappeared, and Darley takes a two-year teaching appointment in Upper Egypt. Melissa has given birth to Nessim's daughter, and when she lies dying in an Alexandria hospital, Darley is summoned to her side only to arrive too late. He takes her child and uses the small inheritance from Pursewarden to leave the passions of Alexandria behind and make sense of them by writing the novel readers have just finished—*Justine*.

Durrell's style in telling this story is lush in its descriptions and frank in its treatment of human sexuality. He had become acquainted with Henry Miller after reading that novelist's erotic sensation, *Tropic of Cancer*, and the two carried on a lifelong correspondence. Miller's influence is apparent in Durrell's treatment of Darley's two affairs and the private lives, at least in passing, of nearly all the characters. His fictional people do not just have families and jobs and emotional lives—they also routinely have sex lives deserving literary attention. Durrell's prose style in creating the hothouse erotic atmosphere of his story is admired by many critics, but like Hemingway's style, it has also been the subject of parody.

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KEANE, MOLLY (1904–1996) Born Mary Nesta Skrine in County Kildare into an old Protestant Anglo-Irish family that lived in a “Big House” and kept horses for fox hunting, Molly Keane wrote under the pseudonym “M. J. Farrell” for most of her life, since writing novels was not a good fit for the social circles she frequented. The source of the pseudonym, she said, was a sign for a pub that she noticed when driving home one night. Mary Skrine married a gentleman farmer, Robert Lumley Keane, and settled with him in County Waterford in 1938; they reared two daughters.

Molly Keane wrote her first novel, *The Knight of the Cheerful Countenance*, when she was 17 years old and published it in 1926 to earn extra money for buying clothes. She published 10 additional novels by 1961, all under her pen name. She also wrote four plays, three with cowriter John Perry, between 1938 and 1961. Her husband’s death led to a 20-year break in her writing career; when she next published a novel—*GOOD BEHAVIOR*, in 1981—it appeared under her own name. It was short-listed for the BOOKER PRIZE, and interest in Molly Keane’s novels was revived. Keane wrote two more novels, *Time After Time* (1983) and *Loving and Giving* (1988). These titles are all examples of the COMIC NOVEL in which Keane presents the customs, behaviors, and oddities of the Anglo-Irish class to which she was born. Keane also wrote nonfiction, including a cookbook and a travel book about IRELAND. She died at the age of 92 in 1996.

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KELMAN, JAMES (1946–) A Scottish writer of short fiction and novels, James Kelman was born in Glasgow on June 9, 1946. By the time he was 15, he had left secondary school for an apprenticeship as a type compositor. He left this training without completing it when he was 17 in order to join the rest of his family in immigrating to the United States, but he returned to Scotland before long and worked at numerous jobs or went on the dole during periods of unemployment, moving from Glasgow to London and back. Heavy industry in England and Scotland was beginning to collapse under the pressure of Asian competition, and the economy that had depended on it was in decline; unemployment and disillusionment were widespread, and Glasgow was especially hard hit.

Kelman had begun to write fiction in his early 20s without impressing English publishers enough to get his work in print. His first publications were collections

of short fiction: In 1970, *An Old Pub Near the Angel and Other Stories* appeared in the United States. He matriculated at Strathclyde University in 1974 at the age of 28—in a era before the “nontraditional student” had become a commonplace at universities—to study English and philosophy, but he left three years later without taking a degree. In 1983, the student press at Edinburgh University published *Not Not While the Gird and Other Stories*. His short fiction was also beginning to appear in anthologies of regional writers. His first novel, *The Busconductor Hines*, was published in 1984 to mixed reviews, and his second, *The Chancer*, published the following year, met a similar fate. Also in 1985, his work appeared in *Lean Tales: James Kelman, Agnes Owens, Alasdair Gray*. He expanded his audience in 1987 with the short stories in *Greyhound for Breakfast*, displaying his capacity for scabrous humor.

In a different vein that demonstrated the extent of his range as a fiction writer, Kelman published *A Disaffection* in 1989. This novel of a schoolteacher's loss of faith in her vocation and in her life received wider recognition and admiration for Kelman's control of voice and tone, winning the JAMES TAIT BLACK MEMORIAL PRIZE for that year. In 1991, he published another collection of short fiction, *The Burn*, and in 1993 he produced a collection of nonfiction pieces, *Some Recent Attacks*. Then in 1994, he published his introspective masterpiece, *HOW LATE IT WAS, HOW LATE*, winning the BOOKER PRIZE for that year. After this triumph with the novel form, Kelman returned to short fiction, publishing the story collections *Busted Scotch: Selected Stories* in 1997 and *The Good Times* in 1999; he also wrote several plays and published politically motivated nonfiction. Kelman returned to the novel in 2001 with *Translated Accounts*, an experimental novel that received mixed reviews. In 2004, Kelman published the novel *You Have to Be Careful in the Land of the Free*.

Kelman writes about the interior landscapes of working-CLASS Glasgow Scots in a realistic manner that captures the logic of their thinking, the hierarchy of their concerns, and the tenor of their feelings, all in the expletive-filled dialect of English peculiar to that socioeconomic and geographic corner of the world. Kelman, married and the father of two children, continues to live and write in Glasgow.

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KENEALLY, THOMAS (1935–) One of Australia's leading novelists, Thomas Keneally won the BOOKER PRIZE in 1982 for *SCHINDLER'S ARK* (published in the United States as *Schindler's List*, the title also used for the award-winning 1993 FILM ADAPTATION by Steven Spielberg).

Keneally was born on October 7, 1935, in Wauchope, New South Wales, Australia. His family was descended from Irish immigrants, and he was reared in the Catholic faith. He completed studies for the priesthood but did not take orders; he also studied law. From 1960 to 1964, he taught high school in Sydney, but he was also writing during this time. He published his first novel in 1964, *The Place at Whitton*, and his second, *Fear*, in 1965. These novels both won Australian literary prizes, but Keneally later distanced himself from them as apprentice work.

Keneally's two dozen novels cover a wide range of settings, character types, and narrative techniques. He writes novels both of contemporary characters trapped in moral dilemmas, as in *The CHANT OF JIMMIE BLACKSMITH* (1972), and of historical figures such as Joan of Arc (*Blood Red, Sister Rose*, 1974) and Oskar Schindler. His passionate commitment to social justice on the large scale and ethical conduct at the personal level serves as the unifying characteristic of his diverse body of fiction.

Keneally has also written play, teleplays, several books of nonfiction, a children's book, and a memoir. In his personal life, he has worked as a political activist in support of Australian nationalism and global human rights. He has lectured at the University of New England in New South Wales and at the University of California

at Irvine. He has been honored with the order of Australia for Literary Services, and he has been named a fellow of both the American Academy of Arts and Sciences and the Royal Society of Literature. Thomas Keneally continues to live and write in Australia.

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KIM RUDYARD KIPLING (1901) Primarily remembered for his short stories, poems, and nonfiction works, KIPLING also published four novels that are generally less effective in terms of character development and structure—with the exception of *Kim*, his affectionate farewell to INDIA, the place where he spent the happiest years of his life. The protagonist of the title is an Irish orphan boy born in India who eventually becomes a follower of the Red Lama of Tibet (the Venerable Teshoo Lama). This emphasis on Buddhism through one of the two main characters in the novel is important: India has been torn by religious strife between Hindus and Muslims for centuries—strife that led to the partitioning of British India into India and Pakistan in 1947. Buddhism originated in India before spreading to other parts of Asia, where it thrived after withering in its original home, and the Buddhist principle of “the Middle Way” becomes an implicit theme of the novel, suggesting that wholeness can be achieved only by avoiding the sectarian and racist extremes that lead to violence and hatred.

Kim is reared by a native foster mother, but eventually contacts his father’s military regiment and becomes a kind of teenage intelligence agent. He is able to provide greater assistance to the Lama through the knowledge he gains, and he foils a hostile plot against British interests along the way. These elements of the SPY NOVEL maintain the story’s liveliness, but Kipling keeps the maturation of Kim and the spiritual quest of the Lama as the focus of the story. He incorporates some of

his own short stories into episodes in the larger narrative and draws on the traditions of Indian folklore and Buddhist scripture to add exotic, colorful, and authentic details to his narrative. Juxtaposed with these Indian and Asian elements is Kipling’s vivid picture of the English presence in India, especially through the British-molded Indian Army. Kipling concludes his novel with enough AMBIGUITY to allow strong debate about whether Kim becomes an exponent and tool of imperialism or someone more individually transformed by his contact with Indian spiritualism.

With its vivid eyewitness accounts of the vast range of human, cultural, political, military, and religious influences in India at the turn of the century, *Kim* stands as one of the greatest novels of English COLONIALISM, and one of the best novels about India by an English writer.

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KINDLY ONES, THE ANTHONY POWELL (1962) The sixth of 12 volumes in POWELL’S ROMAN-FLEUVE entitled *A DANCE TO THE MUSIC OF TIME*, this novel opens with a prolonged reminiscence of a WORLD WAR I childhood and then continues the narration through the first-person point of view of Nicholas Jenkins, a writer, as the world once again hovers on the verge of global conflict. In the overall structure of the series, *The Kindly Ones* is positioned at the end of the second of four “movements,” following CASANOVA’S CHINESE RESTAURANT and preceding *The Valley of Bones*. The title refers to the euphemism employed by the ancient Greeks to refer to the Furies—punitive divinities who pursued wrongdoers to torment them in retribution of those wrongs. They were so feared that they were called *eumenides*, or kindly ones, as a form of appeasement. As the attempts by Britain and its allies to appease Hitler gradually fail and war becomes

inevitable, Nick's thoughts take him back to the days when the "great war" was looming. His governess had told him of the myth of the kindly ones; as world tension mounts, those days come alive again.

The most interesting people in Nick's young life had been the servants in the Jenkins household: Albert, the cook; Billson, the high-strung parlor maid who sees ghosts; Miss Orchard, Nick's tutor; Edith, his nurse; Mercy, the housemaid; and the occasional helpers, Bracey, a "soldier-servant" or a sort of valet and handyman, and Mrs. Gullick. The setting for this large household is Stonehurst, a country house in the vicinity of Aldershot. Nick is absorbed in the fascinating private lives of the servants, with whom he spends much of his time. He knows of Albert's alleged dislike of women, especially the one in Bristol who keeps writing him long letters, and he knows of Billson's crush on Albert in spite of her reiterated contempt for men in general. He is puzzled by Bracey's "funny days" when the man broods obsessively on something, but he knows that Bracey loves Billson. Less prominent than the servants—to young Nick, at least—are the friends of his parents, such as General and Mrs. Conyers, and the neighbors, such as the eccentric cult leader Dr. Trelawney.

All the characters and the tensions flowing among them come to a boiling point one Sunday when General and Mrs. Conyers have driven over for lunch in their newfangled motorcar. Albert gives his notice that day; he has married the letter-writing girl from Bristol and will be moving away to join her. No one can guess the effect this news will have on Billson, who had already been jilted once. To make matters worse, Uncle Giles has wired to say he will arrive that evening to visit for a while. Then, when the luncheon guests are enjoying their coffee and chatting after lunch, Billson comes into the parlor to give *her* notice, but she is stark naked, unhinged by Albert's new plans. General Conyers saves the moment, and Uncle Giles arrives at the peak of confusion with the news that some Austrian archduke has been assassinated. The outbreak of the war seems a fitting end to this domestic upheaval.

Later, in the present-day of the narrative (about 1938–39), Nick's friend Hugh Moreland moves to the country for a while, taking a house near Stourwater

Castle, the seat of Sir Magnus Donners. Matilda Moreland invites Isobel and Nick to visit them there, and the entire group is invited to dinner at Stourwater, since Sir Magnus has become a kind of patron to Moreland, even though—or perhaps because—Matilda had once been the mistress of Sir Magnus. Nick encounters several old friends and acquaintances at the dinner, and for amusement the guests act out a pageant of the Seven Deadly Sins, which is photographed by Sir Magnus. Years and years later, in a closing volume of the series, Nick finally sees these comic scenes of his youth.

Soon afterward, Nick's Uncle Giles dies of a stroke at a seaside hotel, and the job of settling his affairs falls to Nick. Several coincidences occur, like a conjunction of planets in an astrologer's chart: The hotel is owned by Albert, the old family cook; Nick encounters Bob Duport in the bar and learns of Jean Duport's many affairs and also of Widmerpool's duplicitous business and political dealings. Even more amazing, and more threatening in light of the earlier flashbacks, is the presence in the hotel of Dr. Trelawney; he has become, for Nick, a harbinger of war. He predicts the arrival of war, and Mrs. Erdleigh, a psychic who had made previous appearances in Nick's life, soon arrives; when Uncle Giles's will is read, Mrs. Erdleigh is his sole beneficiary.

War arrives, and everyone's life is changed as stockbrokers, workers, businessmen, and even novelists enter the military. Nick is searching for a commission with no luck. Confusion is mounting as people's lives are convulsed by the preparations for war. On a visit to Lady Molly's, Nick meets Ted Jeavons's brother, a man still on active duty in an administrative role. He is preoccupied with some task, sorting piles of papers, as they converse. When Nick at last realizes that this new acquaintance is assigning applicants to military positions, he mentions his own fruitless search. On the spot, his seemingly impossible problem is solved. As he leaves, Ted Jeavons is fiddling with the blackout curtain, trying to seal up the house's light so that German bombers can't find it.

The story has reached its midpoint at the end of this volume, and Nick is near the midpoint of his life as well. He has weathered the first loss of a family member to death, and his first child has been conceived.

The future has never looked more uncertain as he departs from Lady Molly's home, where he had become a guest at the beginning of this "movement" and where his marriage had been feted; he is uncertain whether he will ever call here again. Powell suspends his characters in uncertainty, reflecting the uncertainty of English life on the brink of WORLD WAR II, masterfully constructing a complex and nostalgic narrative. The past glows cheerfully, in contrast to the dire prospects that the near future offers and that Nick has no choice but to plunge into. At the midpoint of a massive literary undertaking, *The Kindly Ones* is a powerful, superb novel on its own, made even richer by the five volumes that precede it.

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KING OF ELFLAND'S DAUGHTER, THE LORD DUNSANY (1924) An early work in the nascent genre of FANTASY literature, this novel draws on the traditions of Irish mythology and folklore for characters and plot devices, but it also makes a philosophical comment on the nature of mundane reality.

The protagonist of the story is a hero who undertakes a quest. In the earthly land of Erl, members of the parliament wish to bring innovation to their world from the magical realm of Elfland; they send the king's son, Alveric, to find and retrieve it for them. Alveric enlists the aid of a witch, Ziroonderel, knowing he will need magic powers, not merely an earthly sword, if he is to succeed in his quest. His goal is to marry Lirazel, the king of Elfland's daughter, and to bring her with him to earth. He ultimately prevails in this quest, overcoming the obstacles and impediments thrown up against him. Back in the land of Erl, Alveric and Lirazel create a son, Orion. But all is not well, because Lirazel is unaccustomed to life in the material and temporal world of matter and decay. Her father sends a letter of

magic runes to fetch her back, and although she resists the letter's power for a while, gradually she realizes she must return in order to survive. Her return, however, leaves Alveric and Orion bereft.

The father and son each undertake further quests in the direction of Elfland or on its borders, but since Lirazel has departed from the earth they lack the magic to succeed. Finally, through her intercession with her father, she wins his consent to reunite the family. The unexpected result, however, is the absorption of the entire land of Erl into Elfland, causing it to disappear from the world of men. The longing of the Parliament of Erl to bring magic into their world ultimately results in more success than they had wished for when magic brings them permanently into Elfland.

DUNSANY captures the charm of folktales in his story, but he also preserves the clash of cultures and religions that such stories frequently disguise. Christianity has come to the land of Erl by the time Lirazel marries Alveric; her refusal to convert to Christian ways becomes a key motivation for her return to Elfland. Later, when the land of Erl is subsumed into Elfland, only the sacred ground of a Christian friar's garden remains behind. The land of Erl cannot be both a part of the earth and also possessed of Elfland's magic; that magic, however, is powerless against the new faith on earth. The story offers no reconciliation between the two worlds, although it does allow love and family to find a refuge beyond mortal limits.

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KIPLING, RUDYARD (1865–1936) The first British writer to win the NOBEL PRIZE for Literature (1907), Rudyard Kipling was born in Bombay, INDIA, on December 30, 1865. His father was a scholar and artist, and his mother was related, through her sisters' marriages, to leading artists and politicians of the day. He grew up tended by Indian servants, learning to speak their language fluently and absorbing their oral folktale tradition. Like most children of English families serving

in India, Kipling and his sister were sent to England for their formal education, but the experience was an unhappy one. He attended the United Services College and edited the school newspaper there. At 16, in 1882, he returned to India. Between the ages of 18 and 22, he served as assistant editor of *The Civil and Military Gazette* in Lahore, where his father worked as a curator in the Lahore Museum. He was already writing short fiction and poetry, and in 1886 he relocated to Allahabad to help edit *The Pioneer*. His stories proved to be popular and were soon appearing in newspapers throughout India and eventually gained him notice in the London literary establishment.

Between 1889 and 1892, Kipling traveled extensively, taking the long way round to England. He also suffered an emotional breakdown and an unrequited love for a painter, Violet Flo Garrard, events that feature in the semiautobiographical novel *The Light That Failed* (1891). During this time, Kipling befriended the American writer Wolcott Balestier, the brother of Kipling's future wife, and they collaborated on a novel, *The Naulahka: A Story of East and West* (1892). That same year, Kipling's most famous poetic work, *Barrack Room Ballads and Other Verses*, was published; it became a tremendous success. After a last trip to India, Kipling and Caroline Balestier were married in January of 1892, and they settled for five years in Vermont, where Kipling became friends with Mark Twain and wrote the popular work of children's literature *The Jungle Book*. He also studied the New England cod-fishing industry as background for his novel *Captains Courageous* (1897), the story of a spoiled rich boy's acquisition of self-discipline. Longing for greater privacy than the American press allowed him to have, Kipling and his family relocated to England in 1897, although they roamed to different locations until 1902.

During the BOER WAR (1897–1902), Kipling was in South Africa; there, he wrote his best novel, *KIM*, publishing it in 1901. By then, he was well established in the literary firmament of British letters, a position cemented by his winning the Nobel Prize in 1907. His health declined in his later years, and his only son was a casualty of WORLD WAR I in 1915. Kipling died on January 18, 1936, and his ashes were buried in Westminster Abbey in Poet's Corner. Increasingly, in his

later years, Kipling was perceived as an ardent apologist for imperialism, and as the British EMPIRE failed, his reputation declined with it. More recently, scholars have begun to reconsider his work on its own merits. As a short story writer, he is ranked with the Frenchman Guy de Maupassant and the Russian Anton Chekhov, and his voluminous production of poems covers a vast range of styles and subjects, showing greater ambivalence toward the English enterprise in the world than had originally been recognized. With growing interest in the legacy of COLONIALISM and the rise of postcolonialism, Kipling's reputation is in debate, but the fact that scholars take such a keen interest in his work is a positive indication.

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KNEALE, MATTHEW (1960–) Born on November 24, 1960, Matthew Kneale grew up in a literary family: His father is a playwright and his mother is a writer. He matriculated at Magdalen College of Oxford University, completing an undergraduate degree in English in 1982. He spent the next year teaching English as a second language in Tokyo, and the experience provided the basis for his first novel, *Whore Banquets* (1987), which won him the Somerset Maugham Award in 1988. After leaving Japan, he also taught English as a second language in Rome. Kneale is an avid traveler, having toured extensively in Australia, Latin America, Asia, and having spent longer periods in Italy. His travels have made him a witness of varieties of human existence, ranging from Stone Age tribal cultures in New Guinea to doomed student protests in China.

In 1989, Kneale published his second novel, *Inside Rose's Kingdom*. His third novel, *Sweet Thames* (1993),

won the John Llewellyn Rhys Award the year it was published; it is an examination of Victorian life set in 1849 during an epidemic of cholera in England. Kneale traveled extensively during the 1990s, partly to conduct research for his fourth book, *ENGLISH PASSENGERS*, another example of HISTORICAL FICTION set during the Victorian era. It satirically relates a colonizing voyage to Tasmania undertaken by a biblical literalist hoping to refute Charles Darwin's new idea of evolution and a racist physician seeking proof for his theory on the human species. *English Passengers* was short-listed for the BOOKER Prize and won the WHITBREAD Book of the Year Award in 2000. In that year, Kneale also was married. He continues to live and write at his home in Oxford, England.

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KOESTLER, ARTHUR (1905–1983) Born on September 5, 1905, in Budapest, Hungary, Arthur Koestler grew up in a multilingual household, the son of a Jewish inventor. His grandfather escaped from Russia during the Crimean War; his mother was from a Jewish family in Prague, Czechoslovakia, and his governesses were frequently English or French. Young Arthur knew German, French, English, and Hungarian while he was still a child. The family relocated to Vienna after financial reversals caused by WORLD WAR I. Koestler attended school for a while, developing his interests in science, but he became inspired by Zionism and left his family for Palestine in 1926. There, he held numerous jobs without finding a career until he began working as a journalist. His fluency with languages helped him secure a position with the Ullstein newspaper chain. He was posted to the Middle East, then to Paris, and by 1930 he was serving as science

editor in Berlin, Germany, as the Nazi Party gained a grip on power.

During the 1930s, the only strong opponent to Nazi domination was the Communist Party; Koestler became a member in 1932. In 1932 and 1933, he visited the Soviet Union but was barred from returning to Germany. He spent three years at loose ends performing various work for the party in Vienna, Paris, and London. Then in 1936, he got a job as a reporter covering the SPANISH CIVIL WAR for a London paper, but he went to Spain primarily to help the Republican cause that the Communist Party supported. He was apprehended by the right-wing Nationalist forces of General Franco and would have been executed had the British government not intervened and saved him. He published the story of his experiences in *Spanish Testament* in 1938 and left the Communist Party that same year in disgust over the purges Stalin was conducting in Moscow to secure his power. After Spain, he was in France and was taken prisoner when it fell to the Nazis, but he escaped to England, which became a home base for him. He became a naturalized citizen of Great Britain after WORLD WAR II.

In 1940, Koestler published his masterpiece, *DARKNESS AT NOON*, a study of party loyalty. He had previously published one novel, *The Gladiators* (1939), an examination of the means and ends of acquiring political power through the revolt led by the Roman slave Spartacus. Koestler's third novel was *Arrival and Departure* (1943), another study of revolutionary motivation. During this period he was also working for the British Broadcasting Corporation. His opposition to communism placed him at the center of an intellectual storm: Many leading European (and American) writers, artists, philosophers, and other thinkers were supporters of socialism or communism, hoping it would solve longstanding problems of economic inequity and political abuses. In France in particular, the philosopher Maurice Merleau-Ponty attacked *Darkness at Noon* in his collection of essays entitled *Humanism and Terror* (1947); the quarrel is fictionalized in Simone de Beauvoir's roman à clef *The Mandarins* (1954).

Koestler turned to nonfiction political writing, autobiographical writing, science writing, and finally to explorations of paranormal phenomena such as

extrasensory perception (ESP). His personal life remained somewhat unsettled: He was married three times. His health began to decline due to Parkinson's disease; he and his third wife committed suicide on March 3, 1983.

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KRUGER'S ALP CHRISTOPHER HOPE (1984) Set in southern Africa, this novel, which won the WHITBREAD AWARD, is about the struggle to overcome racism and opens with a first-person narrator walking on the grounds of a church school that is slated to be bulldozed to make way for progress. The narrator had been a student in this school, where the kindly priest taught black and white children together and allowed black children their first experience of relaxing in the shade for a story while white children worked in the sun nearby. As he looks on the setting where the scenes of his youth had transpired, the narrator enters into a dream vision about the lives of four childhood friends from this school. HOPE structures the dream vision—a literary form common during the medieval period—as an ALLEGORY of South Africa. One of the friends, Theodore Blanchaille, follows in the footsteps of the boys' mentor and becomes a priest himself. He sets out on a quest to locate the mountain retreat in Switzerland allegedly created by the founder of South Africa, Paul Kruger, who had been forced into exile during the BOER WAR. Legends of Kruger's gold enter into the story, echoing an irony about South Africa, a country incredibly rich in natural resources yet plagued by poverty and lacking in opportunity for all its citizens.

Kruger's Alp is an advanced reading experience since it demands a certain degree of background knowledge

about South Africa's history and politics and deploys literary devices that challenge the reader. But with preparation, its humor becomes apparent and its passionate appeal for a more humane, just, and equitable world becomes accessible.

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KUREISHI, HANIF (1954–) Born and reared in London of Pakistani and English descent, Hanif Kureishi received his education at King's College in London. He began his career in the theater as a playwright, winning a prize in 1981 for his play *Outskirts* (published in 1983) and serving as the resident playwright of the Royal Court Theatre in 1982. He expanded his work to film with his screenplay for *My Beautiful Laundrette* (1985); the story followed the adventures of two young men, one a Pakistani and the other his English lover, who open a coin-operated self-service laundry that doubles as a hip social center. Three years later, his screenplay for *Sammie and Rosie Get Laid* presented the street violence and racism of London, satirizing the social conditions condoned under Prime Minister Margaret Thatcher. Kureishi's first novel, *The BUDDHA OF SUBURBIA*, was published in 1990; it draws on his autobiographical experiences growing up in the middle-class suburbs of London and then working in the London theater world. Primarily a writer of COMIC NOVELS that rely on realism, Kureishi uses a style that is funny, frankly erotic, sexually explicit, and unflinching in its portrayal of the seamier aspects of urban life in the multiethnic world of contemporary England.

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LADY CHATTERLEY'S LOVER D. H. LAWRENCE (1928) The center of one of the most notorious censorship battles involving 20th-century literature, this novel broke new ground in its benign portrayal of an adulterous affair and its frankly casual use of taboo words pertaining to human sexuality. The book was banned in England and the United States from the time it was privately published until 1959 (in the United States) and 1960 (in England), when high-profile court decisions permitted its unexpurgated publication and distribution. Despite its illicit status, the book was available on the Continent; educated tourists to Europe not uncommonly made a point of acquiring a copy to bring home, giving it the status of an underground cult classic even before it was freely available.

The central character of the novel is Lady Constance Chatterley, wife of Sir Clifford Chatterley, who has been paralyzed from the waist down since being wounded in WORLD WAR I. Connie helps her husband with his short fiction projects, but she is growing restless in her asexual marriage. She wanders the Chatterley estate, Wragby, and briefly inters into an affair with an Irish playwright, Michaelis. Connie is the daughter of an artist and an aesthetically sensitive woman, and she becomes dissatisfied not just with her lover, but with his entire approach to art as a commercial enterprise. When she stumbles across the cottage of her husband's gamekeeper, Mellors, on one of her walks, she meets a

man unlike any she has known. Mellors is well educated and artistically sensitive, but he is also a man of the earth and a man of the people. Despite some initial disagreements, he and Connie are soon drawn into a deeply passionate affair. The explicit description of the consummation of their love created the censorship case that kept the novel out of print for so many years.

Connie discovers the extent of her love for Mellors when her sister Hilda visits her: Mellors alienates Hilda with his forthright frankness of opinion, and Connie realizes that she prefers to side with Mellors rather than with Hilda. When the sisters vacation in Europe, visiting Paris and Venice, Connie again realizes that her future lies with Mellors, not with her husband or her family. By this time, she is carrying his child, but she agrees to go along with her father's plan to identify the father of the child as Duncan Forbes, an artist of his acquaintance. Mellors derides Forbes's painting—evidence of Mellors's aesthetic refinement—but he himself has as great an obstacle to a permanent union in his life as Connie has in hers. Mellors has an estranged wife whom he never got around to divorcing and a daughter who lives with his family. Before the lovers can unite their lives, each must be freed of obligations already undertaken.

Connie at first tries to go along with her father's plan—it will spare her husband's pride and be less of an affront to his position in the CLASS hierarchy—but in revealing her pregnancy to Sir Clifford, she winds up telling him the whole truth. For his part, Sir Clifford is

enraged and hurt; he refuses to grant his wife a divorce. Connie leaves to stay with her sister Hilda in Scotland, and Mellors takes a job at a farm, waiting for his divorce to become final. The future resolution of their lives remains suspended in AMBIGUITY, but the novel ends with Mellors's tender and loving letter to Connie. It appears that their love will survive despite the obstacles presented by other people in their lives and by society's conventional expectations.

Having been certified of its literary worthiness in the court systems of Great Britain and the United States, *Lady Chatterley's Lover* faces new critics in the contemporary academic world. Proponents of FEMINISM have called into question the positive image of Mellors and Connie, seeing him as a glorified double for LAWRENCE himself and her in particular as a projection of male fantasy and wishful thinking—a woman sexually free and grateful for the fulfillment of her desires. But Mellors is a complex and compelling character even if he is Lawrence's projection of himself into perfected fictional form, and the depiction of Connie's growing self-awareness is an insightful presentation of a woman's life.

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LADY INTO FOX DAVID GARNETT (1922)

Silvia Tebrick (née Fox) is strolling out with her husband one afternoon as a fox hunt rushes by their property; when the uproar has settled, Mr. Tebrick sees that his wife has been metamorphosed into a vixen—a female fox, and a very beautiful one, too. Thus begins a novella that teeters between impish comedy and solemn tragedy. The comic elements all relate to the events of the story (except the last event), and the tragic air derives from the complete seriousness with which the tale is related to the readers by a first-person

narrator. Mr. Tebrick's attachment to his wife is not the least lessened by her transformation, but his situation becomes more and more ludicrous as he gently tries to impose his wife's refinement and delicacy on the vixen she has become. The picture of the fox dressed in Mrs. Tebrick's negligee, for example, related in a completely deadpan manner, is one of the delights of the story.

On one level, GARNETT's story simply seems to reinscribe the proverb "Clothes make the man"—or, in this case, the woman. The longer Mrs. Tebrick remains in fox form, the more strongly the natural behavior of foxes comes out in her: She acquires a taste for fresh-killed fowl, and she begins running off to be with other foxes when mating season arrives. At a more abstract level, Garnett is exploring the tension between nature and nurture in the constitution of the human personality, and nature definitely has the stronger sway over Mrs. Tebrick once she assumes her fox form. But she never completely forgets her connection to Mr. Tebrick, so that when she has a litter of fox cubs, she brings him to see them and allows Mr. Tebrick to become a kind of honorary member of her fox family. But this idyllic life cannot last long: People in the neighborhood are talking, and the season for fox hunting approaches once more.

Garnett's tale has drawn a moderate amount of critical commentary, but the record lacks a feminist reading, and the story cries out for one. It is filled with issues of gender identity and gender stereotypes, marital fidelity and infidelity, sexual continence and license, family structure, emotional bonds, personal freedom, self-development, and others. *Lady into Fox* has the potential of becoming a minor classic of FANTASY literature if it can find its readership.

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LANDLOCKED DORIS LESSING (1965)

This novel follows *A RIPPLE FROM THE STORM* (1958) in the ROMAN-FLEUVE *CHILDREN OF VIOLENCE*, and it precedes the apocalyptic conclusion to the series, *The*

FOUR-GATED CITY (1969). The protagonist, as in the other volumes, is Martha Quest, born in the fictional African country of Zambesi to white English parents during the period of COLONIALISM.

At this point in the series, Martha is still living in Africa and she has been married and divorced twice. She is politically involved with the Communist Party, but she has also become disillusioned with politics, especially after her second marriage—to a Communist allegedly planning to reshape the world—turned out to be utterly conventional. Still in her 20s, she has a job as a secretary; and she continues to pay attention to her visions. In one, she must work to keep the many rooms of a house scrupulously separated; in another, she is stranded on barren land as others sail away, but she is locked in place, unable to reach the water. It is time for her to go on to other challenges—to return to England—but before she can leave, she has more to learn.

Martha meets Thomas Stern, a Polish Jew who survived the concentration camps of the Holocaust but who has a deteriorating grasp on his mental faculties. With him, Martha finally learns about love emotionally, bodily, and psychically. In neither of her marriages did she have the complete union she achieves with Thomas. But larger causes must also be served, and Thomas travels to Palestine to fight for the security of Israel's precarious existence. Martha is left behind, stranded, as in her vision, waiting for Thomas to return. He does come back, but he doesn't seem to be the same person, and he doesn't stay, choosing instead to work in impoverished African villages. There, he dies of fever, leaving Martha in possession of a manuscript he had been working on.

This manuscript is something of a catchall pastiche, blending the everyday and the numinous, the routine and the extraordinary, the ridiculous and the sublime. Martha studies the manuscript—Thomas's gift that begins to reconnect her to the larger world and that dislodges her from the barren land where she is locked. After one last political meeting, where she confirms for herself that she has no role to play in Africa any longer, she packs her few possessions to leave for England, taking with her Thomas's nurturing manuscript.

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LAST BATTLE, THE C. S. LEWIS (1956)

See *The CHRONICLES OF NARNIA*.

LAST ORDERS GRAHAM SWIFT (1996)

As the oldest survivors of "the greatest generation"—the victors of the greatest conflict of the 20th century—pass into memory all these years after the end of WORLD WAR II, Graham SWIFT provides a novel that commemorates England's sacrifices, large and small, during that war. *Last Orders* won the BOOKER PRIZE in 1996 at a time when the world was marking the half-century anniversary of the war; the story creates a small-scale tragedy in the death of an old soldier, and the ceremony of remembrance his friends conduct for him traces the large-scale history of the war's effect on England.

The old soldier who has died of cancer at the opening of the novel is—was—Jack Dodds, a master butcher by trade, like his father before him, who owns the little shop in a rapidly changing neighborhood. His friends are Ray, Lenny, Vic, and Vince; his widow is Amy. The action that drives the PLOT along is Jack's last request: He wishes to have his ashes strewn into the sea from the end of Margate Pier. These are the "last orders" of the title, although the phrase also refers to the bartender's signal prior to closing time that the taps are about to be shut off. Jack, Ray, Vic, Lenny, and Vince have been drinking buddies in the local pub through most of their lives, but Jack's passing has altered their routine in several ways.

Graham Swift develops his story by passing the narration from one man to another, and occasionally to Amy or other characters more peripheral to the central action. Each speaks as a first-person narrator, his or her voice and accent captured by Swift's ear and translated to the page. These are working-CLASS people without the benefit of exclusive educations or elaborate pedigrees, and Swift invests them with gritty charm and unassuming decency. Much of the novel's artistry lies in the tapestry of voices, interwoven in

short chapters and elliptical conversations, that gradually reveal individual personalities and histories. As is typical among the bereaved, much of the conversation is designed to commemorate Jack's life and to reinscribe it on the memories of his friends; additionally, however, the several characters rehearse their own lives through the connections they had with Jack. The mystery of Amy's absence from the "funeral" the friends create in carrying Jack's ashes to Margate is also slowly resolved, along with the unexpected betrayal bound up in her refusal to attend.

The route the friends take carries them past several locations key to Jack's life, to their own lives, and to the life of the nation as well. In particular, they visit a monument erected to the memory of the war dead, and they pass by the scene of an old hop-farming operation where city dwellers often spent time playing in the country and working at the harvest. The significance of the location Jack has chosen for his final resting place also becomes apparent as various characters reveal their thoughts to the reader and contribute their words to the conversation. Swift modulates the emotional landscape over a wide range of feelings as differing perspectives on Jack's life are contrasted. These many vantage points round out Jack's character and bring him to life for the reader as his friends carry him, in death, to a last farewell.

Last Orders served as the basis of a FILM ADAPTATION—an increasingly common occurrence for winners of the Booker Prize. The film was released in 2001, directed by Fred Schepisi and starring Michael Caine, Bob Hoskins, and Helen Mirren; however, readers should be warned that seeing the movie first completely steals the thunder from the book. The character portraits created by the fine cast and the cinematic approximation of the narrative strategy leave very little for the reader to do upon opening the book.

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LAST POST FORD MADOX FORD (1928)

See *PARADE'S END*.

LAST THINGS C. P. SNOW (1970) The closing volume in SNOW's 11-volume ROMAN-FLEUVE, collectively known as *STRANGERS AND BROTHERS*, *Last Things* follows *The Sleep of Reason* (1968). As in all the stories, the first-person narrator is Lewis Eliot; in this case, he is the main subject of his own narration rather than an observer of someone else's life.

Lewis had already returned to life in his hometown in *The Sleep of Reason*, and in *Last Things* his semiretired life is even quieter. But he has reached the age at which he begins to see his contemporaries die, and his own health is not entirely robust. In particular, Eliot must undergo an eye operation to fix a detached retina. Afterward, he learns he had suffered a cardiac arrest during the surgery: He has literally died and been resurrected. Even with assurances from his doctor that he is healthy, Eliot finds himself in a meditative mood, contemplating the scope of his life and the finality of death. His closing thoughts are on the future and what it may bring, especially for his son's generation. With some trepidation, even though Eliot himself has been a lifelong liberal, he sees his son becoming engaged in leftist political causes. But he can do nothing about the onslaught of time and age, and his opportunities to change the world—to set the agenda for the future—have come and gone. He closes his long study in moderate optimism for what may come after.

The most famous volumes of Snow's series are the CAMPUS NOVELS *The Masters* (1951) and *The Affair* (1960), and the political intrigues in *The New Men* (1954) and *Corridors of Power* (1964). *Last Things* is an introspective and valedictory novel, as is appropriate to the end of the long series and to the advanced age Eliot has reached. It is an suitable summing-up to an epic examination of English life through the most momentous events of the 20th century.

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LAWRENCE, D. H. (1885–1930) Hailed as the greatest English novelist of the 20th century by some critics and reviled by others, David Herbert Lawrence was born on September 11, 1885, in Nottinghamshire, to a semiliterate, hard-drinking coal miner mismatched with a pious, educated wife. Lawrence's childhood was marred by the strife between his parents and by his mother's emotional dependence on her children. His sickly body and quick intelligence made him the antithesis of his virile father, and his mother concentrated her attention and affections on him, encouraging him to educate himself and escape the grim world of the coal-mining district.

After a bout with pneumonia in 1902, Lawrence took up teaching in his hometown of Eastwood. He experienced his first emotional attachment in a complex relationship with a local girl, Jennie (later portrayed as Miriam in *Sons and Lovers*); his mother's domination of his emotional life made Lawrence's transition to adult love difficult. Jennie encouraged him to write, and by 1905 Lawrence was composing short stories and poems and working on *The White Peacock*, his first published novel; in 1908, she sent poems of his to Ford Madox FORD, who was impressed with Lawrence's writing. On his recommendation, the firm of William Heinemann published *The White Peacock* in 1911.

The years of 1910 and 1911 were emotionally draining for Lawrence: He broke off his first relationship, his mother died, and he undertook an ill-fated engagement. But he also wrote a second novel, *The Trespasser* (1912). Then, during a visit to Eastwood in 1912, Lawrence fell in love with Frieda von Richthofen Weekley, a married woman and the mother of three children, whom she abandoned for him. They eloped to the Continent, where Lawrence completed the manuscript for *Sons and Lovers* (1913). The chief editor of Duckworth publishers, Edward Garnett (father of David GARNETT), was so impressed by Lawrence's nov-

els that he arranged to publish *Sons and Lovers*; first, however, Garnett eliminated some of Lawrence's more explicit discussions of sexual desire and mother-son relationships.

Lawrence and Frieda married in 1914 after she obtained a divorce. When WORLD WAR I broke out, they were living unhappily in England. Their marriage was stormy, and they were impoverished. Upon its publication in 1916, *The RAINBOW* was banned for its political and sexual content, and then publishers were unwilling to bring out the novel now considered to be Lawrence's greatest, *WOMEN IN LOVE*. These two books tell the story of the Brangwen family and were originally conceived as a single novel under the title *The Sisters*. *Women in Love* finally appeared in 1920 in the United States. Lawrence's literary acquaintances did not adequately defend his work when it was suppressed, and in 1919 Lawrence and his wife left England, embittered and alienated; he never returned, spending the last 10 years of his life wandering the world, searching for a tolerable society and for a warm, dry climate that would help him recover his health. The Lawrences finally settled on a ranch in Taos, New Mexico, making occasional extended trips into Mexico proper.

Lawrence continued writing as he traveled, publishing *The Lost Girl* (1920), *Aaron's Rod* (1922), and *Kangaroo* (1923). In New Mexico, he became interested in Aztec culture, and his studies about it, together with his travels in Mexico, form the basis for his novel *The Plumed Serpent* (1926). These novels are less successful artistically than those that preceded them, since Lawrence uses his fiction as an outlet for preaching his ideas about the importance of reuniting primal urges, such as sexual desire, with the rational thought that has suppressed them for centuries. He also wrote literary criticism, travel narratives, essays, poems, and plays. His health continued to decline, and in 1926 he returned to Europe. There, he produced three versions of *LADY CHATTERLEY'S LOVER*, the novel that is widely associated with his name, even though critics do not include it among his best works. The prohibition of the novel in England and the United States prompted Lawrence to write some outstanding essays attacking the censorship of literature, but when he died in 1930, of tuberculosis, the novel was still banned on the

grounds of obscenity. After sensational trials in the United States and England, and after having become an underground cult classic despite its prohibition, Lawrence's last novel was finally legally declared to have literary merit and published in 1959 in the United States and in 1960 in England.

After his death, Lawrence's literary reputation suffered somewhat from the widespread association of his name with vague notions of pornographic content. In fact, Lawrence's novels are deeply concerned with morality, but he boldly addresses those aspects of human existence most densely circumscribed by taboo and thereby suppressed in human personalities without being eliminated from human psychology. He explores the functioning of desire and the expression of sexuality in men and women, breaking new ground through his insights and producing lyrical and symbolic language for the description of the physical consummation of the emotion of love. In the 1950s, critics began revising their assessment of Lawrence under the influence of F. R. Leavis especially, who identified Lawrence as one of the great English novelists, placing him in the company of Jane Austen, George Eliot, Henry JAMES, and Joseph CONRAD in his crucially influential book *The Great Tradition* (1948). Most recently, some feminist critics have taken Lawrence to task for his portrayal of women, but these criticisms have not unseated him from the CANON of the great 20th-century English novelists.

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LEADING THE CHEERS JUSTIN CARTWRIGHT (1998) Winner of the 1998 WHITBREAD Book of the Year Award, this novel by a South African author is set in Michigan and features as its pro-

tagonist Dan Silas, an Englishman and a former advertising executive who had spent his high school years in small-town America, where his father worked as an executive for General Motors. When Dan returns to Hollybush to deliver the keynote address at his 30-year high school reunion, he is shocked to learn from his former girlfriend that, at the end of those long-ago high school days, he had fathered a daughter with her, but that the young woman that baby grew up to be has recently become the victim of a brutal serial killer. These revelations draw him into a series of actions that constitute the story's main PLOT, but as he searches for ways to help his old girlfriend ease her pain and as he tries to find out the truth for himself, new information continually disrupts his view of his own past and of the life he missed out on when his family returned to England.

In the key subplot, Dan's old high school buddy Gary now believes himself to be a 19th-century Native American. Gary experienced a mental breakdown during his undergraduate days at Harvard and has since been in and out of various psychiatric institutions. He is living with his widowed mother, but his mental state has not returned to the normality that ordinary people expect in everyday life. Dan spends his travel time poring over his old yearbook and contemplating the choices he has made in his life and the unexpected directions the lives of his old friends have gone in. Having sold his share of the advertising agency he cofounded, he is at loose ends and is trying to connect to the better and nobler aspects of human existence. In revisiting Hollybush, he discovers unlooked-for opportunities to reconnect with his friends and to help them cope with and survive the burdens life has placed on them.

Justin Cartwright constructs his story through a first-person narrator, and much of the book's compelling quality derives from the narrator's keen observation of the American experience through the eyes of someone who is simultaneously an insider and an outsider. Dan Silas grew up admiring Thomas Jefferson and Thomas Edison, and his own character has been shaped by his Americanized teenage years. His reconnection to his old girlfriend and his old best friend, however, bring him face-to-face with dimensions of irrationality that nothing in life has prepared him to understand. He finds himself carrying out requests he

could never have imagined being made of him. But he succeeds in his quest to open himself to new dimensions of possibility and to new appreciations of the human mystery.

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LE CARRÉ, JOHN (1931–) Born David John Moore Cornwell on October 19, 1931, John le Carré is a writer whose SPY NOVELS are admired by some critics for their mainstream literary qualities, especially in the development and exploration of character. Le Carré learned about secrecy and deceit early in life: He was the son of a father who made his living as a swindler and confidence artist (and who eventually served a prison term for fraud) and of a mother who abandoned her two sons and left her husband for another man. He later turned his childhood experience into fiction in *A Perfect Spy* (1986). Le Carré attended a PUBLIC SCHOOL, Sherborne, which he hated, and entered college at Berne University in Switzerland, where he studied French and German.

In the wake of WORLD WAR II, le Carré worked for a short period of mandatory military service as an intelligence officer in Vienna. Afterward, he entered Lincoln College at Oxford, where he earned a degree in modern languages in 1958. His first marriage began in 1956 and lasted until 1971, when it ended in divorce; he later remarried. He is the father of four sons, three from his first marriage and one from his second. After leaving Oxford, le Carré turned to teaching, securing a position at Eton as an instructor of Latin and French. In 1960, he entered the British Foreign Service; biographers have speculated that he may have worked as a spy in this employment.

Le Carré published his first novel in 1960, *A Call for the Dead*, combining elements of the spy novel and of MYSTERY AND DETECTIVE FICTION in a story of a murder and its solution. George Smiley makes the first of many appearances in this novel, presenting the world with an intelligence man who is the diametric opposite of

James BOND. Smiley recurs in le Carré's second novel, *A Murder of Quality* (1962), which is a mystery set in an elite boys' school. These novels attracted the attention of mystery readers, but with his third novel, *The Spy Who Came in from the Cold* (1963), le Carré's career as a novelist of international reputation took off. He resigned his position in the Foreign Service to write full-time. Since 1965, he has written 16 additional novels, almost all of them in the genre of spy fiction, and many featuring George Smiley. Some of his most noted titles include *Tinker, Tailor, Soldier, Spy* (1974), *The Little Drummer Girl* (1983), *The Russia House* (1989), *The Tailor of Panama* (1996), *Single and Single* (1999), *The Constant Gardener* (2000), and *Absolute Friends* (2004). Le Carré has had a hugely successful career as a writer of popular fiction while also winning positive notices for his spy novels as serious literary fiction.

John le Carré continues to live and write at his seaside home in Cornwall.

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LEITCH, MAURICE (1933–) Author of *SILVER'S CITY*, the novel that won the WHITBREAD Book of the Year Award in 1981, Maurice Leitch was born to a working-CLASS family on July 5, 1933, in County Antrim, NORTHERN IRELAND. He was educated in Belfast and taught school for several years before going to work for the BBC as a producer, a career that he eventually followed, in 1970, to London, where he continued working for the BBC until 1988. His first creative efforts, in the early 1960s, were radio dramatizations.

Leitch published his first novel, *Liberty Lad*, in 1965; it is the semiautobiographical story of Frank Glass, born to a small town that is losing its economic base as the linen industry collapses. Through a homosexual friend, he becomes an eyewitness to the customs of Northern Ireland's gay culture, confined at the

time to a limited, low profile. Four years later, his second novel, *Poor Lazarus* (1969), won the GUARDIAN FICTION PRIZE; set along the border that divides the island of IRELAND into two realms, it is the story of two men, one a Canadian filmmaker and the other—his intended subject—a Protestant Irishman. These novels were both banned in the Republic of Ireland when they were published. In 1975, Leitch published *Stamping Ground*, followed in 1981 by *Silver's City*. In the 1980s, he published primarily short fiction or novellas, and he also wrote professionally for film and television. In 1989, his novel *Burning Bridges* begins in London before moving the action back to Ireland.

Leitch wrote and published three novels as the 20th century was ending: *Gilchrist* (1994), *The Smoke King* (1998), and *The Eggman's Apprentice* (2001). *Gilchrist* features a reprobate Protestant preacher who falls in with a shady couple after he rips off his church's funds; *The Smoke King* is a double murder mystery involving American soldiers stationed at a camp in Northern Ireland. In *The Eggman's Apprentice*, a naive young man with a beautiful singing voice becomes involved with Irish gangsters. Leitch's fiction is noted for the unadorned style in which believable characters carry on with realistic plots. He makes frequent reference to cinema as a metaphor for life in the modern world, and he often uses characters who would fit comfortably into American hard-boiled detective fiction. Leitch continues to live and work in London.

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LESSING, DORIS (1919–) One of the most important writers of the 20th century, and a key thinker with respect to FEMINISM in particular, Lessing

was born Doris May Taylor in Persia (now Iran) on October 22, 1919. Her parents were both English, but they had immigrated to Iran after WORLD WAR I, and they subsequently moved to a farm in Southern Rhodesia (now Zimbabwe). Her years at home were impoverished and not especially happy in light of her parents' disappointments in life. Lessing attended a boarding school in Salisbury for a time, but after the age of about 14 she educated herself through wide reading.

Doris Taylor relocated to Salisbury in 1938, and the next year she was married to Frank Charles Wisdom. They had two children, and the marriage ended in divorce in 1943. She remarried, to Gottfried Lessing, in 1945, and this marriage produced one child and also ended in divorce, in 1949. That year she moved to London and published her first book, *The Grass Is Singing*, a novel of racism's crippling effects and the limited roles available to women. She had a strongly developed social conscience, and she joined the Communist Party in England for a time in the 1950s but formally ended her association with it in 1956. During this period, she also actively opposed the proliferation of nuclear armaments, while also traveling, writing, attending rallies, and giving speeches. She began a ROMAN-FLEUVE, *CHILDREN OF VIOLENCE*, in 1952 and completed it in 1969; its five volumes include *MARTHA QUEST* (1952), *A PROPER MARRIAGE* (1954), *A RIPPLE FROM THE STORM* (1958), *LANDLOCKED* (1965), and *THE FOUR-GATED CITY* (1969).

During this period, she published other novels as well, including her masterpiece, *The GOLDEN NOTEBOOK* (1962), which is widely considered to be one of the great treasures of world literature created in the 20th century. She turned her attention to SCIENCE FICTION in the 1970s through the early 1990s, publishing novels such as *Briefing for a Descent into Hell* (1971), *The Memoirs of a Survivor* (1974), and five novels in the series *Canopus in Argos: Archives* (collected in 1992). In 1983 and 1984, Lessing published two novels under the pseudonym Jane Somers to make a point and to put her work to the same test unknown writers must face: She submitted *The Diary of a Good Neighbour* and *If the Old Could . . .* under her nom de plume and several publishers rejected it. Most recently, she has returned to realism in her fiction writing.

In addition to some 25 novels, Doris Lessing has written plays for the stage, a volume of poetry, several collections of short fiction, and an extensive body of nonfiction, including her autobiography that began in 1994 with *Under My Skin*. Although Lessing's prolific output has slowed in recent years, she continues to remain active as a socially conscientious citizen and as a writer.

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LESS THAN ANGELS BARBARA PYM (1955) A novel of human observation and interpretive commentary, *Less Than Angels* uses for its point of departure a gathering of anthropologists—specialists in the art of human observation and interpretive commentary. A pair of these academics has been observed arriving for a party by another specialist in human observation, a romance writer named Catherine Oliphant who happens to live with an anthropologist, Tom Mallow, when he's not "in the field."

The third-person omniscient narrator begins with Catherine and from her passes easily to Professors Fairfax and Vere, then on to Professor Mainwaring and his elite life of retirement in the country, and from him into the new anthropological facility he has persuaded a wealthy American widow to fund, along with some grants for field research. In the new center, Miss Lydgate and Miss Clovis, an anthropologist and a linguist, are preparing the sandwiches and sherry for the party and trying to figure out how to get rid of the six students studying in the library. Lacking the firmness required to evict the students, the two women invite them to join the gathering of distinguished scholars as

representatives of the new generation of young anthropologists. Thus Deirdre, Digby, and Mark, all English aspirants to the field, and some French and American ones as well, wind up rubbing shoulders with the eminent men of their intended profession. Through their conversation, references to Alaric Lydgate (Miss Lydgate's brother), neighbor to Deirdre's family, and to the suburban setting of Deirdre's family life complete Pym's introduction. By the end of the first chapter, the ground is prepared for a series of interactions among these people, and the tone of light and droll SATIRE, somewhat influenced by FEMINISM, suggests the primarily comic nature of the exploration.

Although absent from the opening and the closing of the novel, Tom Mallow is very much the center of it. Three women are in love with him in the story: He and Catherine already have a relationship of some maturity, living together as they do whenever he is in London, but this time, while he's home to work on his dissertation, he cannot resist the unquestioning adoration of young Deirdre, and on a reluctant visit to his upper-class family, he cannot avoid a meeting with his first love, a woman still in love with him. These relationships with Tom also acquire an additional dimension from the connections that exist, or that develop, among these women, especially Catherine and Deirdre. Tom ultimately moves out of Catherine's cozy flat, even though he is not seriously interested in Deirdre—only in being adored by her on occasion—and his temporary quarters with Digby and Mark (one of whom has his own interest in Deirdre) complicate matters more.

In addition to the observation of these contrasts among people, Pym also contrasts the differing settings to which each of her characters belongs, allowing her satire to extend, by implication, across a range of the socioeconomic and CLASS arrangements of the English. The students and the young academics, of course, are at the bottom, living modest lives, wearing modest—if not shabby—clothes, and drinking modest sherry. Above these are the suburbanites, such as Deirdre's family and their neighbor Alaric, who begins to look more and more interesting to Catherine on her visits to the well-regulated routines of that environment. Higher still is the class of the gentry: those born to it but in rejection of it, such as Tom Mallow, and those

aspiring to recline permanently in its embrace, such as Professor Mainwaring.

Barbara Pym's treatment of these materials never loses its decorum, but it also never relinquishes its satirical edge. In her sympathetic treatment of her female characters, she presents the dilemma of women, which is to be generally competent, especially in the art of making the world a more comfortable place in which to be human, and perpetually dismissed by the men who cannot doubt that they themselves are the pinnacle of life on earth and reason enough for women to keep busy making it comfortable. Pym's treatment of her topic never acquires the bitter edge of sarcasm, even though she sees clearly the inequities of the world she observes so insightfully.

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LETTER OF MARQUE, THE PATRICK O'BRIAN (1988) See AUBREY-MATURIN NOVELS.

LEWIS, C. S. (1898–1963) Born Clive Staples Lewis—familiarily called Jack—on November 29, 1898 in Belfast, IRELAND, C. S. Lewis succeeded in three literary spheres: as a scholar, a fantasist, and a Christian essayist. He grew up in a book-loving family, but the death of his mother when he was only 10 was a devastating emotional experience. Reading, studying, and writing provided him with solace, and he won a scholarship to University College, Oxford, just as WORLD WAR I broke out. He had to delay his studies until after the war. Like his colleague and friend J. R. R. TOLKIEN, he served on the front lines in France, where he was wounded.

At Oxford, Lewis devoted himself to the study of literature in the specialty area of the medieval and Renaissance periods. With the spread of modernist experimentation in virtually all forms of art, appreciation of older literature was waning, and Lewis worked to restore the reputations of such great writers as Edmund Spenser, author of *The Faerie Queene*, and John Milton, author of *Paradise Lost*. His scholarly work, *The Allegory of Love* (1936), established his academic reputation. But

Lewis also wrote in the popular genres of SCIENCE FICTION and FANTASY, and he delivered public lectures and radio talks about Christianity, and neither of these activities conformed to the expectations of senior academics. His advancement at Oxford was stymied, and in 1954 he relocated to Cambridge, accepting a chair in his specialty at Magdalene College.

Lewis's first publications were volumes of poetry and scholarship, but in 1938 he published the first volume of his *SPACE TRILOGY*, also referred to as the *Ransom trilogy*. *Out of the Silent Planet* was followed in 1943 by *Peregrina* and in 1945 by *That Hideous Strength*; these novels feature the unusual combination, for this genre, of Christian doctrine and science fiction in a story of the cosmic struggle between good and evil. Its protagonist, the philologist Professor Ransom, is modeled on J. R. R. Tolkien. The two men were members of the INKLINGS, a loose association of like-minded writers in Oxford who met in a local pub to discuss literature, ideas, and writing. In 1942, Lewis published *The SCREWTAPE LETTERS*, a comic novel in the form of a series of letters written by a senior demon in hell. In 1950, Lewis produced the first of seven volumes in *The CHRONICLES OF NARNIA*, a children's Christian ALLEGORY and adventure series. His last novel, *Till We Have Faces* (1956), was a retelling of the myth of Cupid and Psyche.

C. S. Lewis died on November 22, 1963—the day President Kennedy was assassinated. Since then, numerous posthumous publications have appeared, primarily essays of Christian “apologetics” or explanations of and explorations into the theological principles of the faith. His unusual but intensely romantic marriage to Joy Davidson Gresham, an American divorcée, has been captured in the play and film *Shadowlands*.

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LEWIS, WYNDHAM (1882–1957) A writer, painter, and intellectual, Wyndham Lewis poured out creative and critical works prolifically and was strongly praised by contemporaries such as T. S. Eliot. Percy Lewis Wyndham was born on his wealthy American father's yacht off Nova Scotia, so his birthplace is considered to be Canada. His parents divorced when he was about 11 years old, and his English mother boarded him in a series of PUBLIC SCHOOLS. In 1898, he entered the Slade School of Art in London and studied painting until 1901, when he undertook a lengthy tour of Europe, establishing his reputation as a painter. He also began writing seriously during this period, and by 1909 he was publishing short fiction in *The English Review*. Back in London in 1912, Lewis published *Blast*, a magazine (lasting for only two issues) that introduced vorticism, his brainchild, to the world. In both graphics and text, *Blast* was innovative and influential, shaping the direction of British MODERNISM and virulently attacking the aesthetics of the 19th century. The magazine's writing showed the influence of imagist poetry on Lewis; the graphic design was heavily influenced by the industrial compositions of Italian futurism, focusing on machines and experimenting with ways to suggest movement in static pictures. The two issues comprise the founding documents of the vortical movement in art and literature, building a connection between the massive and pragmatic designs of industry and the traditional arts of painting and poetry. As articulated by Lewis, vorticism opposed romanticism and turned away from nature, preferring abstraction bounded by hard outlines in graphic design. Although vorticism's advocates worked in multiple artistic disciplines, including writing, painting, and sculpture, the movement had only a limited influence. The attraction of radical thinkers such as Lewis and Ezra Pound to the Italian dictator Mussolini, and their admiration for the political systems of fascism, further undermined the appeal of the movement.

With the onset of WORLD WAR I, Lewis's literary career faltered as he entered military service. Like his contemporaries J. R. R. TOLKIEN, Ford Madox FORD, Robert GRAVES, Herbert Read, and David JONES, Lewis witnessed the horrors of trench warfare. After the war, Lewis wrote prolifically, producing more than two

dozen books in about half as many years. But he also alienated himself both by attacking (and satirizing) mainstream figures in print and by writing eccentrically structured novels; he also expressed admiration for Adolph Hitler in the early 1930s. Lewis's opinions demonstrate an odd mix of revolutionary aesthetics and reactionary politics that pleased no one and resulted in his own marginalization.

Lewis moderated his style in fiction in the early 1930s and began writing thrillers such as *The REVENGE FOR LOVE* (1937) that, while they still dealt with political and philosophical issues, presented readers with more traditional plots and characters. Lewis also began to question his own earlier extremes of opinion. In the autobiographical *Self Condemned* (1954), an English historian spends a miserable isolated period in Canada during WORLD WAR II, just as Lewis did, and ends up crushed and hollowed by his experiences. After the war, Lewis contributed art criticism to *The Listener* until 1951, when blindness ended this aspect of his career. The tumor that caused his blindness killed him in 1957, but in the last decade of his life, he produced nearly a book a year, including some of his best criticism and commentary.

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LIFE AND LOVES OF A SHE-DEVIL, THE FAY WELDON (1984) A dark example of both SATIRE and FEMINISM, this bleakly funny novel traces the revenge taken by Ruth Patchett when her husband, Bobbo, a handsome and successful self-employed accountant, enters into an extramarital affair with the celebrated romance novelist Mary Fisher, who is one of his richest clients. When Ruth announces the affair at a dinner party with Bobbo's parents, he calls

her a she-devil and storms off to stay with Mary in the lighthouse she has had converted into a charming and stylish home. The name-calling liberates Ruth, who had up to that point been a dutiful and conscientious wife: She embraces her identity as a she-devil and begins to plot the course of a thoroughgoing program of revenge on both Bobbo and Mary.

Ruth is a large and ungainly woman, with coarse dark hair, six feet two inches tall, raw-boned, unfeminine, and vigorously healthy. Mary Fisher is a petite and lissome blonde possessed of conventional but perfect prettiness. Ruth has two children from her marriage, and because she had devoted herself to the work of a full-time wife and mother, she has no education or employment skills. Mary Fisher has a successful career writing conventional and highly lucrative romance fiction, unencumbered by familial responsibilities. Ruth—her very name is part of the novel's ironic structure—decides that Mary and Bobbo must experience what Ruth has experienced: Mary must walk in the shoes that cruelly pinch the feet of ordinary women, and Bobbo must learn what it is like to live with unrequited love. Ruth sets about the task of transferring the burdens she has borne to their untroubled shoulders. She brings about the colossal assortment of accidents that burn down the suburban home in Eden Grove where Bobbo had established his wife and children, and she leaves the two children on the doorstep of the lovers in the converted lighthouse. She disappears from sight and begins a long process of bringing Bobbo to humiliation, of reducing Mary to the mundane lives of the women who buy her novels and thereby ensure her own luxurious lifestyle.

In order to achieve her revenge, Ruth must acquire vast sums of money and undergo the self-imposed tortments of cosmetic and reconstructive surgery. She is able to do so thanks to Bobbo's act of converting her to a she-devil. With no moral restraints to bind her, and without the emotional bondage of feminine subjection to love and family ties, Ruth amasses the wealth she needs, destroys the financial resources of Bobbo and Mary, and reshapes herself into the image of stereotypical beauty that Bobbo could not resist. She becomes fully empowered and takes her revenge at her leisure.

WELDON constructs this story by alternating between Ruth's wounded first-person narration of her experiences and a coolly disinterested third-person narration that confirms Ruth's reports. Sometimes readers look through Ruth's eyes, experiencing her rejection, her wrath, and her cold determination at firsthand, and at other times they look on the larger scene, seeing Ruth and the other characters in context. This strategy moderates the novel's tone while also multiplying the author's opportunities to take satirical jabs at the way society has wasted the resources of half its population. Ruth will stop at nothing to have her revenge, and the result is a novel that is both funny and incisive in its condemnation of the world we take for granted.

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LIFE AND TIMES OF MICHAEL K, THE J. M. COETZEE (1983) A simple story that may be read as a political and social ALLEGORY of the disintegration of minority rule in South Africa in the 1980s, *The Life and Times of Michael K* won the BOOKER PRIZE in 1983. The novel's title proclaims its affiliation with the surreal works of Franz Kafka, and its odyssey of a dying woman to her birthplace suggests aspects of William Faulkner's *As I Lay Dying*. COETZEE contextualizes his work in the decay of South Africa's misbegotten government, but he also creates a story that rises above its time and place to condemn injustice and inhumanity in general.

Coetzee effectively combines the vague and the specific to develop his novel's atmosphere of oppression and confusion. As a noted South African writer—his previous novel, *Waiting for the Barbarians* (1980), had won the JAMES TAIT BLACK MEMORIAL PRIZE—he could depend on readers understanding the political context in which he was writing: A tradition of white minority rule through apartheid was collapsing into chaos as the

majority black population organized itself into more effective forms of resistance. But Coetzee is vague about matters of race. Michael K is born into poverty and disfigurement (his harelip, like his poverty, could be corrected, but no one bothers to do so) to a mother nearly broken by the hard labor of servitude, but their race is never specified, and neither is that of the other characters, bad and good, whom they encounter in the story. Whether they are black or white, that fact becomes secondary to the conditions of oppression under which they live.

The long first section of the novel, related by a dispassionate third-person narrator, follows Michael's life from birth to the schooling that prepares him for a second-rate existence in his employment as a gardener in the parks of Cape Town. His life, it appears, will follow this inconsequential routine indefinitely, but then his mother, Anna, becomes ill as her limbs swell and weaken with dropsy. Michael K is a dutiful son, so he does all he can to help his mother. When she wishes to return to the farm where she grew up, he sets about the task of making it possible. He purchases train tickets, but the vast and labyrinthine bureaucracy that regulates the issuing of permits to travel proves to be impenetrable. Michael K sets off with Anna in a cart, and along the way she dies in a hospital that is in fact an inhospitable institution.

Michael K continues the journey and spreads his mother's ashes on a farm that might be the one she remembered so fondly. He begins tending the farm—he is a trained gardener, after all—but soon he flees when the purported owner returns. He takes refuge in the wilderness, where he nearly starves, but is captured and confined in a so-called resettlement camp (clearly a kind of concentration camp). He escapes back to the farm and finds it deserted, but he is once again captured, nearly starved from living alone on the land, and sent back to Cape Town for retraining. Even though the oppressive government seems to wish his kind would disappear from the face of the earth, when he arrives at the retraining center, he is hospitalized for malnutrition: In a horrible *irony*, the system that is driving him to the brink of survival also does its utmost, having brought him there, to keep him alive.

Clearly, oppressors need the oppressed more than the oppressed need their oppressors.

The short second part of the novel has as a first-person narrator the doctor who treats Michael K and takes an interest in him. Things are going badly for the oppressors, and the doctor worries about what he may suffer once the oppressors are no longer in charge. The doctor sees that Michael K, in his simplicity and ability to endure suffering, is a representative of the survivors. Michael needs very little and expects very little from life, and he is therefore well prepared to succeed in a world that has little to offer. The very short third section of the novel follows Michael K after he escapes from the retraining facility. He joins a group of other marginalized survivors, and as a community they seek refuge in the neglected, ruined parts of the city until the more demanding components of society can finish fighting over who will be in charge of it. But Michael K does more than just survive: In spite of his deformity, he finds a sexual partner, and in this connection he has a chance of extending his survival into an unknown future. In making this humble survivor his protagonist, and in avoiding the specifics of racial identity, Coetzee broadens his story into an implicit attack on those who wield oppressive power over others and those who lust for the opportunity to do so as well.

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LIGHT AND THE DARK, THE C. P. SNOW (1947) The second volume to be published in the ROMAN-FLEUVE collectively entitled *STRANGERS AND BROTHERS*, this novel follows *George Passant* (1940; originally titled *Strangers and Brothers*) and continues the life story of the first-person narrator of the entire series, Lewis Eliot. In order of publication, it immediately precedes *A TIME OF HOPE* (1949); however, in the

chronology of Eliot's life, it follows the action related in *The CONSCIENCE OF THE RICH* (1958). In *The Light and the Dark*, Eliot is an observer of another man's behaviors and choices rather than a main character in the PLOT; in this case, the focus of Eliot's narration is his university friend Roy Calvert, a scholar of the Orient—specifically, of the Manichean heresy that posits equally strong forces of good and evil at work in the universe. Roy is brilliant but unstable, exhibiting patterns of behavior that might today be diagnosed as bipolar disorder. His life is a cycle of light and dark as he alternates between manic periods of great activity and depressive periods of self-destructiveness. Roy is prone to uncontrollable abusiveness toward his colleagues and toward women, many of whom nonetheless find him attractive. Unable to live a normal life or to exercise consistently rational judgment of his best course of action, Roy eventually volunteers for service as a bomber pilot when WORLD WAR II breaks out—an expression of his passively suicidal tendencies, since the survival rate for this duty is very low, especially in the early days of the war. In a bittersweet IRONY, Roy does find love and some degree of fulfillment, but he is not fated to enjoy it for very long.

Roy belongs in the same category as Eliot's mentor, George Passant, and his friend Charles March. These three men are the earliest influences on Eliot's character as a young man just beginning to make a start in his own independent life. Each of the three is flawed in a different way, possessing giftedness or financial advantages, but lacking the ability to put these to best use. Eliot examines their flawed lives with compassionate sympathy and psychological insight, demonstrating his own giftedness in doing so.

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LION, THE WITCH, AND THE WARDROBE, THE C. S. LEWIS (1950) See *The CHRONICLES OF NARNIA*.

LIVELY, PENELOPE (1933–) Born Penelope Margaret Low in Cairo, Egypt, on March 17, 1933, Penelope Lively is a prolific author of children's books, short fiction, television plays, and novels for adult readers. After WORLD WAR II, she attended boarding schools in England, and in 1956 she earned an undergraduate degree in history from St. Anne's College of Oxford University. She was married in 1957 to Jack Lively; they are the parents of two children.

Penelope Lively began her publishing career in 1970, writing books for children; she won a Carnegie Medal from the Library Association in 1974 for *The Ghost of Thomas Kempe*, and a Whitbread Literary Award for *A Snitch in Time* in 1976. She began writing for adult readers in 1977; that year, *The Road to Lichfield* was short-listed for the BOOKER PRIZE. It is the story of a woman who discovers that her conventional father, whom she tends in his lonely old age, had been involved in an extramarital affair. After several more novels that presented realistic depictions of contemporary life, she was again short-listed for the Booker Prize in 1984 for *According to Mark: A Novel*, in which a biographer learns that the life of his research subject had several distinct aspects that do not fit easily into a single identity. Lively's best-received book was *MOON TIGER*, which won the Booker Prize in 1987. She has also drawn on historical themes for novels such as *Cleopatra's Sister* (1993), set in an imaginary African nation, and she has returned to the theme of old age in *Spiderweb*, about a woman who retires from a career in anthropology to live out her life in a small village setting. Lively lives in England and continues to produce novels and other works for both children and adults.

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LIVES OF GIRLS AND WOMEN ALICE MUNRO (1971) A novel constructed from a series of interlinking short stories, *Lives of Girls and Women* is a special kind of BILDUNGSROMAN known as a "künstlerroman" or novel of the development of an artist's gifts. The first-person narrator of the eight stories that make up the novel is Del Jordan, daughter of Addie Jordan.

The stories follow Del's life from about the age of 11 until shortly after her graduation from high school. Del is observant enough to recognize her desire to wield power over her own life when it crops up, and she is strong enough to choose a course of action that will make it possible for her to do so.

In the introductory story, Del awakens from childhood on her father's fox farm in Ontario to an awareness of the ordinary beauty of the world. She senses her calling to be an observer of the exquisite details of this world. In the remaining stories, Del encounters a variety of women and girls living lives that illustrate the options open to her: Her friend Naomi accepts the predefined life society offers her and becomes a nurturer in the role of wife and mother, and at the darkest extreme a marginalized girl escapes that fate through suicide, while other characters fall within this range of passive acceptance and violent rejection. Del makes her own exploration of the lives offered to girls, of the tenets of religion, and she eventually has an initiation into adulthood that also presents her with a defining moment when she must accept or reject the standard option.

The most important woman in Del's life turns out to be her mother. Addie has the wisdom to urge her daughter to use her brain and to accept a life of independence and struggle rather than one of utter dependence on a husband. Addie looks to a future—a world that has not arrived for her—in which women will finally take control of the choices in their lives and lay claim to full equality with the rest of the human race. In the novel's epilogue, Del embarks on the task of writing the stories she has lived, accepting her mother's challenge.

Lives of Girls and Women is a quintessential example of the fiction of Alice MUNRO. It is her only novel, and yet it can also be read as independent stories—the form Munro has made her own. The novel is also a semiautobiographical study of Munro's own experience of maturing as a young woman and choosing to become a writer.

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LIVING HENRY GREEN (1929) Written in an experimental style and set primarily in the English industrial city of Birmingham, where in real life the author managed and worked in factories owned by his family, this novel of social realism presents an array of characters who depend on the Dupret Foundry. Among the workers, the characters include Mr. Craigan, one of the most skilled workers in the foundry, who heads an extended "family" of boarders drawn from among his coworkers. Mr. Craigan works with the half-hearted assistance of his best friend and housemate, Joe Gates, the father of beautiful and frustrated Lily Gates. Mr. Craigan's other boarder is Jim Dale, a handsome young foundry worker who loves Lily but lacks the words to tell her so. Not realizing what she has in her own household, Lily falls in love with Bert Jones; too inexperienced to see this young man's callow, weak character, she elopes with him to Liverpool, but there she finds herself abandoned. Lily longs to escape from the dreary world of the foundry, but she returns there deprived of both love and hope, expecting that her ambitions will never be fulfilled.

Inside the foundry, the senior owner, Mr. Dupret, clings to the business methods he is familiar with, refusing to modernize. The supervision of the workers is haphazard and frequently unfair: Mr. Bridges, the shop manager, relies on the malicious tattling of Mr. Tupe, a man who compulsively betrays his coworkers, who in turn hate him but can do nothing about his snitching. With the death of Mr. Dupret, his son Richard begins to run the factory under the modernizing plans of a young engineer, Mr. Tarver. Men begin to lose their jobs, some because of poor work habits and some because of age. Coping with retirement or unemployment proves difficult for most of them, and drink becomes a major preoccupation.

GREEN's experimentation consists of violating basic rules of syntax, such as the consistent use of articles

and complete sentences. This strategy heightens the importance of conversations among the characters, since those are accurate representations of the accents and speech patterns typical of each character's social status and economic standing. The oddly structured expository passages may also make the reader suspend judgment of the characters based on their manner of speaking: Even the least-educated speaker sounds better in dialogue than the choppy fragments and ungrammatical phrasing of the third-person narrator. Green's experiment is a distinctive example of the desire to do in fiction what artists were doing in painting in the early 20th century, but it did not become the pattern for an artistic movement and remains something of a literary curiosity.

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LODGE, DAVID (1935–) Noted especially for his **CAMPUS NOVELS**, David Lodge was born on January 28, 1935, to a working-class Catholic family in London. During childhood, he experienced the wartime ravages of the German bombing campaign against Britain, the blitzkrieg. In 1955, he earned an undergraduate English degree from University College, London; he was already practicing the art of fiction, although he did not publish the novel he wrote in college. For the next two years, he fulfilled his National Service obligation (a policy no longer in force today) with an unhappy tour of duty in the armed forces, where he composed the novel that he first published, *The Picturegoers* (1960), the story of an aspiring novelist lodging with a Catholic family and struggling with his own religious experience.

Lodge returned to University College and earned a master's degree in 1959. Also in that year, he was married; he and his wife are the parents of three children, including a son afflicted with Down syndrome. After a year of employment with the British Council (an

organization that makes British culture available to the rest of the world in the form of lecturers and publications), he accepted a teaching appointment at the University of Birmingham. He earned a doctorate from this institution in 1969, rising to the position of full professor in 1976 and retiring to write full-time in 1987.

After 1960, Lodge published steadily, both fiction and scholarly works. His second novel, *Ginger, You're Barmy* (1962), drew on his military experiences. At Birmingham, he became friends with Malcolm BRADBURY, also a faculty member there at that time. Bradbury's influence led Lodge to experiment with comic novels, resulting first in *The British Museum Is Falling Down* (1965), the story of a Catholic graduate student rushing to complete a dissertation as his young family grows. Lodge received a fellowship to study in the United States during the 1965–66 academic year and published a well-received scholarly book, *The Language of Fiction*, in 1966. His fourth novel, *Out of the Shelter* (1970) was a semiautobiographical **BILDUNGSROMAN**, relating the coming-of-age experiences of a 16-year-old Catholic boy visiting Germany in about 1950. In 1971, he published his critical study *The Novelist at the Crossroads*, in which he develops the innovative self-reflexive ideas that soon appear in his own fiction.

In 1969, Lodge served as a visiting professor at the University of California at Berkeley, experiencing the upheaval and euphoria of the Free Speech Movement on that campus. He converted his observations and experiences into *CHANGING PLACES: A TALE OF TWO CAMPUSES* in 1975; the novel gained him a readership on both sides of the Atlantic, especially among literary academics, and won the **HAWTHORNDEN PRIZE**. He traveled widely in the late 1970s, attending numerous academic conferences in far-flung locations and collecting experiences for further comic explorations of the academic world. In 1980, he published his **SATIRE** on the troubled link between Catholicism and birth control entitled *HOW FAR CAN YOU GO?* and won the **WHITBREAD AWARD**. Lodge reduced his academic duties to spend more time writing. He published *Working with Structuralism* in 1981, followed in 1984 by *SMALL WORLD*, a comedy about academic conferences. In 1988, *NICE WORK* was short-listed for the **BOOKER PRIZE**; it com-

pletes the so-called "Rummidge Trilogy" of comic novels with an academic theme.

In the 1990s, Lodge published *Paradise News* (1991), about a Catholic theologian's family vacation in Hawaii, and *Therapy* (1995), about an unhappy television scriptwriter. He also published the scholarly collections entitled *After Bakhtin: Essays on Fiction and Criticism* (1990) and *The Art of Fiction* (1992). He has also written short fiction, television screenplays, and satirical stage revues in collaboration with Bradbury and Jim Duckett. Lodge's most recent novels are *Home Truths* (200) and *Thinks . . .* (2001). He continues to live and write in Birmingham.

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LOITERING WITH INTENT MURIEL SPARK (1981) A comic novel and the 16th work of full-length fiction in SPARK's long and diverse career, *Loitering with Intent* features a first-person narrator, Fleur Talbot, who is herself a novelist. In post-WORLD WAR II London, having nearly finished her novel *Warrender Chase*, she takes a job as a typist for the Autobiographical Association, a curious organization founded by Sir Quentin Oliver. Its ostensible mission is to bring its members together to encourage the writing of their autobiographies; however, Fleur soon realizes that Sir Quentin's organization exists so he can play god in the lives of those he has ensnared. As she continues working for the Association, she sees repeated correspondences between the characters in her novel and the collection of humdrum eccentrics Sir Quentin has assembled. After she allows Sir Oliver to read *Warrender Chase*, she also realizes he is plagiarizing her manuscript to enliven the dull life stories of the Association's members. Fleur has also been altering the dull manuscripts as she types them, but she invents incidents, whereas Sir Quentin steals them from her.

Fleur admires two great autobiographical texts and knows them so well, she can quote from them: *Apologia Pro Vita Sua* by John Henry Newman and *The Autobiography of Benvenuto Cellini*. While Fleur's tone is light and her story comical, there are serious literary questions under examination: What is the purpose of life? Does art imitate life, or does life imitate art? What constitutes good autobiographical writing? Ironically, the fictional Fleur is writing her own autobiography, entitled *Loitering with Intent*, a story loosely based on the experiences of the real Muriel Spark, the author of *Loitering with Intent*, in her days as a beginning novelist.

As the novel unfolds, it develops a keen element of FEMINISM. Fleur meets the mousy women of the Association, along with Sir Quentin's housekeeper, and the wife of Fleur's soon-to-be ex-lover. These women are characterized as "English roses," passive and submissive to male domination and to the conventional expectations of a society determined to limit women to marriage and childrearing. Fleur, too, is a flower, but in name only. She lives independently, makes her own decisions, and dares to challenge Sir Quentin as his treatment of the Association's members becomes emotionally abusive. In contrast to the English roses, with whom Fleur cannot identify, Sir Quentin's raucous, elderly, incontinent mother, Lady Edwina, soon becomes her friend. Fleur's outcast status is underscored by her identification with a woman thought to be crazy by Sir Quentin, but her genuine sympathy for the old woman's suffering points up her compassionate humanity.

In spite of these serious elements, the novel remains a comedy throughout. The eccentric characters and the complex plot that requires Fleur to wrest her manuscript back from Sir Quentin and a scurrilous publisher counterbalance Fleur's musings about art, life, and autobiography. Several scenes are hilarious, and throughout the book, Fleur's droll, witty, intelligent narration maintains the light tone.

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THE LONELINESS OF THE LONG DISTANCE RUNNER ALAN SILLITOE (1959)

This book consists of the novella of the title and eight other short stories; together, the collection represents an excellent example of fiction typical of the ANGRY YOUNG MEN in post-WORLD WAR II Britain. The stories are mostly constructed on the model of the BILDUNGSROMAN, or novel of a young person's maturation, and most of them feature a first-person narrator struggling to move from the dependency of childhood to the independence of adulthood. The stories are set among working-CLASS young men facing bleak futures during the "diminishing age" as the British EMPIRE declines and the options available to British citizens shrink.

The title novella features a protagonist drawn from the working class who is disenchanted with the values and norms of English life. The protagonist is also the first-person narrator, Smith; he is a young man reflecting on his experiences in a juvenile detention facility, the Essex Borstal. He had been apprehended in a robbery from a bakery. In the Borstal, the Warden encourages him to take up the sport of running and Smith complies. He enjoys the solitude of running and the privilege of leaving the grounds of the Borstal. As he runs, he thinks; the narrative becomes a stream-of-consciousness record of Smith's reflections on his life, his capture, the jail, the Warden, and the future. He is confident that he understands the minds of those in power such as the Warden, and that the Warden is more interested in seeing a victory for his team than in any rehabilitative effect running might have on his young prisoners.

Smith divides the world into the "in-laws," who live conventional and obedient lives, and the "out-laws," like him, who rebel against the injustices ingrained into the quotidian rounds of class-dominated English life. He is searching for a way to win against the "in-laws," but he fails to comprehend that such a victory may be insignificant in light of the larger problem. He becomes an excellent runner, fast and full of stamina,

but when he has victory in his grasp during an actual competition, he throws it away to spite the Warden, running in place as the other contestants, whom he had earlier outdistanced, pass him on their way to the finish line. In doing so, he demonstrates his power to deprive the Warden of a desired achievement, but he also shows that he cannot do so without defeating himself as well. Upon his release from prison, Smith returns to theft as a way of life, pleased to be more successful at evading capture. SILLITOE does not resolve this moral AMBIGUITY in the novel's closing: Smith's consciousness concerning class inequity and social injustice is raised, but he can only respond with spite, not with constructive change in himself or in the larger world against which he continues his ineffectual rebellion.

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LONELY PASSION OF JUDITH HEARNE, THE BRIAN MOORE (1955)

A tragic novel that displays the effects of alcoholism, *The Lonely Passion of Judith Hearne* is set in Belfast, NORTHERN IRELAND, in the 1950s. The life of Miss Hearne, an impoverished spinster in her 40s, in many ways reflects the dull, impoverished world of lower-CLASS Belfast, and alcohol is the anodyne of choice for both the fictional character and the real world she is imagined to occupy. In terms of literary antecedents, Judith Hearne is a descendant of the quintessential heroine of Jean RHYS in novels such as *AFTER LEAVING MR. MACKENZIE*: a woman who is vulnerable, flawed, and excluded from the sources of life's stereotypical joys such as family.

Judith Hearne had been orphaned young; a crabby old aunt reared her, and in turn Judith sacrificed her youth and its few opportunities so she could repay her

debt by nursing the old woman through her last years. She is now alone in the world with a tiny income that barely covers her living expenses even in the degraded material conditions of her life in shabby boarding houses. At the beginning of the novel, she arrives at a new boarding house after remaining sober for six months. But a misunderstanding with Mr. Madden, another boarder, and the insulting treatment of her landlady soon drive her to the numbness of intoxication and the temporary oblivion it brings.

Miss Hearne seeks other forms of solace in the one respectable friend she has left—a married woman with a family—and in the rituals of the Catholic Church. Much of the imagery of the rest of the novel involves Miss Hearne's painful realization that she has lost her faith and recounts her ineffectual efforts to rediscover it. Instead she discovers, when she visits the former friend who first taught her the anesthetic utility of alcohol, what happens to old women who lack homes, family, friends, faith, and sobriety. At the Earnscliffe House, silent despair is her former friend's only companion. Judith sinks further into self-destructiveness after seeing what her friend has sunk to and takes most of her money out of the bank for one last fling before she too enters that final stopping-off place.

Brian MOORE relates this story through a nonjudgmental third-person omniscient narrator without either appealing to pity or resorting to condemnation. Judith Hearne's life takes on a fatalistic quality, as if she is fulfilling a foreordained end even as she loses the ability to believe in any divinity that might have such fateful power. She cannot save herself, and no one else is responsible for saving her—the belated efforts of a priest and her one friend are ineffectual. But the narrator's objectivity does have the effect of leaving open to the reader the option of voluntarily taking pity on Judith Hearne, just as we must all do for our compatriots in real life if mercy is to persist in the world.

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LORD JIM JOSEPH CONRAD (1900) The story of a man's fall from grace and his later fatal redemption of his honor, *Lord Jim* is one of Joseph CONRAD's best works, with *HEART OF DARKNESS* and *NOSTROMO*. Like *Heart of Darkness*, its first-person narrator is Captain Marlow, although there is an introductory section narrated anonymously in the third person. This introduction reveals the circumstances of Jim's fall: On the *Patna*, a ship loaded with hundreds of religious pilgrims, the crew members panic when they believe the ship is sinking, and they abandon the pilgrims to their fate. The *Patna*, however, does not sink. The crew members are found and charged with desertion. Marlow enters the story as Jim is found guilty, effectively ending any kind of respectable career at sea.

Marlow likes Jim's stoic acceptance of the consequences of his action, and he finds jobs for him. Jim achieves occasional happiness, especially when he works as a Chandler at a seaport, sailing a small craft out to incoming ships to take orders for the goods needed. He succeeds because he works hard, sails first, and ventures farther than others are willing to go. But always the story of his involvement with the *Patna* catches up with him and terminates his employment. Finally, Marlow secures a remote post for Jim at Patusan; it is so remote that perhaps there he can escape his past.

Jim once again succeeds, but once again his past catches up with him. He has never learned how to handle the dishonor of his choice on the *Patna*, seeking instead only to escape from the memory of it rather than to face the fact of it. In spite of the success and respect he has earned at Patusan, when faced again with his past he again makes a disastrous decision—one that costs another man his life. But Jim's situation is complicated by the fact that he now lives in a native culture with a different set of rules governing each man's honor. COLONIALISM has reached this outpost but has not yet eradicated the old ways of the native population. Jim has the opportunity to redeem his honor—unlike in the civilized world, where he was condemned to a kind of permanent shadow world of dishonor—but only at a terrible price.

Key aspects of Conrad's complicated narration of this story include IRONY and AMBIGUITY, both juxtaposed with a murky moral problem. No injury results from

the *Patna* incident, and yet some wrong had been done and had to be redressed. But what form of punishment or retribution can wipe away an individual man's memory of his own cowardice, even if it has harmed no other person? Jim's failure to resolve this problem ultimately leaves him with nothing but tragic choices: He can live in shame, or he can die in honor.

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LORD OF THE FLIES WILLIAM GOLDING

(1954) A modern classic by a writer awarded the NOBEL PRIZE in 1983, this novel reveals the author's pessimism about the human power to do evil. It shares with *A HIGH WIND IN JAMAICA* (1929) the conviction that children are not innocent and pure, but instead must be restrained from brutality and trained to be civilized.

In the opening of the novel, the destruction of an aircraft evacuating a group of schoolboys, apparently after an atomic war, leaves the unsupervised children stranded on a tropical island. Clearly, this event is a return to an Edenic existence: The island abounds with fruit trees, and the tropical climate is mild. The boys devote themselves to joyous play, but they choose a leader to supervise duties such as keeping a signal fire going to attract the attention of rescuers. Ralph—literally the fair-haired child—becomes the first leader, to the dissatisfaction of his rival, Jack, and Jack's enforcer, Roger. Dissent soon follows, but not because of any failure, incompetence, or unfairness on the part of Ralph. Instead, Golding's plot suggests that dissent arises because human beings are contentious, envious, ego-driven, and thirsty for power.

Jack soon challenges Ralph's authority; the boys who follow Jack hunt the island's wild pigs for meat and for the thrill of the chase and the kill. "Piggy" is also the nickname of an unpopular boy who is intellectually strong but physically weak. And later, when the boys have degenerated to primitive savagery, a pig's head is offered to appease the thing in the jungle that becomes

the symbol of the boys' irrational fear. These images of sacrificial offerings, especially in the context of placating the thing in the jungle, suggest that the wild boys are worshipping death rather than nurturing life; they also indicate that Jack's kind of leadership is regressive and degenerative, allowing the boys to slip into uncivilized ways. The outburst of murderous impulses on the island confirms this descent into baseness.

In addition to the boys' loss of moral understanding, as they degenerate they also become more foolish, fearful, and superstitious. In the heat of passion, dominated by their feelings in the absence of the balancing force or reason, the boys make the short step from hunting and sacrificing pigs to hunting and persecuting Ralph. A clever idea to drive him out of safe hiding—setting fire to the vegetation—soon gets out of hand and leads to the destruction of their Eden: The trees are burned, and the smoke of this unintended signal fire attracts the attention of adults who will restore the boys to the fallen world of the human community. When the boys have cast off all vestiges of civilization and are hunting their own kind as a means of resolving a rivalry, their rescuers arrive. The IRONY of the adult surprise at the appearance of the boys is the novel's final dark note: Adults believe the lie of innate human goodness, but the behavior of the boys on the island points in the opposite direction.

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LORD OF THE RINGS, THE J. R. R.

TOLKIEN (1954–1955) This three-volume sequence includes *The FELLOWSHIP OF THE RING* (1954), *The TWO TOWERS* (1954), and *The RETURN OF THE KING*

(1955); however, it was conceived by its author as a single epic story. It shares the Middle Earth setting that Tolkien established in *The HOBBIT* (1937) and revives the characters of Gandalf the Gray, a wizard charged with protecting Middle Earth from evil, and Bilbo Baggins, a Hobbit who had found a magic ring in the earlier story but who now must retire from the action and pass the ring to his nephew, Frodo Baggins. The story is narrated from the third-person omniscient point of view and recounts the adventures of the heroes who destroy Bilbo's ring when it is identified as the source of evil power in Middle Earth.

Although published in the 1950s, Tolkien had been working on this story for years. When *The Hobbit* proved to be a success, Tolkien's publisher had urged him to carry the story further. During WORLD WAR II, and the years leading up to it and following it, Tolkien worked on the new book. Although many commentators have observed the parallels between Middle Earth and Europe, with the Shire in the northwest representing England, and Mordor in the southeast representing Germany, Tolkien himself disavowed this reading of the text as merely a political ALLEGORY. He drew inspiration from many sources other than current events, including his vast knowledge of medieval literature, MYTHOLOGY, and languages. Additionally, Tolkien's Christian faith informs the story symbolically at least as much as, if not more than, the events of World War II.

In a century that saw the novel shrink virtually to short Story proportions while it also elongated into the ROMAN-FLEUVE, Tolkien wrote an old-fashioned heroic epic in the tradition of Homer, Virgil, Dante, Milton, and the unnamed bards of the oral tradition. His story is filled with songs and poems of his own composition that hearken to an earlier world and imbue his text with the flavor of an antiquity that never existed in our world; instead, we must imagine that the newest events of Middle Earth, coming at the end of an already lengthy history, predate us and pave the way for our dominion over the world. The traditional quest motif and the simple good-versus-evil ethical structure of the novel have appealed to readers of all ages all over the world, creating one of the largest and best-organized fan followings in popular culture. A scholarly following has developed more slowly, but Tolkien's work

seems to be making a rapid transition to canonical (see CANON) status.

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LOST HORIZON JAMES HILTON (1934)

An example of UTOPIAN fiction, *Lost Horizon* imagines a Tibetan monastery, or lamasery, hidden away in the Himalayan Valley of the Blue Moon. This idyllic retreat is named Shangri-La, a term that has since become a synonym for paradise.

The narrative takes the form of a story within a story. Rutherford, a British diplomat, finds his old friend Hugh Conway in a hospital, disoriented and exhausted. Conway should be at the prime of his life; however, having survived the brutal ravages of WORLD WAR I, he had become jaded and disheartened long before his most recent adventure began. He relates the amazing story of his travels during the months he has been missing. It had all begun in the spring of 1931 at a British consulate in Baskul, on the Indian subcontinent; trouble leads to the evacuation of white Europeans, and Conway is among the last to leave. He tells of escaping in a plane with a zealous missionary named Miss Brinklow; Henry Barnard, an American suspected of the crime of embezzlement; and Capt. Charles Mallinson, an upper-class British diplomat devoted to the ideals he absorbed in his education. The passengers become uneasy as they realize that their pilot is carrying them deeper into the Himalayas rather than to their intended destination. They suspect they are being kidnapped for ransom. When their plane makes a hard landing and the pilot dies from his injuries, the passengers doubt they can survive in the frigid air of the high

mountains. Soon, however, they are rescued by a small search party and led to the lamasery of Shangri-La.

Eventually, Conway is invited to meet the High Lama, and in a series of conversations, he learns the story of Father Perrault, a Capuchin friar who wandered into this valley in 1734. After converting to Buddhism, Perrault had built the lamasery and discovered the life-lengthening properties of the pure mountain air. Other Europeans and Asians had joined him and built the ideal community of Shangri-La. Eventually, Conway learns that the High Lama is indeed Father Perrault himself. Just before Perrault dies, he predicts the coming war that will destroy Western civilization, and he appoints Conway to replace him in leading the community of Shangri-La so it can be ready to restore civilized culture to the world. In the meantime, Capt. Mallinson has entered into an affair with Lo-Tsen, a Chinese woman who appears young and beautiful but who is already over 60. They have arranged to hire guides and porters to lead them out of Shangri-La and back to "civilization."

Out of a sense of responsibility (a key moment in the narrative, viewed by some as a weak plot point), Conway ultimately goes with them. Before he can finish telling Rutherford his tale, however, he leaves the hospital in search of Shangri-La. Rutherford learns that Conway had been brought to the hospital by an elderly Chinese woman and begins to wonder if the fantastic tale he had heard from his friend might be true. The novel ends with Rutherford's hope that his friend will once again find Shangri-La.

Lost Horizon is an example of escapist FANTASY, but the long conversations between Conway and Father Perrault elevate it above the level of a typical adventure story. These conversations serve as a point of departure for exploring the definition and characteristics of an ideal community. The values of Aristotle's *Nicomachean Ethics*, with its emphasis on the "golden mean," or the middle way between extremes, dominate the decision making in Shangri-La; the exotic Tibetan and Buddhist elements serve as set decoration rather than as a viable alternative to Western philosophical traditions and cultural customs. Appearing in 1934, when another vast war threatened to engulf Europe, the novel provided an outlet for wishful thinking and was a huge

success, making its author one of the highest-paid writers in the world.

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LOVED ONE, THE EVELYN WAUGH (1948)

Set in Hollywood among British expatriates in the wake of WORLD WAR II, this dark example of a COMIC NOVEL satirizes the Californian way of death. The protagonist, Dennis Barlow, gained acclaim for the book of poetry that grew out of his war experience, and Megalopolitan Studios brought him to America first class. As a screenwriter, however, he did not prosper or even suffice, and he soon found his contract not renewed. The generosity of his countrymen keeps him afloat: He is a guest of Sir Francis Hinsley, once a successful screenwriter, but now reduced to public relations. When Dennis takes a job as a mortician at the Happier Hunting Grounds pet cemetery, however, the thoroughly British members of the Cricket Club are appalled—the burial of American pets is hardly a suitable form of employment for a British poet, they feel. But Dennis persists in his chosen line of work, especially after meeting Miss Aimée Thanatogenos in the groves of the legendary Whispering Glades cemetery, which adjoins (and dwarfs) the Happier Hunting Ground. She works there as a cosmetician, restoring the colors of life to embalmed corpses just before they are positioned to receive their mourners in a tastefully appointed Slumber Room.

For her part, Miss Thanatogenos is in a quandary, since she also receives the attentions of Mr. Joyboy, the highly refined embalmer-artist head mortician at Whispering Glades. Although she is flattered by Mr. Joyboy's perfectly proper middle-aged obsequies, touchingly expressed in the smiles of the corpses he sends to her care, she is attracted to the handsome but

impoverished young poet, except for his un-American cynicism about patriotism, citizenship, and the attenuated niceties of Whispering Glades. In order to understand her feelings better, she writes repeatedly to "The Guru Brahmin," an advice column in the local newspaper. She finally settles on Dennis and accepts his proposal, only to learn, at the funeral of the ancient parrot of Mr. Joyboy's mother, that the poems Dennis had been sending her were copied from an anthology. She then becomes formally engaged to Mr. Joyboy but despairs of the future when Dennis refuses to release her from her promise to him. The Guru Brahmin provides his last advice to her from the public telephone at Mooney's Saloon; when she follows it, the resolution of the novel is set in place, and Dennis finds a way to return to his native country in the same manner he left it—first class.

WAUGH shapes his comedy as an example of Juvenalian SATIRE but restrains his tone through understated humor and offhand factual comments that, in context, acquire great hilarity.

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LOVE IN A COLD CLIMATE NANCY MITFORD (1949) A sequel to the novel *The Pursuit of Love*, having the same narrator and observing the same aristocratic set, *Love in a Cold Climate* is a kind of comic soap opera of the British upper CLASS written by one of its own members. The events of the plot are recounted by Fanny, the narrator of the earlier story as well; this time, she focuses on the household of Lord and Lady Montdore, whose beautiful daughter Polly surprises everyone when she marries the middle-aged man who has only recently become a widower through the death of Polly's paternal aunt. This situation is particularly

trying to Polly's mother, since that lady had previously been the mistress of her daughter's new husband, "Boy" Dougdale. The marriage has transformed her lover and brother-in-law into her son-in-law. In retaliation, she shuts Polly out of her life and turns her attention to a nephew from Nova Scotia, Cedric Hampton, who is the heir of Lord Montdore's title. Cedric is such a charmer that he eventually draws Lady Montdore to a reconciliation with her daughter.

MITFORD presents her comic story as a mild SATIRE on human folly in the special context of the aristocratic upper class. It is a pleasant and amusing read that may shed some light on the British class system for young American readers unfamiliar with that social milieu as long as they keep in mind that behavioral mannerisms have been made to serve comic ends and that, consequently, stylized exaggeration trumps realistic representation.

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LOVING HENRY GREEN (1945) Set during the privations of WORLD WAR II among the English gentry and servants in a "great house" located in the recently independent (and politically neutral) nation of Eire (IRELAND), *Loving* relates the development of attachment between Charley Raunce and Edith, two servants employed in the house. Without focusing on the historical background of the setting in *place* or the current events of the setting in *time*, GREEN manages to convey fully the hostility between the English landowners and the Irish natives as well as the risks and suffering of life in England during the war. The house is filled with English citizens who are glad to have a refuge from England: they are not being bombed, not being conscripted, and not dealing with scarcities of food and consumer goods. Their greatest fear is that the IRA—the Irish Republican Army—will burn down the house, since so many other of the English estates have been destroyed.

The novel opens with the death of Eldon, the old butler. Raunce is merely a footman, but knowing the

scarcity of servants created by the war effort, he seizes the opportunity to better himself. His employer, Mrs. Tennant, has little choice but to promote him. This change of station causes an emotional tempest in the teapot of the servants' hall as a former peer, familiarly addressed by his first name, becomes the supervisor who must be addressed by his surname and a courtesy title. "Mr. Raunce" is almost more than the housekeeper can tolerate after the tragic loss of Mr. Eldon.

Charley is a good observer of life in the great house and quickly learns to turn his new position to best advantage, helped by the secret notebooks Eldon had kept for years. He is also interested in the young women serving in the house, finally settling on Edith. Love is the novel's recurring subject, in the many forms it takes. Charley's loving courtship of Edith, the cook's protective love for her nephew and her addicted love for her tittle, Mrs. Jack Tennant's illicit love for a neighboring squire while her husband is away at war, Mrs. Tennant's negligent love of her estate and her absentminded management of it, the children's raucous love of mischief, and the pigeons' mating-season love of each other all contribute elements to the comedy of life in the great house that shelters rich and poor while England is being pounded to smithereens. Green avoids sentimentality by presenting his characters through the objective narration of their charms and their faults. His portrait of life on the estate is fully developed, showing the good and the bad of both the upper and lower classes, but he allows the reader to pass judgment on them.

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LOWRY, MALCOLM (1909–1957) A writer whose short and self-destructive life produced a masterpiece of modern fiction, *UNDER THE VOLCANO* (1947), Malcolm Lowry was born to a comfortable MIDDLE-

CLASS life, the son of a Liverpool cotton merchant, on July 28, 1909. He was educated briefly at a PUBLIC SCHOOL to ready him for university study; he had already fallen under the influence of alcohol in his early teenage years. In 1927, Lowry worked for five months as a deckhand on the freighter S.S. *Pyrrhus*, bound for Yokohama (he was 17 at the time he shipped aboard), and he studied for a time in Bonn, Germany, in 1928, absorbing the ideas of German expressionism. In 1929, he visited for a summer with the American writer Conrad Aiken—the author of the 1927 novel *Blue Voyage*, which had captured Lowry's seagoing imagination.

Lowry enrolled in Cambridge University and earned an undistinguished degree there. At Cambridge, he cultivated the two aspects of his life that would dominate his remaining years: his impressive writing and his extensive drinking. A tragedy occurred in his first term at school when his roommate committed suicide, an event that haunted Lowry's life and that he later claimed responsibility for (although biographers cast doubt on some of Lowry's autobiographical statements). He was already writing his first novel, *Ultramarine* (1933), which drew on his experiences at sea and also addressed issues of CLASS bias in an unusual way by exploring working-class rejection of a worker born to the upper class. Upon completing his studies in 1932, Lowry was not obligated to work for a living; instead he was supported by his father, who wanted to encourage his son's writing without enabling his drinking.

In 1934, Lowry was married to an American Jewish writer, Jan Gabrial, in Paris. The relationship was marred by Lowry's drinking bouts, leading to a separation by 1935. During this time, Lowry produced a manuscript, a thousand pages long, for a novel to be titled "In Ballast to the White Sea." It was never published, and in 1944 it was destroyed in a fire. He traveled to the United States in 1935, to New York, and landed in Bellevue Hospital—the psychiatric ward—to be treated for his alcoholism. He wrote about this excruciating experience in a novella that was finally published posthumously under the title *Lunar Caustic* (1968). After his release, he was reconciled to Jan, and the two of them went to California, where Lowry failed as a screenwriter. Their next stop was Cuernavaca,

Mexico, and there Lowry's compulsive drinking led to the collapse of the marriage in 1937. Lowry was imprisoned in Oaxaca that year and deported to Los Angeles in 1938. During this period, he was already working on *Under the Volcano*, and his suffering in Mexico provided additional material for the novel. In Los Angeles, he met Margerie Bonner, a former child star during the silent era, and when his American visa expired in 1940, they relocated to British Columbia and were married there.

Lowry and his wife spent 14 relatively happy years in a beach hut near Vancouver; he wrote and rewrote but had little success publishing his work, other than *Under the Volcano*. The couple occasionally traveled, returning to Mexico for a disastrous visit in 1945 and later visiting Haiti, New York, France, and Italy. Lowry's creative powers ebbed, and in 1949 he wrote a long screenplay of the novel *Tender Is the Night* by the American novelist F. Scott Fitzgerald. Because he was able to finish the script, this event marked a turning point, and Lowry began to write again but lost his publishing contract in 1954. He and his wife moved to England, where Lowry declined for three years before committing suicide on June 27, 1957. Critics continue to debate the importance of Lowry's contribution to literature, agreeing on the importance of *Under the Volcano* while also recognizing the limited appeal of the rest of his works.

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LUCKY JIM KINGSLEY AMIS (1954) One of the funniest novels written in English in the 20th century, *Lucky Jim* follows the misadventures of its eponymous first-person narrator, Jim Dixon, who is a new faculty member in the fusty English department of a

minor ("red brick") English university. The book is one of the outstanding examples of the CAMPUS NOVEL and a SATIRE on English CLASS snobbery and on the hopelessly inextricable entanglement of the academic world with England's social and cultural elites. AMIS creates a narrative that suggests that competent individuals will be saved from their own willingness to "sell out" because their worst behavior will not sink as low as the level of the mind-numbed conformity and petty protocols of the establishment to which they are attempting to peddle their talents. In other words, the truly fortunate are those who are doomed to be blessed with failure in their attempts to accommodate themselves to complacency.

In attempting to preserve his undesirable academic appointment, Jim makes the obvious strategic choices: a romantic alliance with a more securely entrenched colleague, dovetailed with unobtrusively obsequious fawning on his department's chief powerbroker, with both of these supplemented by a knee-jerk compulsion to accept every mindless simulacrum of academic achievement for which he can claim credit. He thus betrays himself in his personal life, in his professional life, and in his communal life, developing a quasi-relationship with Margaret Peel, striking sycophantic postures with Professor Welch (or in any case *attempting* to do so), and committing himself to deliver a suitable speech at the college's annual symposium. As the academic year progresses, Jim botches each of these efforts, generally in some way that involves alcohol, but if necessary resorting to fire as well. He is without a doubt the worst weekend guest to whom the Welches ever played host.

Along the way, he is vouchsafed a vision of the better life to which he would like to become accustomed. He meets Christine, the beautiful girlfriend of Professor Welch's son; he meets Julius Gore-Urquhart, a wealthy patron with a position at his disposal. These things seem infinitely beyond his grasp until after he has utterly destroyed the false life he is living, alienating himself from the goodwill of the girlfriend he does not love, from the support of the superior he does not admire, and from the protection of the community he does not respect. Jim's ejection from the place where he doesn't want to be anyway is the unsuspected first step toward the life he had been longing for.

Considering Jim's adventures from a somewhat more cynical perspective, one might also say that Kingsley Amis wants readers to conclude that the connection between effort and reward is entirely random, such that bad work may lead to good results; however, the INDETERMINACY of the narrative structure allows readers to see a positive connection between Jim's destructive behaviors and the improvement in his circumstances that he finally achieves.

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MAGICIAN'S NEPHEW, THE C. S. LEWIS
(1955) See *The CHRONICLES OF NARNIA*.

MAGIC REALISM After more than a century of focusing on realism, in the second half of the 20th century novelists reinvented FANTASY in a realistic mold. Where traditional fantasy writing featured mythical species such as elves and dragons and depended on a medieval setting, magic realism features ordinary characters who undergo supernatural experiences. A key text in the development of magic realism is *One Hundred Years of Solitude* (1967), by the great Colombian novelist Gabriel García Márquez. Many notable writers of magic realism were concentrated in Latin America, including Jorge Luis Borges, Miguel Ángel Asturias, Laura Esquivel, and Isabel Allende, but rather than remaining a regional literary device, magic realism is a worldwide artistic phenomenon particularly prominent in the visual arts and in fiction. Established writers of renown, such as the American novelist John Updike, have experimented with elements of magic realism, and internationally famous writers such as Italo Calvino (Italy), Günter Grass (Germany), Salman RUSHDIE (England), and John FOWLES (England) are commonly identified as magic realists.

Novelists incorporate magic realism by violating, or appearing to violate, the known limits of the world of possible experience. Dreams, trances, and drug-altered consciousness may serve as rational explanations for

the supernatural elements of the PLOT, but the point is not how to explain those elements but how characters respond to them and cope with them; additionally, these elements may serve a symbolic or metaphorical function, standing in for features of the contemporary world without merely reflecting them. Magic realism does not depend on the nostalgic development of a longed-for lost Golden Age as do works of traditional fantasy, and it does not focus on scientific and technical details as does the genre of SCIENCE FICTION. Writers of magic realism frequently draw on mythology and psychology to create situations that carry their characters beyond the quotidian world of work and love, but they do not abandon that world or substitute another for it.

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MAGUS, THE JOHN FOWLES (1965) Probably the most important novel of this important 20th-century author, *The Magus* draws on the experiences of the author in the Greek Aegean Islands; it is an engrossing, hypnotic novel featuring layer upon layer of illusion. The story is deeply informed by classical MYTHOLOGY, Jungian psychology, and archetypal (see ARCHETYPE) literary devices. The first-person narrator, Nicholas Urfe ("earth," as FOWLES explains in the preface to the revised edition), takes a job in the early

1950s teaching English at a private Greek school modeled on the English PUBLIC SCHOOL system. He accepts the position more out of desperation than love of teaching English: No better prospects for employment have turned up, and he wishes to end his love affair with Alison Kelly, an intelligent and independent Australian woman. Nicholas imagines that on Phraxos (inspired by the real-life island of Spetsai), he will spend his abundant and isolated leisure time writing poetry. He fancies himself to be a great poet, although he has yet to produce significant examples of verse.

Nicholas arrives on Phraxos primed for an encounter with the owner of a large estate that covers the southern part of the island: Before leaving London he meets the previous English master, who warns him to beware "the waiting room." Once he arrives on the island, Nicholas makes inquiries but cannot assemble a coherent picture of the estate owner, Maurice Conchis ("conscious"). Some people despise the man and claim that he collaborated with the Nazis during the war. Memories of the brutal oppression inflicted on the islanders are still vivid. But some people speak well of Conchis and say that he made a noble sacrifice and survived a firing squad. Nicholas spends his free time rambling through the woods and enjoying the island's beaches; he writes the occasional poem and allows his memories of Alison to fade, knowing, from previous experience with failed affairs, that his longing for her will die. The novel's first section ends with Nicholas at a particularly low point in his life, believing that he has contracted syphilis from a prostitute in Athens.

As the long second section opens, Nicholas meets Conchis and becomes a frequent weekend guest at Bourani. Conchis is a spellbinding storyteller, and the story of his life provides fascinating material for the telling. Conchis claims to be psychic, and in the dead of night strange things do happen at Bourani, always associated in some way with the portion of his life story Conchis had told Nicholas over dinner. At first Nicholas takes Conchis to be an eccentric millionaire creating illusions to entertain and mystify his single guest, but gradually he realizes that some elaborate game is under way, although he cannot discern the purpose of the game or the reason why he has been chosen to participate in it. Other people are somehow

present as well, acting out the "masque" the old man presents, including a beautiful young woman who is impersonating Lily, Conchis's tragic first love. The nocturnal performances always include mythic elements, and the appearances of Lily sometimes seem to be as supernatural as Conchis claims her to be. Nicholas reasons that there must be a twin sister present to help create the mysterious encounters he has with Lily.

Sure enough, there are two sisters involved in the performances. When Nicholas succeeds in speaking to Lily, she tells him she is an actress named Julie Holmes, and that her twin sister June is also present, and that both of them are acting under the direction of Conchis. Nicholas is strongly attracted to Julie, so he is astonished when Conchis explains that she is a schizophrenic under his care. He enlists Nicholas to assist him in an innovative program of therapy that includes acting out delusional fantasies. Nicholas joins in the game, obsessed with the desire to possess Julie and suspicious of everything Conchis tells him. He struggles with the two versions of reality that Conchis and Julie have presented to him; everything that happens to him is doubly laden with possibilities, and he yearns to have Julie's version turn out to be the real one. He repeatedly compares Julie to Alison, always deciding that Julie will be the better option for him if she is indeed an ordinary actress and not a psychiatric patient.

When Nicholas's visit to Bourani is suspended one weekend, he agrees to meet Alison in Athens. She has taken a job as an airline flight attendant. By now, Nicholas is in love with his hoped-for version of Julie/Lily; nonetheless, he allows Alison to rekindle her hopes for him. He knows he is misleading her, but his conscience hardly bothers him, so powerful is his desire for Julie. When he returns to Phraxos, he lies about his connection to Alison and resumes his pursuit of the person he hopes Julie really is. The game continues as before, with Conchis relating a new episode of his life story after dinner, but eventually Julie becomes a dinner guest rather than a mere performer. Although Conchis warns him not to believe her and explains that she uses her attractiveness to enlist the assistance of men gullible enough to fall for her, Nicholas is already incapable of heeding the warning. He is soon making plans to help Julie so they can be

together, certain that the more enjoyable version of the two realities he has been presented with will turn out to be real. But soon the game becomes too deep and events take a turn that Nicholas could not have anticipated. He finds himself trapped in circumstances beyond his control, and he learns beyond a doubt that nothing is what it seems to be. At the close of the novel's second section, Nicholas has been expelled from Bourani, he has lost his job, and he has experienced a harrowing trial in which—although he himself is nominally the judge—he is judged and found to be unworthy. To his shock he learns that Alison has had an invisible hand in the game, and that Conchis and Julie had always known when he lied to them even though he was never able to discover the truth behind their game.

The novel's third section is approximately the same length as the first section; in this denouement, Nicholas is obsessed by the desire to understand what has happened to him. His compulsion to find out the truth is only part of the story: He also longs to confront "Julie," or whoever she really is, and condemn her for misleading him. He has rediscovered the qualities in Alison that made him fall in love with her in the first place, but now he cannot locate her. He conducts exhaustive research in the effort to find some trace of truth about Conchis and Julie, visiting libraries, consulting records in Greek and English government agencies, writing letters, and following faint leads. Although he never finds Julie or Conchis, he does locate Julie's mother, and in a long and revealing conversation he hears truths that he does not want to acknowledge. When Alison finally consents to see him, he realizes that he has lost her.

Nicholas's experiences follow the archetypal pattern of the mythic hero's adventures: he has a summons to a quest, he acquires "supernatural" helpers, and he enters the underworld to face a challenge. In this case, however, Nicholas fails to perform the hero's tasks. He does not return from his adventure with a boon for his fellow man; he does not mend the faults in his character; he does not win the approval of the women he encounters. Fowles draws on the psychological and mythic theories of Carl Jung (Conchis relates that he had met Jung personally) to construct the game

Nicholas uncomprehendingly plays; he also uses aspects of existentialism, insisting on each person's freedom to choose how to act in life. Nicholas does not embrace his freedom nor does he take responsibility for his choices, and so he cannot complete his quest successfully. In contrast, Conchis has shouldered the burden of freedom, having survived his own harrowing trial during the war. In his case, however, his summons to adventure was no game but a very real ordeal at the hands of Nazi executioners. In a riveting passage, Conchis explains to Nicholas that everyone is always free to choose and therefore always responsible for the choices that are made. This lesson is the one Nicholas cannot comprehend.

Readers are likely to be as charmed by Nicholas as Alison was. Since Nicholas is relating his own experiences in the first person, the reader's perception is limited to Nicholas's telling. But Fowles includes details in the telling of the story that allow the reader's understanding to exceed the narrator's capacity to comprehend the events of his life. The theme of appearance and reality, together with the epistemological problem of distinguishing between them, spills over into the reader's experience of the novel. Nicholas appears to be the hero of his life, but a more sensitive and honest perception reveals the unflattering reality he cannot or will not acknowledge.

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MALONE DIES SAMUEL BECKETT (1951)

This second volume in BECKETT's *Trilogy* was initially published in French under the title *Malone Meurt*; it follows *MOLLOY* (1951) and precedes *The UNNAMABLE* (1953). Beckett published his English translation of *Malone Dies* in 1956.

The title character also serves as the first-person narrator of the minutes and days leading up to his death.

Malone thinks he remembers being in a hospital after a blow to the head; in any case, he is confined to a bed that is confined to a room. For diversion and activity, he has only his own solitary thoughts and his thoughts about his thoughts. He occupies himself with writing stories that may be memories or fictions, recording his thoughts, imagining complex lives for characters such as young Saposcat or old Macmann (apparently his alter-egos), and inventorying his minuscule store of possessions, some of which were also possessions of Molloy (his sucking stones and his knife rest). As he lies on his deathbed, Malone becomes less coherent and finds his control of his life, apparently never firm, slipping away into chaos and feebleness. When his stick rolls away from him, for example, he works for two days to regain possession of it. And when the old woman dies who had brought him soup each day and who had emptied his chamber pot, he is helpless to care for himself and so knows that his end is near. Malone's story does not build to closure; like life, it merely unravels to its end.

Beckett is the leading practitioner of literature of the absurd in 20th-century fiction in English. Like his renowned play *Waiting for Godot*, *Malone Dies* is a work of surprising comedy in the midst of stark circumstances. Although it lacks rigorous narrative structure, it is linked to the two volumes of the *Trilogy* that precede and follow it in sharing a concern for the mundane spaces of everyday life—bedrooms and beds, for example—and for the most insignificant objects with which people concern themselves, such as bicycles or pencils. The characters of the *Trilogy*, although they differ in name, also share a vaguely Irish identity and a faintly Catholic heritage; however, these elements are seasoned by a distinctly French context, and neither Irishness nor Catholicism is valorized. Just as Malone struggles with his faltering mortality encapsulated within his room, continually aware of deeper levels of consciousness encapsulated within his self-awareness, the novels struggle to capture the multilayered mysteries of identity, existence—and nonexistence.

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MAN COULD STAND UP, A FORD MADDOX FORD (1926) See *PARADE'S END*.

MAN OF PROPERTY, A JOHN GALSWORTHY (1906) The protagonist of this first volume of *The FORSYTE SAGA* is Soames Forsyte, a lawyer who has married the beautiful Irene Heron. The marriage is failing; Irene does not love Soames and, in fact, has come to loathe him. Soames, however, is determined to hold onto Irene as a key piece of his property. The struggle between these two, Soames actively possessing Irene while she passively resists him, forms the central story of the novel.

Galsworthy opens the novel with an effective device: the gregarious Forsytes are gathered to celebrate the engagement of June, in the youngest generation, to the architect Philip Bosinney. The large clan provides Galsworthy with an expansive canvas upon which to create the numerous types of upper-class Victorian personalities. The party is a grand event, but it is also one of the last times the family will find itself thus united and harmonious. As competent as the Forsytes have been in piling up material wealth, they have as much difficulty with their personal lives as any other less advantaged family does, and those difficulties will divide the family and thereby undermine one of the Forsyte principles.

Soames is not a bad man by any means, but he is possessive. He genuinely loves Irene, as he shows her through ostentatious gifts. But Irene, a symbol of abstract beauty, longs for something better than the conspicuous consumption of wealth. As a grand gesture, Soames decides to build a spectacular country house for Irene, and he turns to the soon-to-be-family architect Philip Bosinney to design the house and supervise its construction. The construction runs over budget, and Soames argues over costs and design details; worst of all, Irene and Philip fall in love and

embark on an affair. This double betrayal of Forsytes—Philip's fiancée is Soames's cousin—helps to split the family into two factions. Once in place, these divisions and their consequences continue to affect new generations who do not even know the reasons for the split. Soames finally "repossesses" his property—he rapes his wife to assert his rights over her. Philip Bosinney's accidental death leaves Irene with no option but to return to the house of the husband she despises.

Galsworthy ends the novel without resolving the problem of the unhappy marriage between Soames and Irene. He continues the story in the second volume of *The Forsyte Saga*, *IN CHANCERY*.

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MANTICORE, THE ROBERTSON DAVIES (1972) See *The DEPTFORD TRILOGY*.

MAN WHO WAS THURSDAY: A NIGHTMARE, THE G. K. CHESTERTON (1908)

This novel presents a response to the worldwide rise in anarchism during the late 19th century and the early 20th century. This political movement had inspired a series of political assassinations, including an Italian king, a Spanish prime minister, an Austrian empress, and two presidents, one in France and one in the United States (William McKinley). But anarchism suffers from an apparent inconsistency in its own principles, since it is a system of thought and behavior that renounces system as a principle of thought and behavior: Anarchists wish to eliminate government, laws, and forms of regulation based on law, claiming that the natural state of human beings liberated from the oppressions of government and law will be one of voluntary goodness, mutual aid, and absence of crime. CHESTERTON develops an anarchic story that moves toward order under the guiding hand of a benevolent central authority, using a dream ALLEGORY to puzzle out the inconsistencies of anarchism as a political philosophy.

The protagonist is Gabriel Syme, a police officer for Scotland Yard; he encounters Lucien Gregory, an anar-

chist poet, and engages him in a heated discussion. Syme denies the possibility of anarchism as a movement, and in response Gregory invites Syme to attend a meeting of anarchists. There, Gregory intends to run for election to the central council, which is organized according to the days of the week: Sunday rules the council, assisted by the Secretary (Monday), Gogol (Tuesday), the Marquis de St. Eustache (Wednesday), Professor de Worms (Friday), and Dr. Bull (Saturday). The position of Thursday remains unfilled, and when Syme wins the election instead of Gregory, he apparently becomes a mole in the organization. He learns of the plan to conduct assassinations in Russia and France, and is amazed when Sunday announces the presence of a spy in their midst, accusing Gogol, not Syme, as the turncoat. Gogol flees, and Syme becomes linked with Professor de Worms, who eventually admits to being yet another Scotland Yard detective. Their goal is to prevent the planned assassination; to do so, they must intercept Wednesday, but more surprises are in store before Sunday draws the group together for a revealing exposition of hidden truths.

Chesterton's COMIC NOVEL provides a model for many elements of subsequent spy stories, but it also draws formally on the work of James BUCHAN. By its very nature, spying is a dubious enterprise founded on lies, misdirection, betrayal, and misinformation. In this case, each of the seven members of the council turns out to be something other than he appears to be, so the plot becomes a tangled web of unmaskings, and the very concept of character becomes unstable. Additionally, Chesterton adds a theological element to the climactic revelation scene as Sunday "preaches" his doctrine to the reassembled council. Along the way, he deploys several chase scenes using every imaginable vehicle—a clear source for the adventures of more recent spies such as James BOND. Chesterton uses SATIRE to develop a critique not of espionage but of the nihilistic philosophies that proved alluring to many young writers and thinkers during the period of the fin de siècle. He reaffirms the value of order in nature and of reverence for the divine creative force that gave rise to it.

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MARTHA QUEST DORIS LESSING (1951)

Volume one in the *CHILDREN OF VIOLENCE* series, this novel introduces the eponymous heroine as a 15-year-old girl in the colonial African territory—based on the author's childhood home in southern Rhodesia—that eventually becomes the independent nation of Zambia. It leads directly into the second volume of the series, *A PROPER MARRIAGE*. Since this first volume narrates a young woman's coming of age, it is a *BILDUNGSROMAN*; since it stands as the introduction to a *ROMAN-FLEUVE*, it establishes the range of themes that will recur as the series unfolds.

Martha Quest is a rebellious girl who, like many adolescents, rejects her parents' values. In her case, she is rejecting the specifically Victorian values that lingered in the British territories still subject to *COLONIALISM* after those values had been supplanted by *MODERNISM* in England. Martha engages in an intense period of self-exploration, but she also begins to enter the larger world and to discover the intoxicating thrill of political activism. This alternation between the interior world of the self and the larger community in which selves are contextualized becomes a major narrative strategy in the series. In this novel, Martha explores the dimensions of her own psyche (she has a vision of an ideal city in which inequities based on race have disappeared), of the social and political worlds she must learn to navigate, and of the adult roles typically available to a young woman of her era.

Martha's early influences grow out of her reading, her exposure to the vast natural world of the veldt, and her contacts with other young people such as the Jewish brothers Joss Cohen, a socialist, and Solly Cohen, a Zionist. She breaks with her family and her roots in this journey of self-discovery, leaving her family and the farm they live on for the racially divided confines of the city of Zambia. There, she finds two worlds: a social world of attractive young white partygoers, empowered in their world by virtue of their whiteness, and an ideo-

logically passionate world of Communist political activists seeking to end the damages of European colonial domination in Africa. Martha is involved in both these somewhat incompatible worlds and finds a way to arouse criticism in both of them simultaneously. Her consciousness is raised by an experience of injustice she witnesses, but before this process can come to full maturity, she meets Douglas Knowell, an alleged radical. Martha lacks the perspicuity to understand the perfunctory nature of Douglas's connection to radical causes, and she marries him before she knows what she is doing. The volume closes with predictions of impending failure in her marriage and upheaval in her personal life.

Martha's quest, in part, is a search for wholeness—for personal unity—in a world that seeks to analyze, simplify, categorize, and divide human identity. Fragmentation continually threatens Martha, but she continually searches for a unity that can bring together the pieces of her life in a single but complete identity. Along the way, she will have many disappointments in love, in politics, in marriage, in motherhood, and even within her own mind. She does not forget her vision of the four-gated city (the subject of her vision becomes the title of the final volume in the series), and she does not lose her determination to search for the means to a better world. Since no one can show her the way to that better world, her own life perforce becomes the territory of experimentation as she continues her quest.

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MASTER AND COMMANDER PATRICK O'BRIAN (1970) See AUBREY-MATURIN NOVELS.

MASTERS, THE C. P. SNOW (1951) The fourth volume in the 11-volume ROMAN-FLEUVE collectively entitled *STRANGERS AND BROTHERS*, this novel finds the first-person narrator of the series, Lewis Eliot, restricting his law practice in London in order to lecture at Cambridge. The story is set in 1937 and is colored by the looming threat of the conflict eventually known as WORLD WAR II. On a much smaller scale, internal strife breaks out on the campus when the faculty members must elect a new master. The politics, alliances, negotiations, and rising discord form a microcosm that mirrors the impending strife in the larger world of diplomacy, intimidation, and brinkmanship. *The Masters* is an outstanding example of the subgenre of the CAMPUS NOVEL; its characters and themes reappear in *The AFFAIR*, the eighth novel in the *Strangers and Brothers* series. Both books were critical and popular successes when they were published, and both are among the most admired volumes in the series.

As the story begins, Lewis Eliot holds an appointment as a tutor, a junior faculty member. He learns from Jago, one of the senior members, that the present master of the college, Vernon Royce, is dying of cancer. A new master must be chosen from among the members of the college; Jago is interested in the position, and Eliot offers his support. At first Jago's chances look good, but when the issue is first addressed in a faculty meeting, a second candidate, the physicist Crawford, makes a bid for the position and splits the college into two rival factions. Eliot finds himself in opposition to his old friend Francis Getliffe, who supports Crawford; the increasing acrimony between the two sides threatens to ruin their friendship. At first the advantage remains with Jago, although his support comes from junior members, but when Nightingale switches sides, the two sides are more evenly divided. On Jago's side, efforts are under way to win a large donation to the college from Sir Horace Timberlake. The funds will greatly benefit the college, and success in this financial matter may sway some of Crawford's supporters to vote for Jago.

The interactions between the factions degenerate into name-calling, insults, and ridicule: Nightingale sinks so low as to threaten junior members with the loss of their position, and when he circulates a broadside attacking Jago's wife as a woman of questionable

character, she is deeply hurt by the attack. The death of the old master raises the stakes and adds a new complicating factor when the proceedings fall to the supervision of the senior member of the college, Gay, a man who has become moderately senile in his old age. When Jago's side wins the financial grant, this benefit is offset by the defection of another supporter, Pilbrow, to Crawford's faction. Eliot and another Jago supporter decide to appeal to Gay in an attempt to win his vote for Jago. An extra burden hangs over the proceedings, since the issue will revert to the choice of the local bishop if the faculty cannot come to an agreement. When the votes are cast, Jago appears to have a tiny advantage if Gay supports him; however, another defection at the last minute—Chrystal claims to be dissatisfied with both candidates—swings the election to Crawford.

The Masters is an absorbing portrait of academic politics and of the effect of strife in placing stress on the workings of individual consciences and collective values. Eliot is an insightful and well-informed observer of his colleagues, and his analytical reportage of the events leading to the election demonstrates how stress magnifies the flaws in individuals' characters, which in turn exaggerate the cracks in the ethical conduct of social interactions. The action of the story consists entirely of people trying to influence one another through courageous and courteous personal contact on the part of some partisans and ignoble backstabbing on the part of others. Despite its quiet setting and low-key action, the narrative has a gripping effect as the two sides battle for advantage. The small worth of the issue that has given rise to this conflict actually highlights the reader's awareness of the degree to which human passions can be stirred. SNOW suggests there is reason to maintain hope for the resolution of human conflict: He ends his novel with a magnanimous gesture of reconciliation from the defeated Jago who offers a toast to the new master after the elections are over.

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MAUGHAM, W. SOMERSET (1874–1965)

A prolific writer, William Somerset Maugham was born on January 25, 1874, in Paris. His father was a lawyer and his older brothers followed the profession as well, but Somerset Maugham developed a stutter that made arguing cases in court impossible. Maugham was reared by an elderly uncle after 1884, because by then both his parents had died. Isolated in his uncle's small-town vicarage, Maugham read for entertainment. He succeeded academically but was unhappy in school. When he had completed the "sixth form," the approximate equivalent of an American high school degree, he decided to travel and did not attend an undergraduate college. He did earn a medical degree in London in 1897, but in that year his first novel appeared, *Liza of Lambeth*, and it was so successful that Maugham abandoned medicine for a career as a professional writer.

In 1898, Maugham began writing plays, and by 1907 he had a hit with *Lady Frederick*. This play was the first of a long series of popular successes, primarily with comedies of manners and light SATIRES on marriage. Maugham had a good ear for realistic but witty dialogue and was a skillful creator of dramatic characters. He wrote 29 plays by 1933, but he also continued to write short fiction, publishing more than a dozen collections, and some 20 novels. Of his novels, the most important is the BILDUNGSROMAN *OF HUMAN BONDAGE* (1915), drawing on his own experiences growing up.

Maugham served as an intelligence agent during WORLD WAR I, traveling to Switzerland and Russia; later, he turned his experience with the world of spying into a series of short stories featuring the recurring main character of Ashenden. After the war, he published *The MOON AND SIXPENCE* (1919), drawing on the life of the impressionist painter Paul Gauguin, who abandoned his responsibilities in France to live in Tahiti. In 1926, Maugham relocated to a villa on the French Riviera, where he continued pouring out novels, plays, short stories, and works of nonfiction. In 1930, he wrote *CAKES AND ALE*, his own favorite among his novels. During WORLD WAR II, he resided in the United States, publishing *The RAZOR'S EDGE*, one of his most serious works of fiction, in 1944. After the war, he returned to his villa and continued to write. His

health began to decline in his old age and he died on December 16, 1965, nearly 92 years old.

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MAURITIUS COMMAND, THE PATRICK O'BRIAN (1977) See AUBREY-MATURIN NOVELS.

MCCABE, PATRICK (1955–) Author of *The BUTCHER BOY*, the basis for the 1998 FILM ADAPTATION of the same name, Patrick McCabe was born on March 27, 1955, in the small town of Clones in County Monaghan. He pursued his education at St. Patrick's Training College, Dublin, and for much of his adult life he has worked in England teaching learning-disabled children. He was married in 1981; he and his wife are the parents of two children.

McCabe's first creative efforts were radio plays, including presentations for children. He published his first novel, *Music on Clinton Street*, in 1986, followed in 1989 by *Carn*, the story of an economic boom in an Irish town and the Americanization that prevails until long-simmering hostilities resurface. These novels did not find an audience outside IRELAND. In 1992, however, *The Butcher Boy* was short-listed for the BOOKER PRIZE, and it won Ireland's Aer Lingus Prize for that year. Since establishing an international reputation, McCabe has published *The Dead School* (1995), about two teachers locked in a mutually destructive hatred; and *Breakfast on Pluto* (1998; nominated for the Booker Prize), about an Irish transvestite obsessed with 1960s pop-diva Dusty Springfield. His most recent books include *Mondo Desperado: A Serial Novel* (1999), *The Emerald Germs of Ireland* (2001), and *Call Me the Breeze* (2004).

In contrast to other contemporary Irish writers such as Roddy DOYLE, McCabe presents a darker and more violent picture of a world that is obsessed with popular culture yet ignorant of history while also in thrall to

the forces it has put in place. He is particularly admired for his ability to capture the voice of an unusual first-person narrator such as a deranged boy or transvestite prostitute, illuminating the context that produced such a human outcome. Patrick McCabe continues to live and write in England and Ireland.

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MCEWAN, IAN (1948–) Widely considered to be one of the most important living writers in England today, Ian Russell McEwan was born on June 21, 1948, in Aldershot, England. Because of his father's military career, McEwan's childhood included stays in Libya and Singapore. He attended a boarding school before matriculating at the University of Sussex; he graduated in 1970 with an undergraduate degree in English. He then entered the graduate program at the University of East Anglia, completing a master's degree in 1971.

McEwan's first publications were short stories. His collection of stories, *First Love, Last Rites*, drawn from the work he completed for his graduate degree, appeared in 1975, followed in 1978 by another story collection, *In Between the Sheets*. That year, McEwan also published his first novel, *The Cement Garden*, and he has continued to focus primarily on longer fiction since then. McEwan also began to write for stage, film, and television productions; in 1983, he wrote an oratorio on the subject of nuclear holocaust, *Or Shall We Die?* McEwan's interest in and knowledge of music is sometimes apparent in his fiction; one such example is the conductor co-protagonist of *AMSTERDAM* (1998).

McEwan followed *The Cement Garden* with the chilling novella *The Comfort of Strangers* (1981), the basis for a FILM ADAPTATION in 1990; the novel is set in Venice and follows the fatal intersection of two couples, one a young couple vacationing from England, the other increasingly mysterious and demanding. In 1987, *The Child in Time* won the WHITBREAD AWARD for Best Book. Then in 1997, *Enduring Love* was a phenomenal best seller in England, and the next year *Amsterdam* won the BOOKER PRIZE. McEwan's next novel, *Atonement*

(2002) was short-listed for the Booker Prize; additionally, he has published *Saturday: A Novel* (2005).

McEwan's novels and stories frequently feature a violent or perverse element, but his chief interest is in the ways societies cope with the fact of such events. Laws prohibit such things, and people are repelled by them, and yet they continue to occur. McEwan frequently anatomizes his characters' weaknesses with a wickedly dark satiric verbal wit, probing the unstable foundations of the moral structures that govern their actions. Frequently grouped with writers such as Julian BARNES, Martin AMIS, Angela CARTER, and J. G. BALLARD, McEwan's fiction forms part of the bridge between the CLASS-conscious works of the 1950s and 1960s associated with the ANGRY YOUNG MEN and the more recent influence and innovation of POSTMODERNISM.

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MEN AT ARMS EVELYN WAUGH (1952)

See *SWORD OF HONOUR TRILOGY*.

METROLAND JULIAN BARNES (1980) This *BILDUNGSROMAN* won the Somerset Maugham Award when it was published. It features an ingenuous first-person narrator, Christopher Lloyd, who examines his life at three different periods. As he begins his narration in 1963, Christopher is 13 years old; he despises the part of London—the Metroland of the title—where he lives, condemning it for its bourgeois materialism. He and his best friend, Toni, are attempting to take possession of the attitudes and behaviors of adulthood while still enamored with childhood's pranks. They are excessively grown-up in their reading tastes, having chosen to model themselves on such decadent French writers as Charles Baudelaire and Gerard de Nerval, and yet they

attempt to discomfit shopkeepers and middle-aged men through droll examples of mild impudence. They crave the satisfaction of provoking an irritated response, since that is how they will know that they have successfully exercised some power in the adult world. In fact, they are very much on the periphery of life, too shy to speak to the girls whom they spy on through binoculars.

In the novel's middle section, five years have elapsed, and Christopher is an 18-year-old living in Paris in 1968, a year of violent student protests and civil unrest. He falls passionately in love with the young Frenchwoman Annick, to whom he loses his virginity, while he also pursues studies in comparative literature. He remains a person of introspection rather than a person of action, even as one of the great periods of contemporary social activism unfolds around him. His nonconformist adolescence has impelled him to live the exotic life he dreamed of when he heaped scorn on the bourgeois values of Metroland's suburbs, and he appears to be on the verge of making a decisive split from his past. But his middle-CLASS English origins have stamped him more strongly than he could have guessed: Like his adolescent pranks, his French adventure does not transform him; instead, he marries an English girl and settles in London.

The novel's third segment opens nine years afterward, in 1977; Christopher and his English wife, Marion, own a house in Metroland. They are coping with the financial pressures of a mortgaged life and rearing a child. Christopher supports this bourgeois lifestyle by editing coffee-table books, and occasionally he spends an evening with his old friend Toni, who still talks the radical talk, even going so far as to suggest that Christopher's middle-class conventionality is a sellout. But the comforts of life in Metroland make up for the criticisms the young Christopher and Tony once lodged against it. Christopher has become the thing he once condemned, but he has grown into this role in contrast to his teenage strategy of clothing himself in ideas as if they were garments.

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MIDDLETON, STANLEY (1919–) Writing about middle-CLASS characters residing in the Midlands of England, Stanley Middleton produced more than 35 novels between 1958 and the end of the 20th century; he won the BOOKER PRIZE in 1974 for *HOLIDAY*. He was born in the Midlands district of Nottingham on August 1, 1919, and he was educated at High Pavement School and at the University of Nottingham. He served in the military during and after WORLD WAR II (1940–46), in the Royal Artillery and the Army Education Corps. He was married in 1951 and became the father of two daughters. He returned to his hometown and to his home school, serving as an English teacher at High Pavement College from 1947 until 1981. During the 1982–83 academic year, he was the Judith E. Wilson Visiting Fellow at Emmanuel College of Cambridge University.

Middleton's novels have been admired for their realistic portrayal of ordinary people who must cope with such stressful events as divorce, mediocre success in their careers, the suicides of friends or peripheral characters, or the inexorable process of growing older and less capable. He frequently uses music and painting as tropes, although his musical and artistic characters are more likely to be, at best, middling successes in their fields. His novels form a consistent body of work in both form and content; only a few of them have been published in the United States, including *Entry into Jerusalem* (1983), *Valley of Decision* (1985), and *Vacant Places* (1990). Middleton continues to live and work at his home in Sherwood, Nottinghamshire.

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MIDNIGHT'S CHILDREN SALMAN RUSHDIE (1981) A novel enriched by the technique of MAGIC REALISM, *Midnight's Children* won the BOOKER PRIZE in 1981; it was RUSHDIE's second work of long fiction. Its structure shares characteristics of HIS-

TORICAL FICTION and ALLEGORY as Rushdie retells the story of the independence of INDIA AND PAKISTAN from the EMPIRE of British COLONIALISM and the subsequent division of Pakistan first from India and then into the two nations of Bangladesh and Pakistan. The novel contains autobiographical elements as well: The author is a man born in India just weeks before independence to a Muslim family with strong ties to England and Pakistan, so the events in the life of the novel's protagonist, Saleem Sinai, form a rough parallel to the life of Rushdie himself.

The novel's central device is the notion that children born during the hour of India's independence—midnight on August 15, 1947—were endowed with special powers. On a practical level, this belief (historically voiced by Nehru, India's first prime minister) affirms the crucial role of the first generation born under self-rule to shape India's future; in Rushdie's metaphorical treatment, the children born coincidentally with the birth of the nation of India acquire mythic identities and supernatural powers. Saleem Sinai enters the world stage at the moment India does, arriving at the upper-class home of a Muslim family in Bombay, and in childhood he realizes that his supernatural abilities allow him to contact the other "midnight's children" telepathically. Nightly, he summons them to the Midnight Children's Conference. The children learn of each other's abilities and begin to demonstrate the contributions they may be able to make to India's future. As Saleem grows and learns of his family's history and its role in the events of the 20th century, he also learns of India's colonial history.

When Saleem enters school, a series of accidents leads to the discovery that he is not the biological child of the Sinai family: In Rushdie's variation on the worldwide myth of the "changeling" child, a nurse had switched two infants, causing the Sinais' biological son to be reared in poverty and in the Hindu tradition—he is named Shiva, after the Hindu god of chaos and destruction, and he functions like his namesake—and placing a child from the slums, Saleem, in the care of the Sinai family, who rear him as a Muslim. From his telepathic powers, Saleem discovers a further secret about Shiva: This boy, too, is not completely the biological child of the Sinai family, for he had been fathered by an

Englishman who abandoned India upon its independence. The Sinai family now resides on the estate once owned by this departed Englishman. Saleem's adoptive parents—the family with whom he has lived since birth—choose not to sort out the nurse's mix-up, continuing to rear him as a son and leaving Shiva to the vagaries of his life on the streets of Bombay's slums. Saleem and Shiva form an interlocked pair or opposites, rich and poor, Muslim and Hindu, their fates repeatedly bound up in each other's lives.

The Sinai family next relocates to Pakistan rather than remain among the hated Muslim minority in India. Saleem ends the Midnight Children's Conference: He wants to avoid Shiva, and in Pakistan his telepathic powers abandon him. Instead, he uses his sensitive nose—so large that it is repeatedly compared to an elephant's trunk or a cucumber—to sniff out corruption and injustice in the new Pakistani nation. Two historical events come to dominate the direction of the story: the 1965 war between Pakistan and India, and the 1973 civil war that leads to the establishment of East Pakistan as the separate nation of Bangladesh. Saleem's family is wiped out in these violent upheavals, except for his sister (in name only, since he is essentially adopted) Jamila. He loves Jamila passionately, and yet their upbringing as blood relatives prevents that love from producing any happiness for him. His life reaches a nadir following the civil strife that divides Pakistan into two nations, and at his hour of greatest desolation one of the other midnight's children, Parvati (bearing the same name as a Hindu mother-goddess), uses her magical powers to bring Saleem back to India. He and Parvati are married, but the marriage remains unconsummated, obstructed by Saleem's love for Jamila. As a consequence, Parvati takes Shiva as a lover and bears him a son, Aadam. Just as Saleem was not the biological son of his father, he now becomes the father in name only to a son he acknowledges as his own, knowing full well that the child does not carry his biological identity.

Shiva's destructive force grows as his stature in the Indian bureaucratic establishment rises: He bulldozes slums that are still occupied by their residents, killing Parvati in the process. Rushdie uses Shiva's program of "urban renewal" to criticize the policies

of the government of Indira Gandhi and in particular the management by her son Sanjay of real-world public-works projects and attempts at population control. Saleem and the other midnight children are among the victims of Shiva's "eugenics": They are all sterilized. Metaphorically, Rushdie seems to suggest that the productivity of India's first generation of free citizens has been eliminated by endemic destructive forces. The explicitness of his criticism of particular policies and politicians led to the banning of *Midnight's Children* in India. In the end, the midnight child who once seemed to have the brightest future comes to a sour end: He must support himself by taking a job in a pickle factory; ironically, the factory's owner is the very nurse who had switched Saleem and Shiva in their infancy.

Readers unfamiliar with the mythic traditions of the Indian subcontinent will benefit from perusing a general survey of Indian mythology and legends before turning to *Midnight's Children*; familiarity with the outline of Indian and Pakistani history in the late 19th century and the entire 20th century will also increase the reader's ability to appreciate the many levels on which Rushdie's novel operates. Although the novel offers enjoyable reading on its own imaginative terms, the larger significance of the story becomes apparent only by placing it in the historic circumstances and the narrative traditions that shaped the author's life and thoughts.

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MILITARY PHILOSOPHERS, THE ANTHONY POWELL (1968) Volume nine in the 12-book ROMAN-FLEUVE collectively entitled *A DANCE TO THE MUSIC OF TIME*, this novel closes the third of four movements in the series, following *The SOLDIER'S ART* (1966) and preceding *BOOKS DO FURNISH A ROOM*

(1971). It is the last of the novels that chronicle the experiences of the first-person narrator, Nicholas Jenkins, during WORLD WAR II, and as such it sums up the war's toll on Britain. The grimness of events in *The Soldier's Art*—the destructiveness of the blitzkrieg on London's population and property—continues in *The Military Philosophers* as several of Nick's friends meet violent deaths in war, while the opportunistic Kenneth Widmerpool continues his rise to power and influence.

The story opens in 1942, at the height of the war. Nicholas had transferred to a branch of the army working with underground resistance in several European countries at the end of *The Soldier's Art*: His work in England is primarily administrative in nature, but it is deadly enough on the battlefronts. At first he serves as a liaison officer to the Poles, who are headquartered in his uncle's former London home, the Ufford Hotel. Nick's work continually brings him into contact with old friends, such as Sunny Farebrother and Peter Templar, one of his best friends from his days in PUBLIC SCHOOL and university. His best friend, Charles Stringham, has recovered from a long bout of alcoholism and shipped out as an enlisted man for the Far East. On routine business, Nick meets Stringham's niece Pamela Flitton, now a beautiful young woman of easy virtue and voracious sexual appetite; Pamela has news that Stringham has been captured in the fall of Singapore (a historical event chronicled in the autobiographical novel of J. G. BALLARD, *EMPIRE OF THE SUN*).

Nicholas is promoted to the supervision of the Belgians and the Czechs; he continues to encounter familiar faces in unfamiliar roles. Pamela has a short affair with Peter Templar, once a renowned ladies' man, but now oddly dejected and fatalistic about his future. She then turns to Odo Stevens, another old acquaintance of Nick's, and Nick is present when a quarrel breaks up the affair. Nick is promoted again, and for the first time his duties take him to Europe, where he tours Normandy and Belgium. He meets Bob Duport, the man who had been married to Nick's first love, Jean Duport, sister of Peter Templar, and he learns that Templar has been killed in a covert operation in the Balkans. By now it is 1944, and the end of the war—and the victory of the Allies in Europe—is in sight.

Back in London, Nick learns that Pamela Flitton has inexplicably become engaged to Widmerpool, who now influences policymakers in Whitehall at the highest levels. As the war is winding down, Pamela makes a scene and accuses Widmerpool of murder by knowingly sending Templar to his death. With the fall of Berlin and the celebration of Victory in Europe Day, Nick attends a memorial service at St. Paul's Cathedral, where he sees Jean Duport, now the wife of Flores, a colonel in the army of a Latin American country; ironically, Nick does not recognize his former flame.

By this point in the story, POWELL's series is so rich with characters, places, and incidents that passing references are laden with significance from earlier encounters in the course of Nick's life. The poignancy of the deaths of Templar and Stringham is partly due to the long connections readers have had with them as they developed from boyhood to young manhood and maturity. The mere presence of Widmerpool is cause for alarm, since he has shown himself to be capable of anything other than nobility of character. The tumultuous joy of the war's ending is tempered by its staggering cost in lives, and Powell is able to emphasize this cost through the loss of Nick's dear old friends and the questionable natures of the new acquaintances he makes. Recovering from the war will require a long and peaceful period of healing; Powell provides that interlude in the opening of *Books Do Furnish a Room* as Nick settles down to study Burton's *Anatomy of Melancholy*.

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MILLSTONE, THE MARGARET DRABBLE (1966) Published in the United States as *Thank You All Very Much*, this novel examines the options avail-

able to contemporary women through the life of its first-person narrator, Rosamund Stacey, who is happy in the dry academic world and pleased to be an independent and modern young woman. As a graduate student in a literature department, Rosamund is immersed in her study of the Elizabethan sonnet. The poetic form she studies devotes itself to love, but in her life Rosamund is on the verge of empty emotional sterility: She dates men, but she cannot establish a permanent bond with the men she knows, and she is afraid of sex in an era that has been granted unprecedented license by the invention of the birth control pill. Rosamund finally encounters a man as unthreatening as she is and allows herself a one-night fling only to discover she has become pregnant from this, the only sexual experience in her life.

The emotional connection to another person Rosamund had longed for grows not from a romantic attachment to a man but from her maternal attachment to her daughter, Octavia. Rosamund loves her daughter as any married woman would; her experience makes an interesting contrast to the heartless single mother of *GEORGY GIRL*, who has substituted casual sex for maternal bonding. Many women will recognize the way that Drabble's heroine fears the sexual freedom that began to become common in the 1960s, and also the way she becomes a new human being through her experience of motherhood. Octavia is born with a defective heart, mirroring her mother's crippled emotional powers. But in saving her daughter by placing this fragile human life ahead of her own ambitions, concerns, and preoccupations, Rosamund also saves herself and becomes reintegrated into the human community by allowing herself to depend on others. Her satisfaction and fulfillment are completely unexpected and yet also completely natural. Implicitly, Drabble's story points out that the role of women in the world cannot merely be an imitation of the traditional masculine pursuit of success: There is much more at stake, and without a serious examination of family responsibilities, gender inequities cannot be resolved.

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MISTRY, ROHINTON (1952–) Born in the Parsi community of Bombay (now Mumbai), India, Rohinton Mistry has lived in Canada since 1975; he immigrated there upon completing his studies for a bachelor of science degree at the University of Bombay. In Canada, Mistry pursued a bachelor of arts degree at the University of Toronto (conferred in 1984) and found employment as a banker in Toronto while he worked on his fiction in his spare time. Since 1985, he has devoted himself to his writing full-time. His first publication was a collection of short stories, *Tales from Firozsha Baag* (1987; published in the United States as *Swimming Lessons, and Other Stories from Firozsha Baag*). His first novel appeared in 1991, *Such a Long Journey*; it received the Canadian Governor General's Award for that year and the Commonwealth Writer's Prize for 1992. The novel also became the basis of a film adaptation and was named to the BOOKER PRIZE short list. It is characteristic of Mistry's work to date, taking an ordinary Indian citizen as protagonist and placing him in the context of contemporary life in independent INDIA—specifically, the struggles with Pakistan in the 1960s and the independence of Bangladesh from Pakistan in 1971. Mistry's second novel, *A FINE BALANCE* (1996), was also named to the Booker Prize short list and continues the approach of creating a world of characters coping with life in modern India. Mistry's third novel, *Family Matters*, was published in 2002 and was nominated for the JAMES TAIT BLACK MEMORIAL PRIZE (won that year by Jonathan Franzen's *The Corrections*).

Mistry is generally regarded to be among the finest writers developing fiction in English about India, writing stories that are as vivid and compelling as is the work of Salman Rushdie, although Mistry's style also shows the more traditional influence of Charles Dickens, preferring the daily drama of ordinary lives to the

self-consciousness of POSTMODERNISM. He continues to live and write in Toronto.

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MITFORD, NANCY (1904–1973) Born into the English aristocracy on November 28, 1904, Nancy Mitford was the eldest of the famous Mitford sisters. Daughters of David Bertram Ogilvy, the second Baron Redesdale, the girls grew up intimately connected to the political pressures that preceded WORLD WAR II, because their parents strongly supported the British Union of Fascists under the leadership of Oswald Mosley (the historical figure who provides the approximate model for Lord Darlington in *The REMAINS OF THE DAY* by Kazuo ISHIGURO). Two of the sisters, Diana and Unity, followed their parents' political bent: Diana became the wife of Mosley, and Unity traveled to Germany, where she met Adolf Hitler and other members of his government whose names have since become infamous. Nancy and Jessica Mitford moved to the other end of the political spectrum as socialists; they both also became writers. A selection from Jessica Mitford's nonfiction work *The American Way of Death* is frequently anthologized in undergraduate composition texts.

Nancy Mitford lived the kind of life vividly described in *A BUYER'S MARKET* by Anthony POWELL: She entered adult society as a debutante during the early 1920s as one of the "bright young things" satirized by Evelyn WAUGH and Aldous HUXLEY. In London, she socialized with bohemian artists and writers as well as aristocrats and other members of the upper class. Following the example of her literary friends, she published a novel. *Highland Fling* appeared in 1931, the first of many works that, at their best, have been compared with the gently comic and pragmatically romantic style of Jane Austen. In 1935, Mitford published *Wigs on the Green*, a satirical look at her sisters' involvement with fascism. Her two most enduring works are *The PURSUIT OF LOVE* (1945) and *LOVE IN A COLD CLIMATE* (1949); these wry comedies feature the same narrator and are generally read together. After 1949, Mitford turned increasingly to nonfiction, writing biographies, histories, essays, and sociological examinations of the

English aristocracy. She was a prolific letter writer, and many of her correspondents were professional writers or other notable figures. Two volumes of her letters appeared during the 1990s, one devoted to her correspondence with Evelyn Waugh. Nancy Mitford died on June 30, 1973.

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MO, TIMOTHY (1950–) Born on December 30, 1950, in Hong Kong when it was securely in British possession, Timothy Peter Mo was the son of a British mother and a Chinese father. In 1960, the parents relocated to England and sent their son to a college preparatory school. Timothy Mo then matriculated at St. John's College, Oxford, completing his undergraduate degree in 1971. He worked as a journalist, writing book reviews and covering boxing matches; he himself was a bantamweight boxer. His first novel, *The Monkey King*, appeared in 1978 and won the Geoffrey Faber Memorial Prize in the next year. In 1982, his second novel, *SOUR SWEET*, was short-listed for the BOOKER PRIZE and the WHITBREAD AWARD but won the HAWTHORNDEN PRIZE. Both of these novels focus on the differences between the cultures of the East and the West, using a comic touch to examine how his characters cope with displacement into alien worlds. Mo shifted his strategy for his third novel, *An Insular Possession*, writing a work of HISTORICAL FICTION but using some of the self-referential techniques of POSTMODERNISM. The story is set during the struggle between the British and the Chinese during the First Opium War of 1839–42 but views both sides through the eyes of a young American couple. Mo has continued to write, publishing three additional novels by the end of the century.

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MODERNISM The tension between traditionalism and originality—between imitation and innovation—has a long and distinguished history in literature. From time to time, some new school of thought arises and sets itself apart from its predecessors, sometimes to the accompaniment of howls of indignation. Jonathan Swift's *The Battle of the Books* (1697) records (and satirizes) one such literary fracas; William Wordsworth's "Preface" to the second edition of *Lyrical Ballads* (1800) proclaims—without satirical commentary—the separation of a new poetic style from the conventions then dominating poetic composition; and, in the early 20th century, Wyndham LEWIS proclaimed a new artistic spirit in his two-issue periodical *Blast*. Where the proponents of a new style also maintain that their approach is superior to the old, a dust-up on the printed page is almost inevitable—and who would follow a new style if it weren't superior, or stick with an old style without confidence in its merit as well as its longevity? Human beings compete to be held in the highest esteem by their peers in literature just as in other spheres of endeavor.

Modernism is the result of a discontinuity in artistic conventions that arose in the second half of the 19th century and affected the arts of painting, literature, music, theater, and other genres. It is generally characterized by the importance of experimentation with conventions of form and by expanded definitions of acceptable subjects for content. In literature, modernism is associated with experiments in point of view (particularly stream-of-consciousness narration), alterations of the conventions of syntax and punctuation, and innovations in the use of extraliterary materials in

extreme cases (song lyrics, bits of news) to create the effect of a narrative collage. Additionally, as the 20th century began, writers experimented with content, drawing increasingly on sympathetic working-CLASS protagonists and using the entire range of human experience—including sexual experience—as sources of narrative. Concepts drawn from the theories of Sigmund Freud and Carl Jung became particularly influential.

English literary modernism is generally dated from 1914, when WORLD WAR I began, but scholars vary as to when it ended, some placing the terminus as the beginning of the GREAT DEPRESSION and others placing it at the end of the DIMINISHING AGE, 1965. Important modernist figures, some of whom were innovators in form and some in content, include Dorothy RICHARDSON, Virginia WOOLF, James JOYCE, D. H. LAWRENCE, Aldous HUXLEY, Evelyn WAUGH, Somerset MAUGHAM, Graham GREENE, and Joyce CARY. Literary modernism is preceded by the EDWARDIAN ERA and followed by the work of the ANGRY YOUNG MEN.

The modernist narrative becomes more sharply focused on the interior landscape of a protagonist, following from Henry JAMES'S detailed and absorbing examinations of his characters' mental and emotional lives. As an account of interiority, a modernist literary work is less interested in and committed to either the contexts in which characters are placed or the historical processes that brought about those contexts. Critics of modernism focus on the solipsism of characters' interior lives and on the anticomunal and antihistorical aspects of modernist texts. The interior life of modernist literary characters is frequently an alienated one, and the disconnection from context and history can produce AMBIGUITY or INDETERMINACY in the construction and resolution of the PLOT. Advocates of modernism see these effects as strengths, while detractors see instead weaknesses.

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MOLLOY SAMUEL BECKETT (1951)

Although Samuel BECKETT'S reputation as a dramatist of absurdity—most notably for *Waiting for Godot*—dwarfs all other aspects of his literary creativity, he wrote several novels that have received serious attention from literary scholars. Like his plays, these novels exploit absurdity, AMBIGUITY, and INDETERMINACY to create works of literature that are simultaneously compelling and yet elusive. His most noted novels form a loose trilogy: *Molloy*, *MALONE DIES* (1951), and *The UNNAMABLE* (1953).

Molloy bears some similarities to *Waiting for Godot*: It consists of two parts that are strikingly similar and yet distinctly different. In chapter one, readers meet Molloy, a disoriented and marginalized old man who has returned to his mother's room; in chapter two, they meet Jacques Moran, who receives an assignment to search for Molloy. Molloy is writing out his story under compulsion; by the end of his fruitless adventures, Moran writes out his story, too. Molloy has lost his ability to walk, and his crutches and his bicycle are important parts of his story; Moran is nearly crippled by the time he begins writing, and both crutches and a bicycle have figured in his journey. Before Molloy returned to his mother's room, he witnessed two men from a distance as they had a brief encounter; Moran encounters another man as he searches for Molloy. Molloy has a complicated relationship with an old widow, Lousse; Moran has a complicated relationship with his son, also named Jacques Moran. Molloy obsesses over his "sucking stones," devising elaborate schemes for their rotation; Moran obsesses over the wearing of his shirt. Molloy is uncertain who has brought him to his mother's room and ordered him to write his story; at the opposite extreme, Moran is employed by Youdi and receives his commands from Gaber, Youdi's messenger.

Beckett's novel stands up under numerous critical approaches without yielding all its secrets. Readers taking a Freudian approach emphasize Molloy's attachment to his mother and his return to the room/womb; his immobile condition resembles the condition of the infant who has not yet learned to walk. In Moran's part of the story, the protagonist relates to a son rather than

a mother, suggesting some Oedipal connection. From a philosophical perspective, both Molloy and Moran seem to be trapped in existential angst, committed to meaningless actions in a manner similar to Sisyphus's endless rolling of his boulder uphill. Some readers see "Youdi" as a version of Yahweh and "Gaber" as a truncation of Gabriel; Moran receives his instructions from God and tries to act on them, even though the process of doing so seems to drain away his life. Beckett's novel accommodates these and other interpretations, but those interpretations do not exhaust its possibilities. As a work of art, *Molloy* appears to be resistant to definitive explication, suggesting that literature and criticism really are different enterprises, and that the relationship between them is a hierarchical one, with the literary text in ascendancy to the criticism of it.

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MONARCHY A form of government in which power is concentrated in the hands of a single ruler who makes decisions and dispenses laws is a monarchy; the designated ruler may be chosen by some form of election or may acquire the position by the default of inheritance. The British monarchy—an inherited position that has from time to time been realigned by force, by the failure to produce heirs, and by an act of Parliament—is one of the oldest governmental institutions in the Western world, although in its contemporary form it is more culturally and historically symbolic than politically functional. From early times, monarchic government in England coexisted with the rights of various claimants: the Magna Carta ("Great Charter") first limited the king's prerogative in 1215 under the rule of King John I; wealthy landed barons were the beneficiaries of this document, but slowly the protection of rights spread

to wider segments of the population, and the power of the monarch was correspondingly circumscribed.

In the 20th century, two dynasties have occupied the British throne: the House of Hanover and the House of Windsor. As the century began, Queen Victoria ruled in the final years of her life as the last representative of the House of Hanover. She was a descendant of George I (1714–27), the founder of the Hanoverian line who succeeded Queen Anne, a descendant of the Stuarts, by an act of Parliament designed to restrict the crown to a Protestant line of inheritance. George I and George II (1727–60) were German by birth and by language, but with George III (1760–1820; the person about whom the American Declaration of Independence complained so bitterly), the House of Hanover became native to England. George IV (1820–30) ruled as regent during parts of his father's life, lending his title to a historical period—the Regency era of the late 18th and early 19th centuries. At the end of the brief reign of William IV (1830–37), a son of George IV, the crown passed to Victoria, the niece of the deceased king. Queen Victoria reigned from 1837 until 1901 and gave her name to the century in which most of her life occurred. During her long reign, the monarchy became the largely symbolic institution that it is today; without her determination, it might have disappeared entirely.

In 1901, Albert Edward Saxe-Coburg-Gotha, the eldest son and second child of Queen Victoria and Prince Albert, ascended the throne as Edward VII and ruled until 1910. Prince Albert had presaged in his youth the new and freer directions that cultural values would take after the death of Queen Victoria. Known popularly as "Bertie," Albert Edward was born on November 9, 1841, and was named Prince of Wales shortly afterward. As a boy he showed little interest in scholarship, but he was the first British monarch to pursue his studies to the college level. He attended both Oxford and Cambridge Universities during the period from 1859 to 1861 without taking a degree, but after a scandal with an actress in 1861, his parents determined that he should marry soon. Princess Alexandra, daughter of the heir to the Danish throne,

was selected as a suitable match, but the death of Prince Albert in 1861 delayed the union until 1863. Edward and Alexandra produced five children: two sons, Albert Victor (Duke of Clarence, 1864–92) and George (Duke of York, Prince of Wales, and King George V, 1865–1936), and three daughters, Maud (Queen of Norway), Louise Victoria (Princess Royal and Duchess of Fife), and Princess Victoria.

The long period between Edward's marriage and his coronation in 1901 was marked by numerous scandals that brought the Prince of Wales into courtrooms as a witness. Queen Victoria withheld political power from her son because of these examples of poor judgment, but the prince attained a widespread popularity nonetheless through his personal charm and social skills. He enjoyed the pageantry of diplomatic visits and ceremonial occasions, so he was an effective figurehead for the state. As king he supported reforms in the navy and army, advocated racial and religious tolerance, founded the Order of Merit, adopted the new-fangled automobile, and set standards of taste for the era that has been named after him.

The second son of Edward VII succeeded him as George V (1910–36), the eldest son having died in 1892. George had served in the Royal Navy until his older brother's death placed him in the direct line to inherit the throne. The following year, he married his late brother's fiancée, Princess Mary of Teck, and in 1901 he acquired the title Prince of Wales when his father inherited the throne. He then succeeded his father in 1910; coronation ceremonies were held on June 22, 1911.

The reign of George V occurred during some of the most disastrous years of the 20th century, including the carnage of WORLD WAR I and the economic hardship of the GREAT DEPRESSION. As king, George was politically active, involved in and influencing crucial decision making with respect to Parliament, cabinet posts, and the selection of prime ministers. He made extensive visits to the battlefield during the war, thereby earning the respect of his forces and of his countrymen. In response to anti-German sentiment during World War I, in 1917 George V officially abandoned the royal family's German name in favor of

"Windsor," the name of one of the chief palaces of the British monarch. In spite of illness during the last eight years of his life, he remained politically active in the nation's government. As a constitutional monarch, his influence depended on his personal skills as a negotiator and statesman rather than on any real authority assigned to the crown.

Upon the death of George V in 1936, the late king's eldest son became Edward VIII, but he held the crown for less than a year, abdicating on December 10, 1936, to his next brother when it became apparent that his intended wife, the American divorcée Wallis Warfield Simpson, was unacceptable as the consort of a British king. This event was a scandal of huge proportions because no previous British king had ever voluntarily repudiated the throne. The former king became the Duke of Windsor and then married the woman for whom he had surrendered a throne in 1937 in Paris, where the couple continued to live (except for 1940–45, when they resided in the Bahamas). Virtual exiles from the royal family until the 1960s, the Duke and Duchess of Windsor traveled widely, becoming noted arbiters of style. Edward died in Paris in 1972 and was buried at Windsor Castle; in 1986, the Duchess of Windsor died and was buried beside him. The scandal over the abdication was a key event for the monarchy; the literature of the period frequently makes reference to it or to Mrs. Simpson with fictional conversations reflecting the passions aroused by the prospect of an American as queen of England.

The second son of George V and the younger brother of Edward VIII, George VI became king on December 10, 1936. He had already served in the Royal Navy and the new Royal Air Force (1913–19) and had attended Trinity College at Cambridge for a year, and in 1923 he had married Lady Elizabeth Bowes-Lyon, later the Queen Mother. Their two daughters, Elizabeth and Margaret, were then young girls. George suffered from a severe stutter—a serious handicap in an age of live radio broadcasting of speeches. But during the bombing of England in WORLD WAR II, George and Elizabeth gained the love and admiration of the British people when they chose to remain in London rather than to seek safe shelter

elsewhere. Like many Londoners, they sent their children away to safety, but they stayed through the blitzkrieg and frequently toured bombed sites, comforting those who had lost homes and loved ones and standing firm as symbols of British determination to resist Hitler's onslaught. After the war, George VI became the first monarch of the COMMONWEALTH of Nations that developed from the old British EMPIRE. His health declined after 1948, and he died of lung cancer in 1952. His daughter succeeded him to the throne as Elizabeth II, and his wife, Elizabeth, one of the most beloved and popular members of the royal family, lived past the age of 100, maintaining an active public role as Queen Mother to the end of her life in 2002.

The daughter of George VI, the niece of Edward VIII, the granddaughter of Edward VII, and the great-granddaughter of Queen Victoria, Elizabeth Alexandra Mary Windsor was born on April 21, 1926, while her uncle was king. She was proclaimed the nation's monarch upon her father's death, and her accession to the throne was formalized with a grand coronation ceremony on June 2, 1953—the first to be broadcast on television. She had married Philip Mountbatten in November 1947, and the royal couple produced four children: Prince Charles (b. 1948), Princess Anne (b. 1950), Prince Andrew (b. 1960), and Prince Edward (b. 1964). The royal family continues to use the name Windsor, but those members not holding the title of prince or princess use the name Mountbatten-Windsor. Elizabeth and Philip's eldest son Charles, the Prince of Wales, is the heir apparent to the British throne.

Elizabeth has traveled extensively to all parts of the British Commonwealth and much of the rest of the world during her reign, always appearing composed, dignified, and regal. Her personal touch has increased the popularity of the monarchy: she walks out among crowds of well-wishers to shake hands, her invitations to social and ceremonial events reach across all classes of the population, and her prime ministers generally praise her knowledge of domestic and international affairs. During the reign, the honors of aristocratic titles have been extended to icons of popular culture such as rock stars and actors. She has expanded the participation of the royal family in the ceremonial

duties of the monarchy, continuing to use her father's metaphor for the family, "The Firm."

This expansion has not been without its drawbacks: The greater public exposure of her children and grandchildren has generated considerable fascination with their private lives in the tabloid press, especially the marriages of Prince Charles and Lady Diana Spencer and of Prince Andrew and Sarah Ferguson. The monarchy has been besieged by scandal as unhappy royal marriages multiplied, with the queen explicitly urging Charles and Diana to divorce in 1995 (the divorce was finalized in 1996). The death of Diana in 1997 was another crisis for Queen Elizabeth, and in response to a public outcry she addressed the nation on television prior to the funeral to commemorate the life of her former daughter-in-law.

Although the governing power of the British monarch had declined steadily, especially during the 19th and early 20th centuries, the work of the monarch as a national representative increased proportionately. At the beginning of the century, King Edward VII spent about a month's time out of a year engaged in official duties, while at century's end Elizabeth II sponsors more than 700 societies and is perpetually in demand for public appearances. The future of the monarchy remains a question of keen interest in Great Britain, becoming a matter of national debate from time to time.

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MONEY: A SUICIDE NOTE MARTIN AMIS (1984) The first-person narrator of this novel, the Englishman John Self, is a vulgarian who longs for moneyed refinement and yet lacks the will, the ability, and the skills to achieve it. He is a director of raunchy television commercials, but he is trying to elevate himself to the ranks of film directors, and so he searches for the funding to create his presumed masterpiece, entitled *Money*. Self's name symbolizes the source of his problems and frustrations: He epitomizes the voracious, appetite-driven, and pleasure-addicted id. He lacks the education, talent, and discipline that would enable him to fulfill his grand ambitions. His knowledge of literature is so incomplete, in fact, that he does not recognize the many allusions to Shakespeare—and particularly to *Othello*—that litter the novel. Like the duped Roderigo of that play, Self is caught up in other people's games. He actually dares to think of himself as an artist; instead of creating and inventing, however, he devotes himself to alcohol and sex, substituting busy unceasing activity for genuine achievement. Nonetheless, John Self manages to charm readers: Like many of us, he is just trying to have a good time in a world that keeps pleasure—especially in its most intense forms—under tight control. Despite his potbelly, the “bad rug” on his head, and his raging abscessed tooth, Self is recognizably human and clearly the product of a world in which greed, materialism, consumerism, and self-indulgence are out of control.

John Self jets back and forth between London and New York in pursuit of his goals and dreams. These two cities become the twin centers of greed, which have trapped him in frantic orbit. He is tormented by his love for the unfaithful Selina Street, and this love forms a festering, touchy sore spot in his chaotic life. His 26-year-old producer, Fielding Goodney, is an unflappable Californian amalgamated out of Teflon and vast inherited wealth. Goodney—his name is ironic—invisibly dominates Self's progress toward the goal of financing his film and eventually dupes Self in an underhanded financial scam. Famous film stars just past their prime are eager to attach themselves to Self's movie and to monopolize his time in endless self-promoting telephone calls. Through it all, Self immerses

himself in drink and sex in an endless effort either to find bliss or to anesthetize his existence without it.

The novel takes a distinctly postmodern (see POST-MODERNISM) turn when Self hires a writer named Martin AMIS to revise the screenplay of *Money*. Rather than maintaining control of his art, Self is trying to accommodate the conflicting ego-driven demands of his actors, who in turn are serving their own agendas in demanding alterations to their parts. Martin Amis (the character—but necessarily also the author) engages Self in long conversations about protagonists, realism, and irony; eventually his rewrite of *Money* succeeds in satisfying the demands (and the vanity) of the actors, thereby thwarting some of Goodney's callous and malevolent plans for Self's movie. Fixing the script, however, is a far cry from fixing the conditions that have produced the Fielding Goodneys of the world. Self is so changed by his experiences that the font representing his words changes to italics at the end of the novel.

The greatest attraction of this novel is the distinctive voice of a narrator who lacks the guile to disguise his unappealing characteristics. Like Philip Roth's Portnoy in *Portnoy's Complaint*, the narrator's frankness is compelling even when it is sordid. The narrative gushes forth, mirroring the frantic pace of Self's hectic life and revealing more than its originator intends to show. Martin Amis displays his characteristic lushness and inventiveness in the words he piles on to construct the world of Self—the novel is full of word play, allusions, puns, and convoluted syntax. It is a banquet fit for lovers of language, as intoxicating to them as booze is to John Self.

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MONTH IN THE COUNTRY, A J. L. CARR (1980) A quietly COMIC NOVEL fashioned as a pastoral elegy, this text was short-listed for the BOOKER PRIZE the year it was published. The setting of the story

is the English village of Oxgodby in Yorkshire, and the protagonist, who also serves as the first-person narrator, is a former soldier still suffering from shell shock after the war, Tom Birkin. He recalls the events of his youth from many years later, thus giving the novel its unusual mix of the comic and the elegiac.

Birkin has taken a job uncovering a tempera wall painting in an ancient Yorkshire church. While he works, he lives in the belfry of the church. In the nearby pasture, Charles Moon, another veteran whose war experiences had gone a very different route, is doing another kind of uncovering, searching for an ancient tomb. Both projects have been set in motion by the bequest made in the will of an eccentric spinster. As Birkin peels back the grime and plaster of five centuries, and as Moon scrapes at the ground in the pasture, following his own purposes, the two men also relive the events of their lives that have brought them to this rural village. Their respective tasks serve perfectly as metaphors for their psychological quest.

Within days, the curious villagers begin to drop by, and soon Birkin is virtually a member of the Methodist Ellerbeck family. But when he meets Alice, the beautiful young wife of the Reverend Keach, his supervisor, Birkin finds himself unexpectedly in love—hopelessly in love. As the idyllic summer ambles onward, and as his restoration and Moon's excavations move toward completion, Birkin begins to be healed of the many wounds that life has inflicted on him. The two projects turn out to have an unexpected connection that explains a mystery Birkin uncovers, but the novel's real crux is what Birkin learns about himself.

J. L. Carr was a painter as well as a writer, and his knowledge of church architecture and ornamentation deepens the story's realism and rounds Birkin into a fully developed character. The author avoids the obvious choice and the stereotypical outline; even though he is dealing in the familiar materials of ordinary life, he outfits his story with a melancholy charm that never fails to please.

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L. Carr. 1980. New York: New York Review Books, 2000.

MOON AND SIXPENCE, THE W. SOMERSET MAUGHAM (1919) Loosely inspired by the life of the French postimpressionist artist Paul Gauguin, this novel follows the progress of Charles Strickland as he transforms himself from a middle-class London stockbroker, husband, and father into an impoverished Parisian art student and finally into a recluse in Tahiti, painting masterpieces to please himself rather than to earn a living. The story is presented from the first-person point of view of an objective narrator who describes people and events in scrupulous detail without passing judgment on them. It forms a bridge between the author's first novel, *OF HUMAN BONDAGE*, a *BILDUNGSROMAN* in a traditional setting, and his later work in unusual or exotic locations.

The most compelling feature of Charles Strickland as a character is his complete indifference to the effect he has on other people's emotional lives. As he places himself in the service of his vision and his gift, he is uniformly destructive to others: He abandons his wife, children, and career in midlife to study painting in Paris, where he destroys the marriage of one of his first admirers, his fellow artist Dirk Stroeve, and contributes to the suicide of Blanche Stroeve by discarding her after he no longer desires her services as a model. He finds a measure of happiness in Tahiti with a 17-year-old native girl who serves as his wife and caretaker without asking anything of him for herself. The single-mindedness of Strickland's selfishness is offset by his devotion to his calling. He does not use his artistic abilities to turn out products for sale to others; he does not paint to please the critics and is in fact indifferent to the critical rejections of his early work. His service to art is so pure that he instructs his Tahitian wife to burn down their hut when he dies, destroying the masterpieces on its walls, and her service to him is so pure that she complies with this request.

The novel's structure falls into three acts determined by setting and unified by the presence of the narrator and the protagonist in each of them. The first part chronicles the upper-middle-class life of London professionals, providing a sympathetic picture of Mrs.

Strickland as a wife, mother, and hostess. She is not a dazzling woman, but she fills her role in life competently. Her settled existence is disrupted when Charles abandons her and goes to Paris, the second setting of Charles's story and the second phase of the novel: Mrs. Strickland thinks her husband has run off with another woman, and she sends the narrator to reason with him and fetch him back to his family. Through the narrator's conversations with Charles in Paris, the depth of Charles's callousness to other human beings is apparent as he describes his indifferent cruelty to his wife and then destroys the Stroeves. In Tahiti, the narrator picks up Charles's story from conversations with those who knew him there, learning of the leprosy that slowly killed him after a period of brilliant painting. In an epilogue, the narrator brings the last news of Charles—the story of his death—to Mrs. Strickland and sees that she has reproductions of Charles's paintings hanging on her walls. She was his first victim, and if anyone has a reason to reject the art that displaced her in Charles's life, she does; nonetheless the mastery of the paintings wins even her admiration.

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MOON TIGER PENELOPE LIVELY (1987)

Winner of the BOOKER PRIZE in 1987, *Moon Tiger* recounts the life of historian Claudia Hampton, the protagonist of the novel. The author mixes passages of third-person objective narration about Claudia, who is an elderly woman on her deathbed in the novel's present, with passages of Claudia's own first-person point of view. In her head, she is writing the history of the world and placing the story of her life within it. Old and frail and near death, she cannot know exactly when it will come, but she has the will to continue the work of the living as long as she is alive. Nurses and doctors go about their routines dealing with her physical needs while in her mind her life and the life of the world flashes before her historian's eyes.

One of the highlights of Claudia's life had been a love affair with a tank commander in the deserts of northern Africa during WORLD WAR II. This man, Tom Southern, had kept a journal of his military days and had written to his family about Claudia without ever identifying her by name. LIVELY generates Claudia's memories of this event and its consequences in complex flashbacks. An article Claudia had written about her personal experiences during the war leads Tom's sister to send his journal to Claudia; her reading of it provides a re-creation of the affair and its wartime context through the other participant's perspective. Virtually the last event of Claudia's life is the re-creation of the last days of Tom's life when he was thinking of her and writing a journal with no knowledge of whether she would ever read it.

Penelope Lively draws on her own years in Egypt to capture the British experience there in Claudia's retrospective review of her life and her century. The alternation of third- and first-person narration enables her to avoid the sentimental elements that might be inevitable in an old woman's deathbed thoughts, as does the choice a trained historian as protagonist. The novel's title refers to a coil of incense burned at night to ward off insects and associated in Claudia's mind with Tom—their nights together were sanctified by the smoldering pungent glow. Claudia's heated recollections circle this key relationship in her life that gives meaning to everything else and that emphasizes the role of individuals within the sweep of historical events.

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MOORE, BRIAN (1921–1995) Born in Belfast, NORTHERN IRELAND, on August 25, 1921, Brian Moore began his education at Catholic schools, but left St. Malachi's College in 1940, when he entered wartime service. During WORLD WAR II, he traveled widely in Europe and North Africa, and afterward he

lived and worked in Poland and Scandinavia. In 1948, he immigrated to Canada and settled in Montreal to work as a journalist. He wrote formulaic dime-store novels to eke out a living, but established his reputation as a serious writer with the publication of *The LONELY PASSION OF JUDITH HEARNE* in 1955. Retaining his Canadian citizenship, Moore moved to the United States in 1955. A Guggenheim Fellowship in 1959 allowed him to finish *The Luck of Ginger Coffey*, a study of an Irish immigrant in Montreal who fails to fulfill the dreams that drew him away from his homeland. The novel is admired for its vivid portrait of Montreal and draws some of its power from the author's projection into it of his own fear of becoming an Irish failure.

Moore's novel *The Great Victorian Collection* won the JAMES TAIT BLACK MEMORIAL PRIZE in 1975. It tells the story of Tony Maloney, whose intense dreams bring a collection of Victorian artifacts into existence in a California parking lot and who subsequently becomes the victim of his own dreaming, revealing the shallowness of material culture and the helplessness of imagination to deliver us from it. Three of Moore's novels were short-listed for the BOOKER PRIZE: *The Doctor's Wife* (1976), centering on an adulterous affair; *The Color of Blood* (1987), about Catholicism and communism in the declining days of Russian influence over the Soviet Bloc; and *Lies of Silence* (1990), examining Irish terrorism instigated by the Irish Republican Army. The latter two novels demonstrate a marked shift in Moore's writing, since they are thrillers that examine contemporary political issues. Moore also wrote a noted historical adventure novel, *BLACK ROBE* (1985), adapting it as a screenplay in 1991, and he wrote television and movie scripts, including the screenplay for Alfred Hitchcock's political thriller *Torn Curtain* (1966).

Although his later works seem to have been tailored for a mass audience, and although he continued to draw praise from critics, Moore never produced a best seller. His 19 serious novels skillfully revisit themes of Irishness, expatriation, sexual desire, Catholicism, ambition, imagination, and fear of failure, and his sensitive portrayals of women's inner lives demonstrate keen psychological insight. Moore remained an active writer until his death in 1999.

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MOOR'S LAST SIGH, THE SALMAN RUSHDIE (1995)

A large novel of epic scope, *The Moor's Last Sigh* is the story of Moraes Zogoiby, fourth child and only son of Aurora da Gama and Abraham Zogoiby. Moraes is familiarly known as "the Moor"; his family blends East and West, with roots in the Muslim, Christian, and Jewish religions. On his mother's side, the da Gamas trace their lineage back to Vasco da Gama, the Portuguese explorer who first opened a sea route to Asia in 1498; the Zogoibys trace their lineage to the last Moorish king of Granada, Boabdil the unfortunate (el Zogoybi), who was expelled from Spain by Ferdinand and Isabella in 1492, a year generally remembered in the West for another project supported by this busy royal couple, Columbus's voyage across the Atlantic Ocean. According to family traditions on both sides of Moraes' lineage, illicit liaisons with these famous persons produced the Indian families that continue to bear their names. The double family narrative unfolds in Cochin, a city on the western coast of INDIA where Europeans first made contact, and in Bombay, the modern dynamo of Indian culture.

Moraes explores 100 years of history on both sides of his family; in the process, he produces a vast canvas illustrating "Mother India," the name of a popular Hindi film that appeared in 1957, the year Moraes was born. The story of his parents' marriage is structurally important to the symbolism of the story: His mother, Aurora, is an artist who has been enormously popular at some periods of her career, while his father Abraham is a master capitalist who keeps his fortunes afloat in difficult times through extreme measures such as exporting heroin or managing prostitutes and who eventually even sinks to dealing armaments as he helps fund the development of nuclear weapons for the Arab

world. In the characters of Abraham and Aurora, Rushdie combines aesthetics and commerce, exploiting the tensions endemic to such a contrastive pair. Although they live together as man and wife, they do so without civil or sacred sanction, since both families opposed the union (just as the Montagus and Capulets opposed their children's love) and no official of state or religion would countenance the marriage. In creating this couple, Rushdie unites numerous pairs of opposites, detailing a vivid picture of the hybrid nature of the modern world, especially the modern Indian world.

In terms of the protagonist's plot, the story follows the search of Moraes for true love on several levels: love of family, love of nation, and love of another person—in his case, the beautiful but treacherous Uma Sarasvati, an artistic rival to his mother. The power of art is a constant support to him, and part of his life is devoted to the quest for some Moorish paintings that, his mother says, will tell him much about his own life. In addition to the role of love and art, RUSHDIE draws on the imaginative conventions of MAGIC REALISM for some of his PLOT turns, and he alludes to other great texts of world literature with erudite familiarity. Although this novel is less challenging than is *The SATANIC VERSES*, it still makes substantial demands on its readers; its storytelling exuberance, however, should sustain the interest of diversely prepared readers.

In the end, Rushdie produces a novel that attempts to survey the vastly complex culture and history of India itself, and in the process he creates a lovingly burnished portrait of the land of his birth that is simultaneously idealized and yet also truthful. The last sigh of Moraes is uttered for the India that Rushdie cherishes, and although it is tinged with melancholy, it is also an expression of guarded optimism for the future, if not for the utterer.

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MOSLEY, NICHOLAS (1923–) Author of the 1990 WHITBREAD Book of the Year, *HOPEFUL MONSTERS*, Nicholas Mosley has been publishing novels since 1951. He was born on June 25, 1923, the son of Oswald Mosley. This connection has had a shaping force in Mosley's life: His father was the founder of the British Union of Fascists. Ironically, while his father spent WORLD WAR II in jail without specific charges against him, Nicholas Mosley spent the war fighting fascism in the British army. He has struggled to cope with the heritage of an infamous father, writing a widely admired two-volume memoir-biography, *Rules of the Game: Sir Oswald and Lady Cynthia Mosley, 1896–1933* (1982) and *Beyond the Pale: Sir Oswald Mosley and Family, 1933–1980* (1983).

Mosley's fiction has been admired for its innovative formal qualities. His subject matter has varied widely, mirroring his own personal and spiritual journey. His first three novels, all published in the 1950s, address the impact of World War II on individuals and on nations. By the end of that decade, he was writing for the Anglican Christian magazine *Prism*, and he turned to nonfiction writing about religious experience for several years. He returned to fiction in 1962; his most notable novel of that decade was *Accident* (1965), the story of a fatal car crash and its effects on those responsible for it, which became the basis of a FILM ADAPTATION directed by Joseph Losey with a screenplay by the noted British playwright Harold Pinter.

Ironically, a car accident left Mosley bedridden for a year in the early 1970s, and he published no fiction for nearly a decade. He returned to fiction with the "Catastrophe Practice" series of five novels: *Catastrophe Practice* (1979), an experimental combination of fiction and drama; *Imago Bird* (1980), about a sex scandal in a renowned family; *Serpent* (1981), about a writer developing the story of the mass suicide of Jews at Masada in A.D. 70; *Judith* (1986), a series of letters from the title character to the main characters of the other books in the series; and *Hopeful Monsters* (1991), which actually

accounts for the beginning of the series and presents the panorama of 20th century history as well.

Nicholas Mosley was made a peer in 1966 as the third Baron Ravensdale, and he succeeded to his father's baronetcy in 1980. He continues to live and write in London.

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MOUNTOLIVE LAWRENCE DURRELL (1958) Volume three in *THE ALEXANDRIA QUARTET*, *Mountolive* differs from its three "siblings," as DURRELL terms *JUSTINE*, *BALTHAZAR*, and *CLEA*, in having a traditional omniscient third-person narrator. The story focuses intensely on the characters previously introduced in the first two volumes of the series, and in his analysis of the thoughts, feelings, and motivations of his characters, Durrell reveals himself to be a deeply insightful observer of the human condition.

The central character of the story is David Mountolive, a remote figure in *Justine* and *Balthazar* seemingly uninvolved in the lives of the Hosnanis and the other Alexandrians so central to the life of the novelist, Darley, who narrates those volumes. During the PLOT action that had been the focus of the first two books, Mountolive was the head of the British embassy to Egypt, a remote and presumably powerful figure of impeccable manners and imperturbable aplomb. In this third volume of the series, however, the story reaches further into the past to reveal his very intimate connection to the Hosnani family: He had spent some months with them when he was new to the diplomatic service, improving his Arabic. Nessim Hosnani became his close friend, and Mountolive even entered into an affair with the mother of Nessim, the brilliant and vivacious Leila. From Nessim's slowly dying, wheelchair-bound father, Mountolive learns the ill-starred history of the Coptic Christians under British rule in Egypt: Misunderstood and distrusted by European Christians, the Copts have become increasingly marginalized in

their native land after centuries of service as the nation's educated elite.

With his Arabic perfected, Mountolive is posted to virtually every part of the diplomatic world that has no need for mastery in that language. During these long years, Leila maintains a vigorous correspondence that allows her to live vicariously through Mountolive's experiences, while his long stay with the Hosnanis slowly becomes mythologized in his own memory. Through Leila's tutoring of him in art and literature through her letters, Mountolive is led to contact the novelist Pursewarden to request him to sign a book for Leila. They become friends, sharing their experience of serving in the diplomatic corps—Mountolive as a career officer and Pursewarden as a contract employee. Nessim becomes friends with Pursewarden through Mountolive and provides a valuable social contact when the novelist is posted to Alexandria. As the omniscient narrator follows Pursewarden to Egypt's "European city," scenes that have already been related in *Justine* and *Balthazar* are revisited from yet another perspective. Sometimes Durrell repeats exact passages of dialogue, but readers see the exchange through a completely different perspective unfiltered by Darley's perceptions.

The omniscient narrator also provides a close examination of the complexly motivated courtship of Nessim and Justine. They share a political passion that completely escaped Darley's notice and that drives them to support the violent establishment of a Jewish state in Palestine. As political machinations and diplomatic realignments undermine Mountolive's confidence in himself and in his government, he finally settles for the life of a bureaucratic functionary. His unfolding story provides a deeper perspective on Darley's narration of events and on Balthazar's emendation of that story, but even the objective point of view fails to dispel all the mysteries and ambiguities of Alexandria. Such resolution is impossible, because Mountolive's story is a modern tragedy, telling not of the hero's death or disgrace but of his acquiescence to the workings of an imperfect and sometimes corrupt system that he fails to master.

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MRS. DALLOWAY VIRGINIA WOOLF (1925) Clarissa Dalloway, an upper-CLASS English wife, is throwing a party on the day chronicled in this novel, and Septimus Smith, a troubled survivor of WORLD WAR I, is reaching the end of his modest abilities to cope with the stresses of modern life. Switching between these two stories, the narrative creates an elegiac picture of a tragically beautiful world that is perpetually dying.

Virginia WOOLF wrote this novel with a vision of caves and tunnels in mind, described in entries later published in the second volume of her diaries. Those excavations would serve to link characters who might, on the surface, appear disconnected. She feared that reviewers would miss the connections between her sane protagonist, Clarissa Dalloway, and the shell-shocked Septimus Warren Smith. Incorporating many of her own experiences with madness into those of Smith, she also projects details from her life and those of family and acquaintances onto Mrs. Dalloway, supporting fictional connections with those that occurred in real life.

The novel began as a short story titled "Mrs. Dalloway in Bond Street," while Woolf also imagined another story featuring an insane protagonist named Septimus Smith who plans an assassination of England's prime minister. When she decided to include both characters in the same novel to represent what she labeled in her diary entry of October 1922 "a study of insanity & suicide," she at first titled the project *The Hours*. That title would be coopted later in the century for a novel, made into an award-winning movie, by American writer Michael Cunningham based on *Mrs. Dalloway*, an indication of the long-lasting effect of Woolf's "mining" for "gold," one way she described in her diary the process of writing the novel. As for her own influences, she had been reading T. S. Eliot's epic

poem "The Wasteland," published by her Hogarth Press and had recently reread James JOYCE's revolutionary novel *ULYSSES* (1922). Critics note Joyce's influence on the form of Woolf's novel, as well as the fact that her Septimus Smith was called Stephen Daedalus in early notes, and that in drafts Woolf occasionally incorrectly called her female character Sally Seton Molly, like Joyce's characters.

Woolf employs a stream-of-consciousness narrative approach to reveal the thoughts of Clarissa Dalloway in a plot completed in a single 24-hour period. Mrs. Dalloway prepares for a party to be held that evening, where she and her husband, an MP named Richard, will greet important persons. She moves from the past into the present and back again, remembering herself at 18 at home at Bourton. Big Ben strikes the time as she leaves her house to purchase flowers on the morning of her party, contributing to the imagery of existence measured in small bits and pieces that extends throughout the novel. She recalls a verse from William Shakespeare's *Cymbeline* that will also recur: "Fear no more the heat o' the sun / Nor the furious winter's rages." Although for Mrs. Dalloway the verse seems to mean she may shed her fears and look forward to a pleasant evening, when the reader later encounters the verse as Septimus Warren Smith observes the light on the wall of his room, it takes on a far more ominous significance, foreshadowing his eventual suicide.

Smith's story runs parallel to that of Mrs. Dalloway. As she plans her party and enjoys memories of her former love, Peter Walsh, whose marriage proposal she refused, Smith battles serious mental illness with symptoms including delusions caused by his participation in the war while stationed in France. Smith's wife, Rezia, walks with him in the park on the way to visit a nerve specialist, despairing over his recent threat of suicide. Some passersby are described, and an airplane flies overhead, uniting Mrs. Dalloway, Smith, and others on the London streets as they gaze at it. Smith's paranoia leads him to believe that the plane is bringing "them," evil beings that pursue him. Another intersection occurs when Rezia notes the sad song of an old woman, also noticed by Peter Walsh, who has been walking in the park and gives the woman some money. Walsh has seen the

Smiths, guessing they are having an argument, as Smith continues to murmur aloud to himself.

Walsh anticipates seeing Clarissa, although he is presently in love with Daisy, a woman he plans to help divorce her present husband. Although Mrs. Dalloway also thinks about Walsh, her specific memory of the day he proposed to her is focused more on an “exquisite” kiss she shared with Sally Seton, which Walsh’s proposal interrupted. That scene counters what appears to be Clarissa’s cold nature.

Other characters include Clarissa’s daughter, Elizabeth, who eventually shakes off the attentions of Miss Kilman, a religious woman whose views Clarissa worries will negatively affect her daughter. The reader also meets Hugh Whitbread, whose wife, Evelyn, is unwell. He plans to join Lady Bruton and Richard Dalloway for lunch, where the two men will assist Lady Bruton in writing a letter on the subject of emigration, which she hopes to submit to the *Times*. Hugh brags of buying a gift for his wife, annoying Richard, who buys a large bunch of roses, the quintessential symbol of female sexuality, for Clarissa. Ironically, Walsh will later note the sound of an ambulance, unbeknownst to him on its way to the tragic scene of Septimus Smith.

Walsh arrives at Clarissa’s party and feels strange, not knowing many of the guests, as Clarissa begins to feel her party is not successful. Then Sally Seton, or Lady Rosseter as she is now titled, arrives to revive Clarissa’s joviality and complete the reassembling of the group present at Bourton for Clarissa’s 18th birthday, decades earlier. Clarissa grows angry, endangering the fragile atmosphere of the celebration, when she learns of Richard’s delay due to a man’s nearby suicide. When Clarissa leaves the group to sit in a room alone, she feels somehow connected to the young man who is, of course, Septimus Smith. While she seems to identify with Smith, she cannot determine why, and the emotion quickly passes. When Clarissa reemerges, her party is ending, and the novel closes with a scene of Sally and Walsh on a couch together.

Themes of the war and British rule of INDIA, from which Walsh has recently returned, would have proved familiar to contemporary readers. Later feminist critics, including Elaine Showalter, would theorize that Woolf wanted to demonstrate a connection

between men shell-shocked from physical combat and women repressed by a patriarchal society, the connection being the “nerve specialist” appointed to treat both groups. Other critics classify Woolf’s narrative format, presented mainly in Clarissa’s and Septimus’s points of view, as symbolizing two different views of the world. Some note the 24-hour period as indicative of all time or even timelessness, seemingly completed, but destined to simply begin again in a new cycle. Others consider the novel as not representing an existing unity, but rather symbolizing each individual’s perception of unity, reflecting a basic component of postmodern theory known as contingency, in which each person’s world view is contingent upon his or her private construct of the environment.

The book remains an important subject for study and continues to influence feminist critics and novelists.

—Virginia Brackett

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MUNRO, ALICE (1931–) Especially noted for short stories that seem to equal novels in their complexity and scope, the Canadian writer Alice Munro has also produced story cycles that function as novels by relating episodes in the life of a single central character. Thus *LIVES OF GIRLS AND WOMEN* (1971), published as a novel, is sometimes viewed as a story collection.

Born Alice Laidlaw in rural Ontario on July 10, 1931, Munro matriculated at the University of Western Ontario in 1949 and married in 1951. That year, the couple relocated to British Columbia, first to Vancouver and later to Victoria. The marriage produced three daughters, but Munro also continued writing the stories she had been creating since childhood. Her first story collection, *Dance of the Happy Shades*, was published in 1968 and won the Governor General’s Literary Award in 1969. In 1972, a year after the publication of *Lives of*

Girls and Women, Munro and her husband separated, and she moved back to Ontario; the marriage ended in divorce in 1976. Soon afterward, Munro remarried and moved to a rural Ontario town. She published *Something I've Been Meaning to Tell You: Thirteen Stories* in 1974, *The Beggar Maid: Stories of Flo and Rose* in 1979 (winning the Governor General's Literary Award), *The Progress of Love* in 1986 (another winner of the Governor General's Literary Award), and other collections. Her stories continue to appear in distinguished periodicals such as *The New Yorker* and *The Atlantic Monthly* and are appreciated by a wide public and lauded by critics.

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Toronto: ECW Press, 1992.

MURDOCH, IRIS (1919–1999) One of the outstanding English novelists of the 20th century, Jean Iris Murdoch was also noted as a philosopher and an academic. She was born into an Anglo-Irish family—an only child—on July 15, 1919, in Dublin, IRELAND, and she boarded at Badminton School in England before entering Somerville College at Oxford. She was briefly a member of the Communist Party during her student days. Upon completing her undergraduate studies in 1942, she entered the Civil Service in the Treasury, experience that later provided material for her fiction. As WORLD WAR II ended, she served as a relief worker for the United Nations, traveling to Belgium and Austria; in Belgium, she was first exposed to the philosophical ideas of existentialism—a school of thought she later opposed. In 1947, she won a scholarship to Newnham College at Cambridge to study philosophy; in 1948, she was appointed a tutor at St. Anne's College, Oxford, where she remained until 1963, when she retired to pursue full-time writing. In 1956, Iris Murdoch married the Oxford literary scholar John Bayley.

Murdoch maintained a prolific writing schedule, publishing 26 novels during her life, along with eight

works of nonfiction and philosophy, several plays, and a collection of poetry. Her first novel, *Under the Net*, appeared in 1954; the title refers to the web of language-based structures by which individuals limit and constrain the phenomena of experience. The novel received high praise from critics, and Murdoch frequently returned to the theme of how human beings can discover reality between the surface distractions of appearances. Murdoch's training as a philosopher informs her novels—especially her interest in moral issues—without overwhelming them.

Among her novels, some of her best-loved titles include *A Severed Head* (1961), which satirizes Freudian psychology in a contemporary sex farce; *The Nice and the Good* (1968), a treatment of human folly in matters of love and power; *A Fairly Honourable Defeat* (1970), about a manipulative attempt to split up a happily united homosexual couple; *A Word Child* (1975), which follows the path of a street urchin to literacy and to two disastrous affairs; and *The Green Knight* (1994), a retelling of the story of Sir Gawain and the Green Knight. Murdoch's most critically acclaimed fiction includes *The BLACK PRINCE* (1973), which won the JAMES TAIT BLACK MEMORIAL PRIZE, and *The SEA, THE SEA*, (1978), which won the BOOKER PRIZE. In *The Black Prince*, a writer falsely convicted of murdering another writer produces his masterpiece, a novel called *The Black Prince*, while in prison. In *The Sea, the Sea*, a retired theater director copes with life after a long and successful career. Murdoch draws extensively on her training in philosophy to construct her stories, but she also frequently uses examples of well-known paintings as literary tropes.

In 1976, Iris Murdoch was named a Commander of the Order of the British Empire, and in 1986 she was named a Dame Commander. She received honorary doctorates from Oxford University in 1987 and from Cambridge University in 1993. By 1995, Murdoch was suffering from Alzheimer's disease, which she at first thought was a serious case of writer's block. Her tragic deterioration was recounted in two poignant memoirs that her husband published after her death, and these were adapted as the film *Iris* in 2001. Iris Murdoch died on February 8, 1999.

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MUSIC AND SILENCE ROSE TREMAIN (1999) An example of HISTORICAL FICTION, *Music and Silence* won the WHITBREAD Book of the Year Award the year it was published. It is set in 1629, in the Danish court of King Christian IV, as the king broods over his disastrous finances and the adulterous affairs of his much younger wife, Queen Kirsten. The protagonist of the story, Peter Claire, is an English lutenist who has only recently arrived for a period of miserable employment at the court. He possesses an angelic beauty, and the beleaguered king soon relies on Peter as a confidant—as his personal “angel.” In a parallel plot, Queen Kirsten acquires a new lady-in-waiting, Emilia Tilsen, who is entirely the opposite of the queen’s sexually voracious and selfishly cruel personality.

Peter and Emilia have both come to the Danish court in flight from adverse circumstances: Peter had been involved in an affair with the wife of his former employer, an Irish nobleman, while Emilia had been driven out of her family by a new stepmother. The two are soon in love—or in any case, Peter is in love with Emilia; unfortunately for him, so is Queen Kirsten, who jealously advises Emilia to avoid Peter and later intercepts Peter’s letters so Emilia will not know of his sincere efforts to reach her. Their love is a genuine one, however, and it transcends Kirsten’s manipulative attempts to destroy it. Kirsten’s abuse of her husband comes to an end when he unexpectedly rejects her and sends her home to her mother. The two women then set several stratagems to regain favor at court, but these either fail or backfire—the final gambit of sending a seductress to win the king’s confidence leads to his decision to divorce Kirsten and marry the seductress, a commoner. The hapless king, who has pursued numerous ludicrous schemes to restore his kingdom’s

finances, finds unexpected happiness when he frees himself from his bootless obsession for Kirsten.

Rose TREMAIN combines elements of fairy tales, historical events, and passionate romance to develop an engrossing story. Her large cast of characters allows her to contrast good and bad examples of parenting, marriage, and love, while the setting in a royal court introduces themes of power, politics, finance, and intrigue. By making her hero and heroine attractive, sincere, and capable of virtue, but also realistic in her full development of their emotional lives, she takes the historical romance to a higher level of sophistication than it ordinarily achieves.

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MYSTERY AND DETECTIVE FICTION

Edgar Allan Poe is widely regarded as the founder of the literary genre of mystery and detective fiction with his creation and development of Chevalier Dupin in “The Murders in the Rue Morgue” (1841) and other stories. The genre moved to England some dozen years later in Charles Dickens’s use of the judicial system as the primary backdrop for *Bleak House* (serialized 1852–53). In 1868, *The Moonstone*, by Wilkie Collins, centered on the resolution of a jewel theft; some critics have identified this title as the first full-length English detective novel, while others reserve that honor for Arthur Conan DOYLE’s *A Study in Scarlet* (1888), one of the great adventures of the immortal Sherlock HOLMES.

The readership for mystery and detective fiction expanded greatly during the late 19th and early 20th centuries under the influence of low-cost pulp magazines, many of which featured sensationalized short stories of lurid crimes with the reassurance that wrongdoers would be apprehended and punished in the end. Several related literary forms developed, but in the classic detective story an investigator—a professional police detective, a private investigator, or an amateur sleuth—examines the evidence left at a crime scene (typically a murder) in order to identify the unknown

perpetrator of the crime. Noted early British writers of short stories of detection, in addition to Arthur Conan Doyle, included G. K. CHESTERTON (his "Father Brown" series) Ernest Bramah (who created a blind detective), and R. Austin Freeman. By the 1920s, the short story was displaced by the more expansive canvas of the novel as the quintessential form of the genre: an important 20th-century influence was E. C. Bentley's *Trent's Last Case* (1913), although Sherlock Holmes also made a 20th-century appearance in novel form in *The Hound of the Baskervilles* (1902).

In 1928, the mystery writer Ronald Knox (paternal uncle of the novelist Penelope FITZGERALD) published "The Decalogue," a set of guidelines that defined the "best-practice" conventions of the genre. The 1920s and 1930s are widely regarded as the golden age of mystery and detective fiction in both Britain and the United States: Writers organized themselves into professional associations, and stellar examples of novel-length mysteries were pouring from publishers. Noted British writers included Agatha CHRISTIE, A. E. W. Mason, Michael Innes, the poet C. Day Lewis writing under the pseudonym Nicholas Blake, Dorothy SAYERS, H. C. Bailey, Margery Allington, Ngaio Marsh, and numerous others. During this period, Christie created Hercule Poirot and Captain Hastings on the model of Sherlock Holmes and Dr. Watson, introducing them in *The Mysterious Affair at Styles* (1920); these detectives are gifted amateurs with extraordinary insight into the workings of the criminal mind. Noted Poirot mysteries include *The Murder of Roger Ackroyd* (1926), *Murder on the Orient Express* (1934), and *THE A. B. C. MURDERS* (1936). Christie also created Miss Marple, another amateur sleuth, during this golden age, introducing her in *The Murder at the Vicarage* (1930) and continuing her adventures in numerous additional novels.

Although the American "hard-boiled" novel of violence, brutal crimes, and private investigators (typified most famously in the novels of Dashiell Hammett and Raymond Chandler) did not successfully take root in British mystery and detective fiction, writers since the 1930s have increasingly used a story model that focuses on the realistic representations of police departments at work. Interest in realism has also led to more attention to the development of criminals as

characters and more use of social criticism regarding the circumstances that lead to criminal acts. As a result, the amateur sleuth has been replaced by the professional police detective. Writers such as Josephine TEY, P. D. JAMES, H. R. F. Keating, Ellis Peters, and Ruth RENDELL (writing under her own name and under her pseudonym Barbara Vine) have developed the novel of the professional crime investigator.

In the later part of the 20th century, some writers have shown the influence of POSTMODERNISM on the genre of mystery and detective fiction. For example, Peter ACKROYD's award-winning novel *HAWKSMOOR* doubles a contemporary crime story with its historical precedents, and the noted postmodern novelist Julian BARNES writes mysteries under the pseudonym Dan Kavenaugh. The genre of mystery and detective fiction has also been cross-pollinated with the genres of SCIENCE FICTION and FANTASY in the novels of Jasper Fforde, featuring his literary detective Thursday Next, and in the two detective novels by Douglas ADAMS, *Dirk Gently's Holistic Detective Agency* and *The Long Dark Teatime of the Soul*. Most recently, stories of crime and punishment have proved their popularity yet again through the new media of movies and television; the public appetite for mystery and detective fiction in one form or another shows no signs of abating.

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MYTHOLOGY The study of the sacred stories of the world's various religions has a long and distinguished history. Throughout the 18th and 19th centuries, when any university worth the name featured a strong classics department and when philology ruled the study of language, scholars undertook massive projects to collect and analyze the mythologies of the various regions in the British EMPIRE and the rest of the world. Indeed, George Eliot mildly satirized this enterprise in the character of Mr. Casaubon in *Middlemarch*:

He is ostensibly writing a “key to all mythologies” as his great lifework. Despite Eliot’s portrayal of Casaubon, this extensive and rigorous scholarship laid a strong foundation for 20th-century interest in mythology, providing a wealth of texts and interpretations for new generations of readers, scholars, and literary critics.

Among the scholarly texts produced in the 20th century, one of the most important was the monumental multivolume comparative study *The Golden Bough* (1922) by Sir James George Frazer. In it, Frazer traces the significance, influences, and interconnections of a single mythic story, that of the “King of the Wood” (*rex nemorensis*), through every source he can find. In so doing, Frazer demonstrated the underlying worldwide unity of mythic stories in the common human experiences of birth, maturation, procreation, senescence, and death. The great surface disparities among the stories of the world’s historic and prehistoric religions disappeared as the underlying metaphors demonstrated the common function of mythic systems to explain the cycle of human life while also preserving that explanation for the future. From the recognition of globally shared features of storytelling it is only a small step to Carl Jung’s theory of the “collective unconscious,” featured in novels as diverse as *The MAGUS*, *The CHYMICAL WEDDING*, and *WOMEN IN LOVE*. Other influential critics and scholars of mythology’s relevance to literature include Joseph Campbell, whose book *The Hero with a Thousand Faces* built on the work of both Frazer and Jung, and Northrup Frye, who established strong connections between the cycle of the seasons and the genres of literature in his masterwork, *The Anatomy of Criticism*.

The influence of the classics—the study of the Latin and Greek languages and the literature created in them—persisted in the British education system long after American schools had discarded Latin in favor of modern English; consequently, American students reading British literature of any era may need some preparatory study in mythology in order to appreciate the numerous mythic allusions they will encounter. An understanding of the pantheon of Greek and Roman gods and goddesses, together with Nordic and Celtic mythology, should be a prerequisite for the study of serious literature and even for the enjoyment of popular literature. And as the authors of literature in English continue to spring from the diverse cultures of the world that have been influenced by the spread of the English language, other mythologies may also become important sources for understanding the images, symbols, and metaphors that such authors deploy to express their literary visions.

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NAIPAUL, V. S. (1932–) The winner of the NOBEL PRIZE in literature in 2001, Vidiadhar Surajprasad Naipaul was born on August 17, 1932, in Trinidad into a family descended from Indian immigrants. His father, a journalist, published a collection of short stories. Naipaul and his father were close; nonetheless, the younger man was eager to leave Trinidad. He matriculated at University College, Oxford, in 1950, earning a degree in English. His father died, only 47 years old, while Naipaul was an undergraduate.

In 1955, Naipaul married, settled in London, and began to work as a professional writer—the only career he has ever followed. For eight years he wrote fiction reviews for *The New Statesman*, and during this time he also published his first four novels: *The Mystic Masseur* (1957), *The Suffrage of Elvira* (1958), *Miguel Street* (1959), and *A HOUSE FOR MR. BISWAS* (1961).

In 1961, Naipaul embarked on a series of travels intended to stimulate his imagination; these journeys led to the publication of several volumes of travel writing that are as admired and as well respected as his best fiction. At different times, his travels have taken him to Trinidad, India and Kashmir, Uganda, Iran under the Ayatollah Khomeini, Pakistan, Malaysia, and Indonesia. From his travels to Muslim countries, he has produced two controversial volumes of journalistic commentary critical of Islamic nationalism, *Among the*

Believers: An Islamic Journey (1981) and *Beyond Belief: Islamic Excursions Among the Converted Peoples* (1998); the second volume revisits many of the same places presented in the first and examines the effects of Islamic politics. Naipaul's pro-Western stance is at the heart of the controversies these books produced.

While he traveled, Naipaul also continued to write fiction. *Mr. Stone and the Knights Companion* (1963) is set in London and features an English protagonist retired from colonial service, but it was written in the contested border province of Kashmir; it won the HAWTHORNDEN PRIZE the year it was published. Naipaul's next novel, *The Mimic Men* (1967), was written in Uganda; it won the W. H. Smith Prize. It is the semiautobiographical story of Ralph Kirpal Singh, a man who feels that he has a history but no escape from the absurdity of life. Naipaul's seventh novel, *IN A FREE STATE* (1971), won the BOOKER PRIZE. It contains three interlinked stories about the dispossessed rootlessness of modern life—a problem that afflicts the entire modern world. *Guerrillas* (1975) studies the delusional idealism of self-styled revolutionaries in a Caribbean state on the verge of violent collapse. *A BEND IN THE RIVER* (1979) carries Naipaul's themes of rootlessness and cultural displacement to a postcolonial nation in central Africa, where a shopkeeper of Indian descent tries to survive in the face of violent social and political transformations.

V. S. Naipaul was knighted 1989, and he won the David Cohen Literature Prize for Lifetime Achievement in 1993. He remarried in 1996 after his first wife died, settling in the English countryside. He continues to live and write in England.

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NAUTICAL FICTION A more specialized subgenre than MYSTERY AND DETECTIVE FICTION, romance, HISTORICAL FICTION, SCIENCE FICTION, or FANTASY, nautical fiction consists of those novels that are set on ships—usually sailing ships—and that feature the adventures of the ship's crew for story material. When nautical fiction goes ashore, it does so in order to follow the adventures of seamen while they are on solid ground. Nautical fiction springs from the popularity of nonfiction accounts of sailing triumphs during the Age of Sail at the end of the 18th century. As the British EMPIRE pushed out to every corner of the globe and the Royal Navy grew in size, more and more British families sent loved ones to sea, and the nation had a greater stake in the success of its ocean-going enterprises. Newspaper accounts of naval battles and autobiographies of sailors were soon amplified by novel-length fictions that used realism to capture the spirit of the sailing world while also giving free range to the authorial imagination. In addition to the professional seamen who turned to writing novels on land, professional writers also turned to stories of the sea for new material. The American novelist James Fenimore Cooper wrote nautical fiction in the early 19th century, along with Herman Melville, whose nautical fiction *Moby Dick* is recognized as one of the greatest novels of any kind ever written.

Successful writers of nautical fiction include some of the greatest novelists of the 20th century, such as Joseph CONRAD. C. S. FORESTER (creator of Horatio HORNBLLOWER) and Patrick O'BRIAN (author of the AUBREY-MATURIN NOVELS) both had tremendous popular successes with their series of seafaring books. Less well-known writers who have produced popular and even award-winning nautical fiction include Matthew KNEALE, who won the WHITBREAD Book of the Year Award for *ENGLISH PASSENGERS* in 2000, and Richard HUGHES, author of *A HIGH WIND IN JAMAICA* (1929).

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NEWBY, P. H. (1918–1997) Born on June 25, 1918, Percy Howard Newby won the first BOOKER PRIZE in 1968 (for his 14th novel for adult readers, *SOMETHING TO ANSWER FOR*) from a list of contenders that included works by better-known authors such as Muriel SPARK and Iris MURDOCH. He attended St. Paul's College for two years before entering the Royal Army Medical Corps. Between 1939 and 1942, he fought in WORLD WAR II, serving in France and Egypt. During the second half of the war and until 1946, he taught in Egypt at King Fouad I University. This experience of living in a foreign land was an important influence, stimulating Newby's imagination and providing materials for several of his novels.

Newby was married in 1945. He spent three years as a freelance journalist before joining the BBC in 1949, where he remained until 1978, working as a radio producer and eventually reaching the position of managing director. In his spare time, Newby wrote fiction, publishing his first novel, *A Journey to the Interior*, in 1945; it won the Atlantic Award of the Rockefeller Foundation and the Somerset Maugham Prize. By 1995, when he produced his last novel, *Something About Women*, Newby had published 20 novels for adults and some children's books as well, along with a collection of short fiction and some nonfiction works of history, biography, and criticism. Throughout his career, Newby remained a relatively unknown writer

primarily read by professional critics, but generating positive responses from them and receiving consistent notice in overviews of contemporary writers. In 1972, he was named a Commander of the Order of the British Empire. P. H. Newby died on September 6, 1997.

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NEW MEN, THE C. P. SNOW (1954) The fifth volume in the ROMAN-FLEUVE entitled *STRANGERS AND BROTHERS*, this novel follows *The MASTERS*, a story of political machinations in the microcosm of an academic setting, and it precedes *HOMEcomings*, the personal story of the narrator's adult family life as an unhappy marriage ends and a second one blossoms. In *The New Men*, Lewis Eliot, the first-person narrator of the entire series, has left the academic world and entered the larger political sphere as a public administrator. In particular, Eliot is working in the defense world, and his younger brother, the physicist Martin Eliot, is working on the British project to develop an atomic weapon. Eliot is pained to see his brother ruthlessly pursue power as he struggles to control the bomb project; for Martin's part, he is establishing himself in the world of science and politics, and he is driven by the need to achieve influence through his own efforts and not indirectly through his older brother's connections and skills as a lawyer, academic, and bureaucrat.

SNOW combines the classic elements of a cold war-era suspense thriller: Martin must deal with the risks of the research work itself—his competitor to head the project suffers radiation sickness at a crucial point—and with the political sympathies of other scientists, some of whom are communist fellow travelers or outright supporters. The work is going on at the same time that WORLD WAR II is happening; as German bombs turn into V-2 rockets, the scientists have a vivid motivation to carry on their deadly work. Observing

from outside the main action but intimately connected to it through his brother, Eliot has the opportunity to comment on the ethical issues at stake in creating a weapon of such terrible power. As an academic, he can also contemplate the distinction between the two paths that science can take: the pure research that makes new discoveries for their own sakes, and the applied research that makes new discoveries to fulfill predetermined purposes in the world, such as blowing up cities. For Martin Eliot, this last issue becomes the deciding factor in the way he ultimately shapes his life course.

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NEW ZEALAND See EMPIRE and COLONIALISM. For New Zealand novelists who have significant British careers, see Janet FRAME and Keri HULME.

NICE WORK DAVID LODGE (1989) Short-listed for the BOOKER PRIZE in 1988, this closing volume of the "Rummidge trilogy" parallels *CHANGING PLACES*, the first volume in the trilogy, in the way that the narrative brings together two different realms of experience. But where the earlier book contrasted British and American academic practices in the context of university English departments, *Nice Work* brings together the rarefied thinking of the British academic world and the practical action of the British manufacturing world—two realms of experience that are perhaps even more widely separated than are those of American and British English departments.

The omniscient third-person narrator begins with the quotidian rounds of Vic Wilcox, an engineering manager of a manufacturing firm that is an arm of a vast corporation. The opening chapter is a textbook case of realism in fiction writing. In the second chapter, however, with the introduction of the academic character, Robyn Penrose, LODGE shifts his narrative style to reflect the ideological style of this new character. Robyn—a

teaching assistant at Rummidge University—is so thoroughly postmodern (see POSTMODERNISM) that the third-person narrator must break the convention of the anonymous outside observer and use the first-person pronoun “I” in order to discuss the difficulty of properly presenting Robyn Penrose, a character who does not believe in the existence of characters. The first task the plot must then complete is to bring these two diametrically opposed characters together; Lodge achieves this result with an imaginary government program designed to integrate the academic world into the practical world of business and industry by having selected academics follow selected business managers around one day a week for a term. Thus Robyn Penrose becomes Vic Wilcox’s shadow, and the juxtaposition of the two characters allows Lodge to explore their ideological differences and to exploit their comic potential.

Since, as every postmodernist knows, it is not possible to observe a phenomenon without also interacting with it and thereby changing it, Robyn’s task of observing Vic soon changes both the observer and the observed. As the practical, traditional, and masculine entity collides with the abstract, unconventional, and feminist one, Vic and Robyn come together in unpredictable ways. Lodge’s canvas is large enough to allow him to contrast 19th- and 20th-century narrative conventions, since Vic is at the endpoint of the earlier century’s historical influence and Robyn is at the beginning of a new way of thinking and writing. Ironically, Lodge bestows the happy ending of 19th-century novels on Robyn, the anticharacter, while leaving old-fashioned Vic in a position of AMBIGUITY.

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NIGERIA See EMPIRE and COLONIALISM. For significant Nigerian novelists, see Chinua ACHEBE and Ben OKRI.

NINE TAILORS, THE DOROTHY SAYERS (1934)

This novel of MYSTERY AND DETECTIVE FICTION introduces SAYERS’S recurring sleuth, Lord Peter Wimsey, the younger brother of the Duke of Denver. The title refers to the traditional tolling of nine deep melancholy tones on a church bell to denote the death of a person in an English parish; it has nothing to do with a guild of artisans devoted to the production of quality menswear. In the opening chapter, set in 1930, a minor car accident strands Lord Peter and his manservant, Bunter, in an East Anglia village where flu has struck down one of the local bellringers on New Year’s Eve, just as the time approaches for a special nine-hour ringing of the local church’s eight famous bells. Lord Peter, it turns out, is an initiate skilled in the mysteries of campanology, or bell ringing, and he fills in for the sick man, allowing the remarkable event to proceed as scheduled. Three months later, when a corpse is discovered very much out of place in the church graveyard, the rector writes to request Lord Peter’s assistance, having learned that his bell-ringing guest is the most renowned investigator in England since the passing of the great Sherlock HOLMES.

Sayers constructs her puzzle as a double intrigue: The identity and death of the dead man must be explained, but there is also the matter of an emerald necklace stolen 15 years previously from a guest at the village’s manor house. The necklace, worth thousands of pounds, was never recovered, but the lord of the manor drained the family fortune to pay the necklace’s owner for her loss in his home. The butler and a London jewel thief had been convicted and sent to jail, but the trial never did extract the truth from their conflicting testimonies. Clues suggest that the corpse in the graveyard is connected to the earlier theft, but it remains for Lord Peter and Bunter to resolve both mysteries.

Sayers emphasizes the novel’s puzzle-solving structure by opening with the completely mysterious and virtually incomprehensible—to the uninitiated—jargon of “change-ringing” on church bells, an art grounded in the mathematical relationships between the notes of the scale. The novel captures a distinctly English peculiarity: Visitors to London have remarked on the English love of bell ringing since the Renais-

sance, and every village throughout the countryside features its community's Anglican church with a bell tower housing varying numbers of bells. Readers not familiar with English church architecture and bell-ringing practices might wish to consult an illustrated guide while reading this novel, since various scenes take place in every corner of the church and the nearby rectory. Other useful knowledge includes the hydrological engineering by which the fens of East Anglia are drained (or flooded).

The precise and accurate use of recondite terminology contributes to the authoritative and knowledgeable tone of the narration, delivered by a third-person omniscient narrator, but the main focus of the story remains on the characters and the interactions among them. An English village comes vividly and memorably to life in Sayers's presentation. The closing scenes of the villagers, with their children, their animals, and their furniture, taking refuge in the church—built on the parish's only hill—as flood waters drown the surrounding terrain is as vivid as other water scenes in the works of renowned canonical writers such as Thomas Hardy and George Eliot. Lord Peter's polite charm, his unpretentious manner with persons of every CLASS, and his zest for resolving an intrigue make him an appealing and memorable character, leaving the reader with a longing to know him better. Textual references make it clear that the author intends to create a worthy successor to Holmes—a modern master of deduction and inference—and the novel is a testament to her success. *The Nine Tailors* is recognized as one of the outstanding examples of its genre.

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NINETEEN EIGHTY-FOUR GEORGE ORWELL (1948) One of the most important novels of the 20th century, *Nineteen Eighty-Four* presents the paradigm of DYSTOPIAN NOVELS: The setting is a near-future world that is a recognizable descendant of

the world the readers live in, but instead of an improvement on the present, it is a regression to totalitarian control. ORWELL makes this future particularly harrowing by imagining the means by which the few dominate the many. His protagonist, the nervous and unhappy Winston Smith, works in the Ministry of Truth changing the records of the past to make them consistent with present events and decrees. The world of the novel consists of three superpowers, Oceania, Eurasia, and Eastasia, constantly at war with one another in ever-shifting alliances. The ruling political system, Ingsoc, venerates the leader (possibly mythical) Big Brother; members of the Inner Party exercise the real power behind the ubiquitous face of Big Brother. Winston, a lowly member of the outer party, has no power to wield, and the state is interested only in his obedience to the will of the Party.

Winston was born before the revolution placed Ingsoc in power, and he is sure the world used to be a better place; ironically, his activities in the Ministry of Truth contribute to the eradication of any evidence that the present is anything but an improvement on the past. In a world where surveillance is universal and betrayal of divergent thought is patriotic, where activities of every sort are mandated and regulated, where the thought police set traps for unwary souls who dare to think independently in their private thoughts, and where the official language, Newspeak, is nothing more than a tissue of lies that serve the ends of power, Winston longs for spontaneity. He begins the subversive activity of keeping a journal, and he embarks on a love affair with Julia, another worker in the Ministry of Truth.

The lovers make the crucial mistake of trusting O'Brien, a member of the Inner Party, believing that he belongs to a counterrevolutionary group. Winston and Julia have a few happy meetings before they are apprehended by the ruthless and inexorable machinery of the thought police. Julia essentially disappears from the story as the third-person narrator focuses on the process by which O'Brien tortures and breaks Winston. In betraying his love for Julia, Winston destroys the only refuge of hope in his mind and comes to embrace "doublethink": the ability to believe two contradictory propositions simultaneously. In a chilling ending, when he is released back into the world to

wear out his days under the anodyne of drink, he is happy to realize that he loves Big Brother.

Although Orwell's title suggests a particular future time that is now in the past, his novel remains relevant for contemporary readers as an ominous portent of the direction the world might still go. Lust for power can occur at any time, and when it is yoked to an efficient bureaucracy of anonymous cruelty and faceless inhumanity, the stage is set for cultural depredation and even holocaust. Our task, Orwell suggests, is to prevent that future from happening.

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NOBEL PRIZE Founded in 1895 by Alfred Nobel, the Swedish inventor of dynamite, and first bestowed in 1901, Nobel Prizes are awarded annually in the fields of physics, chemistry, physiology and medicine, literature, and peace, with a prize for economics added in 1969. These prizes are widely considered to be the most distinguished awards for achievement in the world, although recently other prizes have been established of equivalent merit and financial worth, such as the Templeton Prize in religion. In the field of literature, the Nobel Prize recognizes a body of literary writings rather than a specific genre or work; the literary achievement recognized by the prize must have made a contribution to the betterment of mankind with global significance. Responsibility for awarding the prize in literature rests with the Swedish Academy, a national institution of scholars and writers.

The first British recipient of the Nobel Prize in literature was Rudyard KIPLING, in 1907, for works that included poetry, short fiction, and novels. Other recipients who have resided in the British COMMONWEALTH

(or in the colonial territories that preceded it) include the Bengali poet and writer Rabindranath Tagore in 1913, the Irish poet William Butler Yeats in 1923, the dramatist George Bernard Shaw in 1925, and the novelist John GALSWORTHY in 1932. During WORLD WAR II, no prizes were awarded in literature. After the war, the American poet T. S. Eliot, who eventually became a British citizen after a long residence in England, won the prize for literature in 1948, followed in 1950 by the philosopher and nonfiction writer Bertrand Russell. In 1954, Winston Churchill won the Nobel Prize in literature for his historical writings. The Irish dramatist and novelist Samuel BECKETT, long expatriated to France, won the prize in 1969. The first Australian to win the Nobel Prize in literature was Patrick WHITE, a novelist, in 1973. In 1983, the English novelist William GOLDING became a Nobel laureate. The Nigerian playwright Wole Soyinka received the prize in literature in 1986; the South African novelist Nadine GORDIMER won in 1991; and, in 1992, the West Indian poet Derek Walcott was honored. In 1995, the Irish poet Seamus Heaney won the literature prize. In the 21st century, two Commonwealth novelists have won: the Trinidadian V. S. NAIPAUL (2001) and the South African J. M. COETZEE (2003).

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NO LAUGHING MATTER ANGUS WILSON (1967) Referred to by the author as an "anti-Forsyte" saga, *No Laughing Matter* is an experimental novel, differing from John GALSWORTHY'S *The FORSYTE SAGA* both in form and content. It displays its literary roots in the author's many allusions (one character calls himself a "Micawber," after Charles Dickens's model of misfortune and failure) and in his imitation of several dramatists' characteristic styles in scenes that take the form of plays. Where Galsworthy used a realistic approach to fiction, WILSON uses modernist techniques such as stream-of-consciousness point of view, a disordered PLOT line, and genre-bending scenes of drama to

follow the lives of the members of the Matthews family, consisting of six children and two self-absorbed unloving parents. Where the Forsyte clan was wealthy, the Matthews family teeters on the brink of poverty; where the Forsytes were united in their ambitions to maintain their wealth and to exercise power in the world, the Matthews family—both the parents and the children as adults—strive to outdo each other in failures of various kinds.

The father of the family, Billy Pop, fails as a novelist, even though his failure casts his family onto the mercy of wealthy relatives; the mother, known as The Contessa, fails unashamedly as a wife, conducting affairs as a way of humiliating her husband. Each of the six children fails in some sphere of life, even when they succeed in other endeavors. The eldest, Quentin, fails as a political idealist, drifting from support of radicalism into cynicism. Gladys Matthews fails in love and business when she mixes the two, landing in prison after she acquires illicit funds to help the man she loves. Rupert Matthews acquires a measure of fame as a film actor, but his marriage is a cruel mess and he assuages his unhappiness with alcohol. Sukey hides from life in a colorless marriage; her twin Margaret writes novels that only critics read. The youngest Matthews, Marcus, displays effeminate behavior in childhood, earning his mother's scorn, and becomes a financial success when an elderly male lover sets him up in business as an antiques dealer.

The novel sprawls across the events of the entire 20th century, incorporating some into the plot, as when Quentin serves in the armed forces during WORLD WAR I, and suggesting some of them metaphorically, as when the Matthews parents exterminate their children's kittens despite promises to the contrary—a small-scale betrayal that mirrors the heartlessness of Nazi anti-Semitism. Wilson takes up issues of CLASS, gender, and sexuality through his large cast of characters, but his main point is the way that human life is stamped by the experiences of childhood, a time when the people and the events that are beyond our control imprint behaviors and attitudes that last a lifetime. Before the term *dysfunctional family* became a byword of pop psychology, Wilson created a model example,

using it as a lens through which to view the history-making events of the 20th century.

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NO MORE PARADES FORD MADDOX FORD (1925) See PARADE'S END.

NORTHERN IRELAND A component part of the United Kingdom, Northern Ireland's separate identity from the rest of the island on which it is located began in the 18th century; as a strategy to bind Ireland more tightly to England and to reduce the power of Catholicism in the country, Protestant English settlers, many from Scotland, were awarded lands in the counties closest to the crossing to Scotland. This strategy did not succeed. Instead, it led to a Protestant enclave concentrated in the six counties of the northeasternmost part of the island, although Protestants are also present in other parts of Ireland as well in lesser numbers. When the movement for Home Rule in IRELAND began, the Protestant northern counties resisted this change, fearing to become a permanent minority in a nation ruled by a Catholic majority. When the Irish Free State was declared in 1921, the Protestant counties maintained their membership in the United Kingdom.

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NOSTROMO JOSEPH CONRAD (1904)

Widely considered one of CONRAD's best novels, though not a perfect one, *Nostromo* is set in the imaginary South American nation of Costaguana. The land, situated along the northern coast of the continent, is

divided by a mountain range, and rebels under Montero have seized the eastern part. In the west, the wealth of the nation, the San Tomé silver mine, under the management of the Englishman Charles Gould, serves as a powerful incentive to summon the revolutionaries over the mountain.

Montero's revolution is designed to place the nation's wealth and power at his personal disposal rather than to right wrongs or relieve the oppression of the poor. Gould unites with newspaper editor Martin Decoud and other leading townspeople of varying ranks; they decide to resist the revolution and establish the Occidental Republic. The key to their success is to keep the semi-annual silver shipment, ready at the customs house, from falling into the hands of Montero. They choose Gian' "Nostromo" Battista—his nickname means "Our Man"—as their chief protector of the silver. Nostromo is a popular leader of the working class, a stevedore himself, and he is widely thought to be incorruptible. He is carefully following the plan to save the silver when an unexpected turn of events throws him on his own resources; his alternative plan initially works, but in the ensuing chaos he winds up being the only man who knows where the silver is located. That knowledge transforms him, and the lure of material wealth entraps him. Although his country honors him for his role in creating its independence, he secretly begins converting the stashed silver to his personal benefit.

Nostromo's secret is soon at risk in the ordinary process of growth and expansion in the new republic. He essentially becomes the tool of the hidden silver, compromising his honor and even his love to protect his valuable secret. With his judgment impaired, he acts unwisely and is accidentally shot. Carried to the hospital, he asks to speak to Charles Gould's wife and tries to tell her the location of the silver. But Mrs. Gould has become disheartened by the destruction that the silver has brought; she refuses to receive the information.

Conrad creates an impressive multinational cast of characters to play out this story of greed, materialism,

idealism, and corruption. The Englishman Gould is an agent of COLONIALISM: His father owned and managed the silver mine before him, and although Charles was born in Costaguana, he remains an Englishman thanks in part to his Oxford education. The Frenchman Decoud is a modern skeptic who cannot resist the temptation to build an independent republic. The Italian Nostromo possesses the virtues of a hero until the corrupting force of secret knowledge tarnishes his soul. In addition to this international diversity of characters, Conrad creates an extensive range of social and economic niches to which these characters belong. His detailed descriptions of the landscape, the mine, the capital city of Sulaco, and its adjacent harbor and the islands beyond all work to bring the scene vividly before the reader's eyes as a realistic setting in which the large cast can perform the many actions of the PLOT. Despite these many qualities, the novel fails to carry them out consistently, shifting its focus in the later third of the story from the large sweep of politics, economics, and revolution to the small scale of one man's struggle with his own flawed nature. Nonetheless, *Nostromo* remains in the first rank of Conrad's large and diverse body of work.

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NOT HONOUR MORE JOYCE CARY (1955)

See *PRISONER OF GRACE TRILOGY*.

NUTMEG OF CONSOLATION, THE

PATRICK O'BRIAN (1991) See AUBREY-MATURIN NOVELS.



O'BRIAN, PATRICK (1914–2000) Creator of the 20 volumes of NAUTICAL FICTION in the AUBREY-MATURIN NOVELS, Patrick O'Brian is the pseudonym and perhaps the alter ego of Richard Patrick Russ. Born in Chalfont St. Peter, Buckinghamshire, England, in 1914, O'Brian was the son of an English-German union. His mother was English; his father, a German-descended physician specializing in venereology. After starting a writer's life as Richard Patrick Russ, publishing fiction, marrying, fathering two children, and serving as an intelligence officer during WORLD WAR II, O'Brian abandoned his family, adopted his new name, and crafted a fictional identity for himself as an Irishman, a sailor, and a Catholic by birth. He remarried, to Mary Tolstoy, the ex-wife of Count Nikolai Tolstoy, and after a period in Wales, he and his wife relocated to the Rossillon coast of France. There, O'Brian earned a living writing novels and biographies, and translating French works into English, including texts by Simone de Beauvoir. He became acquainted with his neighbor, Pablo Picasso, and drew on that experience for an award-winning biography published in 1976. His biography of the great English naturalist, Joseph Banks, was equally well received in 1993.

O'Brian is best known, however, for his nautical fiction. His two young-adult novels, *The Golden Ocean* (1956) and *The Unknown Shore* (1959), as preparation for *Master and Commander* (1969). With the death of C. S. FORESTER in 1966, and the end of the popular

Horatio HORNBLOWER series, the book market had room for more sailing novels for adult readers. As the suggestion of an editor, O'Brian accepted the challenge: He elaborated the basic concept of two contrasting friends at sea and created Captain Jack Aubrey and Dr. Stephen Maturin. For the first 20 years of the novels' existence, they remained relatively unknown, but sold well enough to warrant continuing the series. Iris MURDOCH and other English scholars and writers were fans of the series, and O'Brian continued to write in contented obscurity. In 1990, an editor at W. W. Norton read *The Reverse of the Medal* (1986), the 11th book in the series, and decided to publish the forthcoming volumes while also reissuing the earlier ones. A superlative review by Richard Snow in *The New York Times Book Review* helped the new series reach a wide readership, and the series was soon a publishing phenomenon. O'Brian was 75 years old when Norton began reissuing his books, and he produced seven additional volumes in the series, for a total of 20, before he died in January 2000.

O'Brian's great nautical series combines the carefully detailed research of quality HISTORICAL FICTION, but it also demonstrates a keen understanding of human psychology. His portrayals of the personal lives of Aubrey and Maturin form key elements in the success of the novels, along with his thrilling battle sequences and the fully realized depiction of 18th-century manners, morals, speech patterns, and behaviors. Although his creation of the series may have had a financial motive

to supply texts for a preexisting demand, in his style, erudition, and narrative skill, he succeeded in hitting a much more literarily significant target.

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O'BRIEN, EDNA (1930–) An Irish writer noted for her portrayal of women in their search for love and fulfillment, Josephine Edna O'Brien was born in County Clare, in the western part of IRELAND least affected by English and Scottish settlement, on December 15, 1930. Her father was a farmer and horse breeder who drank to excess while her mother suffered in silence; the life of the village was provincial and insular. These details form the background for much of her fiction, in which women ill prepared for the larger world nonetheless escape into it, chasing a dream that might be impossible to attain. The story is the outline of the plot of O'Brien's own life: She left the village of Scarriff for an independent life, spending some time boarding at a convent in County Galway before moving to Dublin. There, she discovered the works of James JOYCE and studied pharmacy, receiving a license in 1950. In 1952, she was married to the writer Ernest Gebbler; the union lasted 12 years and produced two sons, who were the focus of the bitter divorce proceedings that ended the marriage in 1964.

By then, O'Brien was living in London and publishing long fiction. Her first novel appeared in 1960, the introductory volume in *The COUNTRY GIRLS* series that eventually extended to three volumes and an epilogue: *The Country Girls* begins the story of Cait and Baba, which continues in *The Lonely Girl* (1962), *The Girls in Their Married Bliss* (1964), and the *Epilogue* (1986). O'Brien does not bestow happy endings on her characters, and the relationships in which they become involved are often poorly chosen because the girls lack

a realistic understanding of their own hearts and of the psychology of men. O'Brien advocates FEMINISM beginning with her earliest novels by focusing on the validity of women's needs and desires, including sexual ones. She also makes strident criticisms of the Catholic Church; the combination of her frank presentation of desire and her hostile treatment of Catholicism has led to the banning of some of her books in her own home country.

By the end of the 20th century, O'Brien had written 15 novels, seven collections of short stories—the literary genre for which she is most admired—several plays, screenplays, and teleplays, a volume of poetry, five works of children's literature, and six works of nonfiction, including a memoir, *Mother Ireland* (1976), and two studies of James Joyce. Her most receptive and appreciative audience is in the United States; her stories frequently appear in American introductory literature textbooks as exemplars of short fiction, and new works appear in distinguished periodicals such as *The Atlantic Monthly* and *The New Yorker*. Critics remain divided on the place of her novels in the CANON of 20th-century literature in English, while also recognizing her facility with language and her fastidious re-creation of the quotidian details of life in her novels of psychological realism.

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O'BRIEN, FLANN (1911–1966) The Irish writer Brian O'Nolan published his fiction under this pen name; he also wrote a newspaper column for the *Irish Times*, "The Cruiskeen Lawn," under the name Myles na Gopaleen ("Myles of the Little Ponies"), and used additional pseudonyms such as George Knowall, Great Count O'Blather, Brother Barnabus, and others.

Flann O'Brien was born in Strabane into a family that spoke both Irish and English. The family eventually moved to Dublin; O'Brien matriculated at University College, majoring in Celtic Studies. While working on a master's thesis about contemporary Irish poetry, O'Brien also wrote his masterpiece, *AT SWIM-TWO-BIRDS* (1939). This COMIC NOVEL was praised by critics, but it did not find a popular audience—it is an ANTIREALISTIC NOVEL—until it was republished in 1960. O'Brien obtained employment as a civil servant and earned his living in this manner until he retired in 1953. He continued to write, both as a journalist and a novelist. But when his publisher discouraged him over his second novel, *The Third Policeman* (not published until after O'Brien's death), he focused more and more on his journalism and other incidental writing. His third novel was published in Irish as *An Béal Bocht* in 1941 and translated into English for publication in the United States as *The Poor Mouth* in 1973. Again, the work was not a success, except with "Gaelic revivalists" who advocated the preservation of the native Irish language; ironically, Gaelic revivalists were the targets of the novel's SATIRE.

After a hiatus from novel writing for two decades, O'Brien gained fame upon the republication of *At Swim-Two-Birds* in 1960. Ambitious to find success as a novelist, O'Brien moderated his style more and more toward the forms of realism, which he had masterfully satirized in *At Swim-Two-Birds*. His last two novels, *The Hard Life* (1961) and *The Dalkey Archive* (1964), were not as skillful as his earlier work. In 1966, afflicted by alcoholism and cancer, Flann O'Brien died at the age of 55.

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OFFICERS AND GENTLEMEN EVELYN WAUGH (1955) See *SWORD OF HONOUR TRILOGY*.

OFFSHORE PENELOPE FITZGERALD (1979)

Winner of the BOOKER PRIZE in 1979, this autobiographical novel is set among the barge-dwellers along the Thames River at Battersea, and draws on the author's own residence in a barge community along the Thames in the 1960s. *Offshore* explores the liminal world that is neither dry land nor open water but a threshold between the two, and this space becomes a metaphor for the lives of the people who reside there, who are in various ways living in-between existences. The novel's protagonist is Nenna, a married woman living aboard the *Grace* apart from her husband; their two daughters, 11-year-old Martha and six-year-old Tilda, run wild on the banks, enjoying the freedom of life in the houseboat community. Tilda lives in the happy oblivion of early childhood, while Martha has become prematurely grown up. Although Nenna loves her husband, she cannot bring herself to join him in their landlocked suburban home at Stoke Newington. She finds herself drawn to Richard, a retired officer of the Royal Navy who owns the retired minesweeper that towers above the neighboring barges. He is orderly and disciplined, and yet also sensitive and reasonable; above all, however, he is competent and reliable, especially in a crisis. He is coping with his own marital stresses as Nenna's story unfolds.

Other members of the barge community are more eccentric: Maurice the male prostitute serves as a community confidant, listening to the troubles of others as his own life spirals out of control. The communal cat, Stripey, is not large enough to chase full-grown rats—they chase her instead. Woody, a painter of marine subjects whose commissions have dried up, lives on a boat that is becoming one with the sea as it slowly sinks—and as its owner tries to sell it while it's still afloat. Fitzgerald concentrates on meticulously nuanced character development and evocative descriptions of setting rather than on strong PLOT lines; the power of the novel's suggestive quality belies its short length. By suggesting possibilities rather than defining realities, and by providing enough motivational details to allow readers to think about why the characters per-

form as they do, Fitzgerald's story can assume larger dimensions in the imaginations of readers. Like the barge community, the novel resides between certainty and AMBIGUITY, between firmness and vagueness. It is a characteristic example of Fitzgerald's economical style—she is often praised as a “miniaturist”—capturing marginalized lives that suggest the larger world to which they are peripheral.

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OF HUMAN BONDAGE W. SOMERSET MAUGHAM (1915) A partially autobiographical BILDUNGSROMAN, this novel inaugurated its author's distinguished career in fiction and is generally regarded as his masterpiece. The story's protagonist is Philip Carey, who is orphaned at the age of nine and then reared in the unloving environment of his uncle, a narrow and miserly vicar in an isolated church. In addition to the emotional and financial hardship of his childhood, Philip is burdened with a disability: He has a clubfoot, and other children taunt him cruelly. The only delight in his life is his access to his uncle's library, where he gives his imagination full play as often as possible. His bondage to the torments of a disabled orphan's life are broken when he turns 18 and receives a small inheritance that allows him to study abroad. In Germany, he meets new friends who talk freely and skeptically about religion, and Philip discovers that he does not believe in God. His new friends introduce him to a world of books and ideas not represented in his uncle's library, and among the most important of these new works is *The Life of Jesus* by Ernest Renan—an example of a book from the real world having an influence in the realm of fiction. Just as books had given him joy in childhood, as a young adult he finds that they open unsuspected vistas and depths of thought.

Having broken free of the strictures of poverty and religious dogma, Philip wishes to learn the secrets of love. He returns to his hometown and enters into an affair with a much older woman, with the result that he

is disappointed by the experience. But again a book changes the direction of his life when his mistress introduces him to *The Bohemians of the Latin Quarter*. Philip decides to plunge himself into the Bohemian life of Paris and study painting, and for two years he attempts to learn whether he has enough of a gift to be an artist. He makes new friends and sees what happens to those who have a thirsty ambition to achieve artistic glory but who lack the gifts to fulfill that ambition. Disillusioned once again, especially when one of his moderately talented ambitious friends commits suicide, he decides to return to London and study medicine. Although he learned that he is not gifted enough to sustain an artistic career, he is satisfied that he understands himself better now and can proceed with his adult life with greater confidence.

It is during his studies in London that Philip experiences one of the defining relationships of his life. He meets and falls obsessively in love with Mildred Rogers, a woman who presents no apparent attractions to create such a passion. She is a waitress, coarse, uneducated, and not particularly attractive. Nonetheless, a love for her has taken possession of Philip's soul, and he is helpless to command his own reasoning until he breaks free—until he recovers from the disease of his love for Mildred. For her part, she is indifferent to him and finds opportunities to humiliate his feelings for her and to exploit his limited financial resources. Repeatedly, Mildred betrays Philip, and repeatedly he takes her back again.

In the meantime, another and more positive influence comes to bear on Philip. He meets Thorpe Athelney in the course of his studies to become a doctor when Thorpe is admitted as a hospital patient. After his discharge, Thorpe frequently invites his new friend to visit; at the Athelney home, loving parents shower affection on their happy children. This is the life Philip lost when he became an orphan, and he rediscovers the simple joys of domesticity by observing the happy interactions among the members of the Athelney household. But Mildred reenters his life when he finds her selling herself as a streetwalker. The example of Thorpe and his well-adjusted family has helped Philip recover from his obsession for Mildred, and although he once again helps her, he no longer loves her or suffers for that love. Their final parting is costly to Philip

in terms of material goods, but he is truly free of the binding power she once exerted over him.

Philip exhausts his inheritance and leaves school until his uncle dies and he once again comes into financial security. He finishes his medical studies and takes a vacation with the Athelneys. After the vacation, he intends to become a ship's doctor and travel to exotic locations around the world on an extended working adventure. During the vacation, however, he discovers that one of the Athelney daughters has grown to adulthood and he falls in love. Philip faces one last struggle with the bonds that tie human beings as he chooses the best course for finding his own happiness during his mature life.

MAUGHAM'S record of one person's interior journey of self-exploration is virtually flawless: Philip discovers the many forms of bondage to which human life is inevitable subject by examining his own thoughts, feelings, behaviors, assumptions, and responses. By implication, if this man can reason his way out of misunderstanding and unhappiness, so too can the rest of us, given the leavening of even a small amount of good fortune in one's circle of friends. Philip rises above the limitations he has placed on himself and those that circumstance have imposed on him as well. In the end, he is ready and able to choose the path that will secure to him the greatest personal happiness for the rest of his life.

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O'FLAHERTY, LIAM (1897–1984) Liam O'Flaherty was born in IRELAND's remote and rugged Aran Islands on August 28, 1896. He excelled scholastically, attending Catholic parochial schools and Holy Cross College, a seminary in Dublin. He earned a scholarship to University College, Dublin, and matriculated there to study medicine. The outbreak of WORLD WAR I disrupted his education in 1915, when he left school to join the British Army, where he served with the Irish Guards. He experienced combat in Belgium and France, and he suffered shell shock in 1917

at Langemarck. He was "invalided out" of the army in 1918 and entered a two-year period of wandering, working as a sailor on Atlantic and Mediterranean trading routes and later traveling and working in the United States and Canada. His brother was the writer Robert O'Flaherty, living in Boston; he encouraged Liam to write, drawing on the wide-ranging experience of the past two years for story material.

Liam O'Flaherty tried his hand at fiction but was displeased by the results and destroyed his earliest work. He returned to Ireland in 1920 and became politically active, joining the Communist Party and supporting the struggle for Irish independence from Great Britain; he also formally abandoned the Catholic Church. He led a march that occupied a Dublin landmark in 1922, but his left-wing allegiances ultimately drove him out of Ireland. In London, he began writing seriously, and in 1923 a story he placed in a magazine there, "The Sniper," gained the interest of the influential critic and publisher Edward Garnett. Through this connection, O'Flaherty's first novel—still the work of a writer learning the craft—was published. *Thy Neighbor's Wife* is set in the Aran Isles and brings that remote location to life. His next novel was *The Black Soul* (1924), also set in the Aran Isles, and it showed greater sophistication in handling the interior lives of the characters; then in 1925, his third novel, *The INFORMER*, made his reputation and won several literary prizes, including the JAMES TAIT BLACK MEMORIAL PRIZE. It later became the basis of a FILM ADAPTATION that won two Academy Awards in 1935.

During this period, O'Flaherty was also writing short fiction; he published collections of stories in 1924, 1925, and three in 1926. In that year he was also married, a union that lasted until 1932, when it ended in a separation. Also in 1926, his novel *Mr. Gilhooley* appeared; it is a study of isolation, alienation, and obsessive love. In 1930, he visited the Soviet Union and became disenchanted with communism. As a result of these travels, he published the nonfiction book *I Went to Russia* in 1931. His literary output in the 1920s and 1930s was voluminous, placing him in the first ranks of Irish writers of his day, in the company of James JOYCE and others. In 1932, he was a founding member of the Irish Academy of Letters. That year he also published one of his most critically admired novels, *Skerrett*, the story of a schoolmaster in

the Aran Isles. His other most noted novel is *Famine* (1937), which follows the lives of an Irish family during the Great Potato Famine of the 1840s.

Most of O'Flaherty's writing predates WORLD WAR II, when he again traveled extensively and began dividing his residence between Ireland and the United States. He published two volumes of autobiography in his life, *Two Years* in 1930 and *Shame the Devil* in 1934. He also wrote a biography of Tim Healy, a critical study of Joseph CONRAD, and a work of children's literature published the year of his death. Liam O'Flaherty died in Dublin on September 7, 1984.

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OKRI, BEN (1959–) Born into the Urhobo people of Nigeria on March 15, 1959, Ben Okri was the son of an African executive in the British colonial system. Nigeria achieved its independence in 1960, and Okri's youth was marked by the convulsions of post-colonial civil strife as different factions, many based on tribal affiliation, vied for power. He attended Urhobo College in Warri (the equivalent of a secondary education) and the University of Essex in Colchester, England. He later moved to London, where he has remained as a voluntary expatriate ever since. He has edited a journal of African poetry and has worked as a commentator for the British Broadcasting Corporation.

Okri's first novel was *Flowers and Shadows* (1980); it used the device of an unsuspecting son discovering his father's corrupted business dealings to suggest the political situation in Nigeria, a nominal democracy. In *The Landscapes Within* (1981), he uses the fictional experiences of an artist whose paintings draw the wrath of the powerful on his head, a device he also uses with a photographer in *The FAMISHED ROAD* (1991); he seems to suggest that the artist has a role to play in creating an awareness of injustice in the wider world, but that the price for doing so may be very high. Okri has also pub-

lished two collections of short fiction, *Incidents at the Shrine* (1986) and *Stars of the New Curfew* (1988).

In 1991, *The Famished Road* made Ben Okri the first black African writer to win the BOOKER PRIZE (South Africa's J. M. COETZEE had won it in 1983 for *The LIFE AND TIMES OF MICHAEL K.*). *Songs of Enchantment* (1993) continues the story begun in *The Famished Road*, reemphasizing its positive view of life in the midst of Africa's harsh realities. In 1995, Okri produced a philosophical novel, *Astonishing the Gods*, about understanding the difference between appearance and reality. *A Dangerous Love* (1996) places a love story in the realistic setting of modern Lagos, Nigeria's capital. He has also published three additional novels, *Birds of Heaven* (1996), *Infinite Riches* (1998), and *Mental Flight* (1999). In 1992, he produced a collection of poetry, *An African Elegy*, and in 1997, a collection of essays, *A Way of Being Free*. His novels preserve traditional aspects of African storytelling by incorporating them into internationally recognized narrative devices such as MAGIC REALISM; his poems and essays are sympathetic polemics to his fellow Africans to resolve their differences and make a place for themselves in the modern world.

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OLD DEVILS, THE KINGSLEY AMIS (1986)

Winner of the BOOKER PRIZE in 1986, THIS COMIC NOVEL follows the lives of several old friends in the south of Wales who find their settled retirement disrupted by the arrival of a former member of the group—a man whose literary achievement has considerably outstripped that of his old friends. Alun Weaver, a professional Welshman (one of the novel's themes is "Welshness"), and his wife, Rhiannon, return to their hometown after many years in London; Alun has become a television personality, a writer noted for his

poetry, and an authority on the Welsh poet Brydan (a thinly disguised Dylan Thomas), but he is also the former lover of Gwen Cellan-Davies, who is the present wife of Malcolm Cellan-Davies, the man Alun is about to displace as the leading local man of letters. Malcolm is an amateur poet (and retired insurance salesman), and he senses he will soon be eclipsed by his old friend's notoriety. Rhiannon, on the other hand, is the former lover of Peter Thomas, who is now a retired chemical engineer unhappily married to Muriel Thomas. She is nobody's former lover, but she is a native of Yorkshire displaced to Wales by her marriage. The other key characters include the Norrises, Sophie and Charlie: Sophie was once the lover of Alun Weaver and she would be happy to renew that affair, while Charlie is a part owner of the Owen Glendower Hotel and a man morbidly afraid of the dark even in his sunset years.

Kingsley AMIS builds much of his humor on the foibles and facts of old age. Malcolm worries continually about the state of his bowels, but he resents efforts from Gwen to show any concern for him in this matter. Peter has grown too fat to clip his own toenails; Muriel's nagging has become honed to a deadening degree. The characters are all in their 60s or beyond, and yet they remain immersed in a kind of soap-opera existence in their own day-to-day lives. The poets in the group are jealous of their status as poets and deeply resent any intimation that their current work may be in any way less significant than was the rest of their oeuvres. Alun Weaver even goes to the extreme of taking revenge on Charlie Norris, who had opined (when urged to give an "honest opinion") that Alun's current poetic efforts were of no value: His revenge takes advantage of Charlie's well-known fear of the dark. But Alun's fame and success are no guarantee of longevity, and when he dies unexpectedly of a heart attack, as any elderly person might be expected to do in his waning years, the lives of his friends are thrown into disarray. A game of musical spouses becomes possible once Alun has departed the scene, and the rearrangements lead to several unexpectedly happy outcomes.

The great strength of this novel is its characterization of the lives of the elderly from an interior perspective. The omniscient third-person narrator is both droll and merciless in depicting the thoughts, hopes,

obsessions, and fears of the characters. Amis presents the elderly as ordinary people with the same concerns that any of us might have, plus the extra concerns forced on them by old age—many of which have to do with the declining capacity to pursue their concerns to satisfactory conclusions. His treatment of the characters makes them fully human, not pitiable husks of people who once were human: They have full lives, sharp appetites, and all the follies of self-importance, vanity, and desire that plague the young and the middle-aged, too. Optimistically, Amis shows that people can find happiness even on death's doorstep, and he reminds readers that humor is the leavening of a life well lived.

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OLD JEST, THE JENNIFER JOHNSTON

(1979) Set along the eastern Irish coast near Dublin in 1920, the year leading to the establishment of the Irish Free State, this novel covers a few days in the life of Nancy Gulliver, beginning on her 18th birthday. Nancy's family has a long history of service to the British government: Her elderly grandfather is a retired general, and her uncle Gabriel died in uniform. They trace their ancestry back to the 17th century, but the family is in the last days of its decline. Nancy is an orphan; her mother died when she was born, and only her aunt Mary and her grandfather remain, tended by a longtime cook and an old gardener. They live in a beautiful and peaceful corner of IRELAND, but changes are coming to their world. The family finances are drained and the house they have owned by the sea for generations must be sold if they are to have enough to live on.

Nancy is just at the threshold of adulthood, and so these cares have been kept from her. She is very young and very naïve, but she is also determined to grow up and crack the mystery of adulthood. She has long had a crush on Harry, a young man employed as a businessman in Dublin, but he is in love with Maeve Casey and thinks of Nancy as just a kid. She is experiencing desires

she doesn't understand, and at the same time the political situation in her country is equally as passionate and as uncertain as her own unsettled state of mind.

JOHNSTON uses two narrative devices so that readers can examine Nancy from the inside and from an outside third-person perspective: The novel opens with the first entry in the journal Nancy buys for herself as a birthday present, and then the third-person narrator takes over the story to fill in the context, the other characters, and the action of the plot. The conflict arises out of two sources: from Nancy's desire to know about her father, who is never mentioned in the family, and who is not present in any of the family photographs, and from the presence of a strange man, who appears to be about the age her father should be, in the little beach hut sequestered from view where Nancy sometimes goes to read, write, and think. This mysterious person has a gun, in an era of daily sniping, assassinations, and manhunts, but he asks nothing of Nancy until one day he needs a message taken up to Dublin. Nancy is unwittingly, though willingly, drawn into the violent world of adulthood.

Johnston's short novel won the WHITBREAD Book of the Year Award in 1979. It is an accessible evocation of a person, a place, and a time, filled with beautiful descriptions of the Irish coast and a touching portrait of a young girl facing the daunting task of crossing into adulthood virtually alone. Johnston captures the uneasy coexistence of settled domesticity and unexpected violence—of old English loyalties and growing Irish nationalism—as one girl arrives at a turning point in her life.

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ONCE AND FUTURE KING, THE T. H. WHITE (1958) A modern retelling of the Arthurian legends, this book was originally published in four parts, with a fifth part remaining unpublished at the author's death. The series has appeared in print as a single volume since 1958, when T. H. WHITE combined and revised *The Sword in the Stone* (1938), *The Witch in the Wood* (1939; renamed *The Queen of Air and Darkness* in the consolidated edition), *The Ill-Made Knight* (1940), and *The Candle in the Wind* (1958), together with selections from *The Book of Merlyn*, then unpublished, to form *The Once and Future King*. This book in turn became the inspiration for the Broadway musical *Camelot* in 1960, which, in turn, became part of the American mythology of John F. Kennedy's presidency. White developed his story by adapting freely from Thomas Malory's *Le Morte D'Arthur*, itself a 16th-century redaction of centuries of storytelling about the knights of the Round Table.

In the first section of 24 chapters, a third-person omniscient narrator relates how Merlyn became the tutor of the Wart, the orphaned foster-brother of Kay, son of Sir Ector. Merlyn uses his magical powers and his influence with the animals of the world to teach Arthur about politics and morality, sometimes changing Arthur into various animals to help drive the lesson home more vividly. Arthur draws Excalibur, the sword of Uther Pendragon, from the stone into which Uther had driven it upon his death and is begrudgingly proclaimed king. Merlyn reveals that Arthur is in fact Uther's son; through his teaching, he has made Arthur ready to assume the responsibilities he was born to undertake.

In the second section of 14 chapters, the setting shifts to the northern Scottish island kingdom of Orkney, where four noble brothers—Gawaine, Agravaine, Gaheris, and Gareth—are growing up under the thumb of a demanding but loveless mother who has failed to instill in them any useful understanding of right and wrong. Their untaught, aimless amorality is the metaphor for the condition in Arthur's lands that he must eradicate before he can unite its squabbling tribes and clans and form them into a nation. The narrator intertwines the stories of Arthur and the sons of King Lot, ending with the decision of Lot's wife, Morgause, who is also Arthur's half sister, to entangle

Arthur with magic so that she can conceive his son, Mordred.

The knight for whom the third section is named is Sir Lancelot, who is described as ugly and sinful and yet mighty in feats of arms and devoted to religious fervor, if not to purity in his behavior. Arthur comes to the height of his power and establishes his court and the Round Table, achieving his goals for a brief period before human frailty can topple order into chaos again. T. H. White was a pacifist in life who fled England to avoid the risk of conscription for military service during WORLD WAR II; his presentation of a medieval world of military might contains his SATIRE on the use of force to win political or other ideological goals. His pessimism about the human race becomes evident in the ways that innocence and hard work fail to instill enduring states of justice among the envious, vain, deceitful, and violent men and women of the world.

In *The Candle in the Wind*, White shows the dissolution of the Round Table when the affair between Lancelot and Guenevere is brought to light. Civil war replaces order, unity, and peace, and Arthur departs for Avilion, leaving his story in the charge of a young boy, knowing that eventually the world will be a fit place for peace again. Readers interested in White's original conception of the closing of the series should also consult *The Book of Merlyn: The Unpublished Conclusion to The Once and Future King*, edited by Sylvia Townsend Warner and published in 1977 by the University of Texas Press.

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ONDAATJE, MICHAEL (1943–) Born on September 12, 1943, in Colombo, Sri Lanka (called Ceylon at that time), Michael Ondaatje is a leading

contemporary novelist and poet. His parents divorced when he was two, and his mother relocated with her children to London in 1954. Michael Ondaatje attended secondary school at Dulwich College. In 1962, at the age of 19, he moved to Canada and matriculated at Bishop's College, Quebec. Two years later, he married an artist some dozen years older than he was who had previously been the wife of one of his professors. The couple became part of a Canadian artists' colony during the summers, when they entertained writers and friends at their farm in the Great Lakes countryside. The marriage produced two children and ended in a separation in 1980.

During the 1960s, Ondaatje was writing award-winning poetry, and his poems were showcased in anthologies of "new wave" Canadian literature. He also continued his academic studies, receiving a bachelor's degree from the University of Toronto in 1968 and a master's degree from Queen's University. He was appointed to a faculty position at the University of Western Ontario, and in a supremely ironic twist he was fired in 1971 for not pursuing a Ph.D. degree only days before winning Canada's highest literary recognition, the Governor-General's Award—the first of three he has received.

By then, Ondaatje was also experimenting with performance art and making short films, and he had published *The Collected Works of Billy the Kid: Left Handed Poems* (1970; the impetus for his first Governor General's Award), an AVANT-GARDE novel. His next two novels received further attention from literary prize committees: *Coming Through Slaughter* (1976) won the *Books in Canada* First Novel Award, and *In the Skin of a Lion* (1987) was nominated for the Ritz Hemingway Literary Prize. His fourth novel, *The ENGLISH PATIENT* (1992), won the BOOKER PRIZE, making Ondaatje the first Canadian to win that award. The novel became the basis of a popular FILM ADAPTATION in 1996, winning the Academy Award for Best Picture and bringing Ondaatje's work to a worldwide audience. In 2000, he published the novel *Anil's Ghost*. Michael Ondaatje continues to live and write at his home in Toronto, Canada.

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ORCZY, BARONESS (1865–1947) Born on September 23, 1865, into the privileged world of her aristocratic parents in the town of Tarna-Örs, Hungary, during the height of the doomed Austro-Hungarian Empire, Emmuska Magdalena Rosalia Maria Josepha Barbara Orczy (pronounced ORT-zee) enjoyed an opulent childhood. Her father was a noted conductor and composer who counted among his friends the musicians Wagner and Listz. When she was five, however, as she recounted in her autobiography, peasant unrest imprinted a scene on her mind when a Luddite mob burned her father's barns, stables, and crops to protest his program of agricultural modernization.

By the time Emmuska was 15, the family was settled in London after several years of relocation in Brussels and Paris, where she had been educated in convent schools. Baroness Orczy later described England as her spiritual home; at 15, she learned the English language quickly and adapted to her new nationality. She wanted to be an artist, but since she had none of her father's musical talent, she enrolled in the West London School of Art and at Heatherly's studio. There, she met her future husband, the illustrator Montagu Barstow. They were married in 1894. They collaborated on illustrations for periodicals and books, including a collection of Hungarian folktales. Emmuska also began writing detective stories featuring the recurring "armchair detective" called The Old Man in the Corner—someone who bears a faint similarity to Mycroft Holmes, but who is less reclusive than Sherlock HOLMES's smarter brother. She conceived of the *Scarlet Pimpernel* while visiting in Paris in 1901 and began developing a novel for this dashing character. In an era of literary MODERNISM, however, her swashbuckling historical thriller was repeatedly rejected by London publishers.

The Barstows were enthusiastic about the theater, attending performances in London frequently. When

they met the actors Fred Terry and Julia Neilson, who were searching for new material for plays, the Barstows offered to adapt the unpublished *Pimpernel* volume for the stage. They collaborated on this work, as on their illustrating projects, and the play of *The SCARLET PIMPERNEL* appeared in Nottingham and later moved to London in 1904. Critics did not praise it, but it was a great popular success nonetheless—so great, in fact, that the novel quickly found a publisher, and the story became a success in the print medium as well. Sir Percy Blakeney went on to appear in some 16 additional novels, counting stories of his ancestor Diogenes and his descendent Peter. He also made a successful transition to the screen, appearing in a FILM ADAPTATION in 1935 in which Leslie Howard acted the part of Sir Percy. Others who have played Sir Percy include the renowned actors David Niven and James Mason; Daffy Duck has parodied him as the *Scarlet Pumpernickel*.

Baroness Orczy also wrote many additional series of detective stories featuring Lady Molly of Scotland Yard and the Irish lawyer Patrick Mulligan. By the end of her life, she had published more than 30 volumes of fiction. Royalties from the many stage performances of *The Scarlet Pimpernel* and from sales of the book in the many languages into which it was translated allowed the Barstows to move to Monte Carlo when WORLD WAR I began, and they remained there until 1943, even through the Nazi occupation. Montagu Barstow died in 1943 and Emmuska Orczy returned to London. She continued writing, working on new material to the end of her life. She died in London on November 12, 1947.

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ORLANDO VIRGINIA WOOLF (1928) This unusual FANTASY novel, atypical of the works of Virginia WOOLF, draws its protagonist from a specific model: Woolf's lover Vita Sackville-West served as a major inspiration for the ambiguously gendered Orlando, especially with respect to the legal bias in favor of men that led to the loss of her family home to

an uncle under laws requiring that males inherit some family property. Woolf dedicated the novel to Sackville-West and completed the lengthy work in an incredibly short time during the creative rush that moved her from *TO THE LIGHTHOUSE* (1927) through *The WAVES* (1931).

Woolf believed that, contrary to popular belief, biographers rarely told the “truth”; she originally planned a parody of that genre in her novel. She toyed with many traditions of biography, including the concept of time and gender. Woolf drew inspiration for the novel’s ironic “preface” from the traditional biography form, thanking her creative influences including Sir Walter Scott, Emily Brontë, and Walter Pater. She also “acknowledges” the help of members of her inner circle, including her nephew Quentin Bell, “an old and valued collaborator in fiction,” alluding to their cowritten Christmas dramas performed each year for their family. She also inserted posed photos of supposed factual subjects, including “The Russian Princess as a Child,” featuring her niece, Angelica Bell.

In the character of Orlando, Woolf made a statement about women’s lack of rights, prompted in part by the traditional “law of entail” from which Sackville-West had suffered. The story had grown in Woolf’s imagination for some months, indicated by a March 1927 diary entry noting her desire to write a fantasy and her thought that “Vita should be Orlando, a young nobleman.” By the end of 1927, she had stopped all critical writing to focus on the novel.

The novel opens with Orlando as a 16th-century 16-year-old youth favored by Queen Elizabeth I. At work on a five-act tragedy, Orlando’s sexuality is awakened by various women, including the Russian Princess Sasha, whom he cannot marry. By the second chapter, no longer in favor with the court ruled by James I, Orlando mourns the loss of Sasha, who has returned to Russia. In a morbid mood, he spends large amounts of time in the family crypt but is inspired, writing 47 plays by the age of 25. However, he decides that poetry is the best of all arts, and that the battle to produce exquisite art proves just as difficult and valuable as any of the military exploits of his ancestors. Woolf’s antiwar sentiment guided her insertion of that theme. She introduces famous writers of the era, including Shakespeare,

Christopher Marlowe, and Ben Jonson. By age 30, Orlando still lives alone and burns all his writing except for a single poem, “The Oak Tree,” which he continues to revise. The chapter concludes with his falling in love with the Archduchess Harriet of Roumania, who believes that Orlando looks just like her sister, and with Orlando’s appointment as ambassador to Constantinople. Each subsequent chapter continues to suggest that the attitude of its age toward marriage determines Orlando’s fate, as the author continues to reference “historical sources” for her biographical account. Much of the detail throughout the novel Woolf actually based on the history of the Sackville-West family, long involved in English history and literature.

Orlando begins chapter three as an ambassador and then earns a dukedom and the Order of Bath from King Charles. He enters a trance, is discovered to have married the Gypsy Rosina Pepita, a character based on Sackville-West’s grandmother Pepita, and is captured by Turks during a revolution. While in the trance, Orlando is ministered to by our Lady of Purity, our Lady of Chastity, and our Lady of Modesty; “he” then awakes as a woman. She lives with Gypsies and is well received until accused of worshipping nature. Orlando’s work on her poem deepens her accusers’ suspicions and some seek to kill her. She returns to England on the ship *Enamoured Lady*, and in chapter four begins to learn the meaning of womanhood. Seeing St. Paul’s Cathedral reminds Orlando of a servant poet from her earlier life as she arrives in 18th-century London. There she sees notables including John Dryden and Alexander Pope, a result of Woolf’s telescoping of time: Dryden died when Pope was about two years old. Woolf emphasizes the antiquated law of entailment still in use in the 20th century as Orlando discovers that not only has she been declared dead, but also that she cannot inherit her own property due to her present gender. Her sons through her previous marriage, while male, to Rosina Pepita have claimed all her property. Orlando again begins work on her poem, “The Oak Tree,” at which point the shadow previously cast across the page by Archduchess Harry again appears, but the archduchess is now Archduke Harry, who wants to marry Orlando. Orlando enjoys high-society life, romances both males and females, and meets Samuel Johnson

and James Boswell. Critics later noted that Woolf avoided the perils inherent in the theme of “sapphism,” the cause of the ban of Radclyffe HALL’s *WELL OF LONELINESS*, printed three months before *Orlando*.

By the fifth chapter, Orlando has been working on her poem for 300 years. She dwells in a society of enormous-sized families with her lawsuits settled. As she attempts to finish her poem, large inkblots mar it, and she seems able to produce only garble. Her Turkish lawsuit settled, she is officially declared a woman and marries Marmaduke Bonthrop Shelmerdine, who had previously rescued her when she sustained a broken ankle. The book concludes in chapter six at midnight on October 11, 1928. During this final age, Orlando seems to find approval in society for her marriage, and her work on her poem progresses. Nick Greene, an influential critic, declares that “The Oak Tree” must be published, and he longs aloud for the spirit of the Renaissance or the 18th century. Orlando sets out to learn all about literature as she corresponds with Shelmerdine in a coded language, representative of Woolf’s own correspondence with her husband, Leonard. She retains some memory of her 400-year-long life, with the image of the poet in the servant quarters recurring as she drives through the countryside where she once lived. “The Oak Tree” has won an award, as well as comparison to writing by John Milton, and she decides to bury a copy beneath her favorite real tree. Woolf based Orlando’s poem on Sackville-West’s Hawthornden Prize-winning poem, “The Land,” a work Woolf quotes in chapter six. Orlando places the book on the ground and calls out “Shel,” her husband’s name. He appears, parachuting to earth from an airplane flying overhead, as the clock strikes midnight.

Some critical reaction proved negative, with Arnold Bennett terming it “a high-brow lark.” Woolf had at one point confessed to Leonard that she began the book as a joke, but later adopted an entirely serious attitude toward it. Others, like the American Rebecca West in an article titled “High Fountain of Genius,” pronounced *Orlando* “a poetic masterpiece.” West praised Woolf’s clear contempt for realism, evident in her adoption of the most realistic of presentations, the biography, for a fantasy. Sackville-West’s mother detested the book, but

likely based her reaction on her belief that Woolf’s affections alienated her from her daughter. Later critics have seen it as an important work of FEMINISM, making clear the social conventions that discourage creativity and intellectual development in women in a patriarchal society, as many continue to investigate its various sources. Despite any negative reactions, the work proved extremely popular, with an immediate sell-out of first printings in England and America. When the book appeared in paperback in the late 1940s, the printing ran to 278,000 copies. Woolf proved that experimental fiction did sell, and by the year’s close, *Orlando* had entered its third printing. It remains a popular work and appeared in film version in 1992.

—Virginia Brackett

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ORWELL, GEORGE (1903–1950) Born Eric Arthur Blair, George Orwell produced two of the most important works of political fiction in English in the 20th century, *ANIMAL FARM* (1945) and *NINETEEN EIGHTY-FOUR* (1949), and is admired as one of the finest English prose stylists of the century. His works have been translated into languages all over the world, and his essays are commonly included in composition textbooks as models of good writing.

Orwell was born on June 25, 1903, in INDIA, where his father was a career administrator under the British Raj during the height of COLONIALISM. In 1905, Orwell’s mother returned to England with her children. Eric attended St. Cyprian’s preparatory school and then was enrolled at England’s premier PUBLIC SCHOOL, Eton, where his classmates included Anthony POWELL. Eric

entered the Indian Imperial Police and served in Burma for five years, resigning in 1927 to become a writer. His financial resources were limited, and at that time life in Paris was cheaper than life in London, so Orwell relocated. He wrote articles for newspapers on political, social, and ethical issues, and he wrote novels and short fiction that publishers uniformly rejected. He sank into poverty, unable to develop an adequate income from writing, and eventually returned to London in impoverished circumstances, living for some time as a homeless drifter. His experiences formed the basis for his first published book, a work of nonfiction, *Down and Out in Paris and London* (1933). Orwell was to maintain his identification with the disempowered poor and with the working CLASS throughout his writing career, in spite of his upper-middle-class origins and elite education.

Orwell began publishing fiction in 1934 with *Burmese Days*, drawing on his experiences in the Imperial Police for the background of a tragic romantic triangle that symbolizes the hopeless project of colonialism. His next two novels moved away from autobiographical connections to explore human interactions: *A Clergyman's Daughter* (1935) and *Keep the Aspidochelone Flying* (1936), which follows an idealistic young man disgusted by middle-class complacency. Then in 1937, he wrote a nonfiction work about the coal miners in Yorkshire and Lancashire, *The Road to Wigan Pier*. His experience with the working conditions and the poverty the miners endured provided a platform from which Orwell could advocate a position sympathetic to socialism. But he did not embrace Marxist ideology, much less communism, with wholehearted approval; during the Spanish civil war, which he covered as a journalist and fought in as a partisan, he came to distrust the communists. Out of that experience, he wrote *Homage to Catalonia* (1938), generally regarded as his best nonfiction book.

Orwell's health was not robust, and his first serious pulmonary problem occurred in 1938, forcing him to seek treatment for tuberculosis in the warm climate of Morocco. During this period, he wrote *Coming Up for Air* (1939), the story of an insurance salesman who longs for the "good old days" as WORLD WAR II looms, and who journeys in search of the world of his child-

hood, only to find it wiped out by the sprawl and violence of the modern world. When World War II arrived, Orwell was not healthy enough for military service; instead, he became a broadcaster for the BBC. He also began writing *Animal Farm* but had difficulty finding a publisher until 1945; ironically, upon its publication it was instantly recognized as a modern classic of ALLEGORY and SATIRE, in a league with works by Jonathan Swift, the most brilliant satirist in English. Orwell's health was failing as he worked on *Nineteen Eighty-four*, and his first wife died in 1945 as he was starting to compose; he sequestered himself on a Scottish island to work on the book. By the time he finished it, he was suffering severely from tuberculosis. He remarried in October 1949, and in January 1950 he died in London.

Orwell continues to receive serious attention from scholars, and his two political novels have become standard components of high school and college curricula. He was simultaneously a leftist reformer, advocating democratic socialism, and a critic of abuses by any form of totalitarian regime. By keeping himself at arm's length from communist literary circles he incurred the displeasure of Marxist critics, but his literary legacy is devoid of dogmatic or propagandistic elements. *Animal Farm* and *Nineteen Eighty-Four* rise above specific political squabbles to address the universal issues of human needs and rights within the contexts of shared social communities of conflicting interests.

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OSCAR AND LUCINDA PETER CAREY (1988) Winner of the BOOKER PRIZE in 1988, this novel of mismatched love and futile ambition is set in late 19th-century Australia. The novel features a double protagonist: Oscar Hopkins is a defrocked (for gambling) Anglican priest with a fanatical personality who comes to sacrifice himself to Australia, and Lucinda LePlastrier is a Victorian feminist and compulsive gambler who hopes to change the world through the establishment of factories—she herself owns a glass factory. These two individuals of extreme personalities and strong passions need the counterbalancing force of moderation, but they find each other instead. The novel's narrator is Oscar's present-day great-grandson; Lucinda, however, is not the narrator's great-grandmother.

Oscar and Lucinda meet on a ship and discover their shared weakness for risk; they embark on a kind of evangelical gambling tour of the Australian frontier. CAREY pays careful attention to historical detail in presenting the rampant settlement of the antipodean continent, allowing an Aboriginal narrator, Kumbaingiri Billy, to present an alternative version of how Oscar brought Jesus to the outback. With the product of her failing factory, Lucinda provides Oscar with a glass

church—a veritable cathedral—to serve as his benefice in the outback. First, of course, Oscar must get the church to its intended location, and the long journey is marred by murder and human rapacity. Although Oscar and Lucinda have a sweet and touching love, they are driven apart by scandalized Victorian propriety.

Oscar and Lucinda is characteristic of Peter Carey's style in its careful attention to a wealth of historical detail and in its dependence on idiosyncratic characters who become sympathetically believable through their reactions to the events of the PLOT. The novel served as the basis for a FILM ADAPTATION in 1997 in a movie directed by Gillian Armstrong that starred Ralph Fiennes and Cate Blanchett.

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OUT OF THE SILENT PLANET C. S. LEWIS (1938) See *SPACE TRILOGY*, *THE*.



PADDY CLARKE HA HA HA RODDY DOYLE (1993) Winner of the BOOKER PRIZE in 1993, this novel chronicles the life of 10-year-old Patrick Doyle in 1968, the year that his family disintegrates. The story is set in the north Dublin neighborhood of Barrytown, which also served as the setting for Doyle's earlier novels, *The Commitments* (1988), *The Snapper* (1990), and *The Van* (1991). Doyle's narrative strategy is notable for the way he captures the thoughts and feelings of a 10-year-old Irish boy in a manner that is realistically believable while still allowing for the indirect development of the plot out of the child narrator's scattered and unsophisticated observations. Paddy sees the world and reports it, but he does not yet have the reasoning capacity to analyze his observations or to make cause-and-effect connections among the day-to-day ephemeral events of his life.

Paddy is unaffectedly honest in presenting the casual cruelty of the world of children. He tells of the adventures of his group of friends, implying the pecking order that has imposed a hierarchy on the group long before its members can articulate or even understand concepts of power, privilege, and dominance. Paddy belongs to the group because he is Catholic and lives in a house where a father is the breadwinner and a mother is the family caretaker. But his position in life is about to undergo a reduction in status: He notices that life at home is changing, and that it is getting worse, not better. His parents fight—not just arguments anymore, but

bouts of physical abuse; to solve their problems, Paddy tries to stay awake all night, or he asks endless questions to keep their attention on him instead of on their disagreements, and he finally even tries running away so that they will *have* to stay together. Nothing he does helps, however. His situation at school deteriorates: Teachers he once successfully dodged now catch him sleeping in class, and the boys he plays with sense his changing home life and “demote” him, making up the cruelly insulting rhyme that completes the novel's title: “Paddy Clarke—Paddy Clarke—Has no Da—Ha ha ha.”

Although it is a story of a child's life told from the child's point of view, *Paddy Clarke Ha Ha Ha* is no children's book: Its true audience is the adult reader who has survived childhood's joys and pains, acquiring the consciousness that fills out Paddy's partial construction of his world into its full dimensions of divorce, humiliation in several contexts, and displacement of the natural world. Part of the tragedy of this highly COMIC NOVEL is the reader's recognition that had some other boy's family fallen apart, Paddy would have been among the chanters of a similar rhyme. Roddy Doyle's great achievement in this novel is to use the materials of childlike speech and thought to build a complete narrative of ordinary life in all of its mundane glory.

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PARADE'S END TETRALOGY FORD MADOX FORD (1924–1928) Four novels compose this series, also known as the *Tietjens Tetralogy*: *Some Do Not . . .* (1924), *No More Parades* (1925), *A Man Could Stand Up* (1926), and *Last Post* (1928). The protagonist of the story is Christopher Tietjens, an old-fashioned Englishman who essentially represents all that is swept away by the disastrous events of WORLD WAR I. He is a younger son of the upper CLASS, although he expects that he may eventually inherit the family estate, Groby, since his older brother Mark keeps a French mistress in preference to the conventions of wife and family. If Mark dies without legitimate issue, Christopher will own the estate and its incomes; however, he has little interest in material comforts or social status.

Christopher Tietjens is a man of virtue and honor, but he is married to a woman bent on destroying him *because* he is virtuous and honorable. Sylvia, his wife, flaunts her infidelities as a way of tormenting her husband and satisfying her own desire for power over others; she also lies repeatedly to others about Christopher's treatment of her. For his part, Christopher protects his wife's reputation and accepts responsibility when she conceives a child, even though he cannot be sure whether or not it is the product of one of her liaisons. To tidy up his life, he moves Sylvia to Groby for safety while he is away fighting in "the war to end all wars." Before he leaves, he tries to express his love for Valentine Wannop, a suffragist and the daughter of a family friend. The two come to recognize their mutual attraction without consummating their desires. Given Sylvia's determination to make her husband suffer, there seems little hope that the love between Valentine and Christopher can ever flourish.

Christopher's virtue extends to his military unit and to the trenches—as does Sylvia's venom. She falsely tells Christopher's superior, General Campion, that her husband beats her, hoping to wreck Christopher's military standing. General Campion has reasons of his own to find fault with Christopher, who has difficulty staying neat enough for the general's satisfaction and who extends too warm a hand of friendship to the men in his unit rather than imposing a properly upper-class distance between the ranks. Although Christopher performs heroically during actions at the front and saves the lives of others, he fails to satisfy General Campion's idea of an officer: Christopher sees incompetence

thrive as officers fail to prosecute the war with any degree of effectiveness, and he believes the war will destroy everything he ever valued.

Valentine and Christopher are reunited when he returns from the war suffering from stress and shell shock. She goes to nurse him, willing to be his mistress if she cannot be his wife; eventually they reside in a cottage at Groby. There, Sylvia had worked her poison as best she could, renting the estate to vulgar rich Americans and giving them permission to deface the property by cutting down an ancient tree. Both brothers forgave her; in her complete inability to wound either of them, Sylvia finally agrees to grant Christopher a divorce so she can marry General Campion and live a regal life in India.

Mark had increasingly retreated from life after a stroke, and in the last volume of the series, the narration focuses on his interior realm as he waits to die, convinced that the modern world is no place for him or any of his family. Mark and Christopher are relics of an earlier world that has lost its status and power as a result of World War I. For his part, Christopher works as an antiques dealer, happy in his little cottage with Valentine, who is expecting their child. Mark's thoughts range back across events of the earlier volumes, such as his father's death—thought to be a suicide resulting from Sylvia's lies—and the son born to Sylvia, who will inherit Groby since Christopher claimed paternity. Mark thinks himself into a happy resolution to these troubling issues.

Ford Madox FORD uses several narrative strategies in this novel of comic MODERNISM. The time sequence is loosely managed through a series of vividly presented scenes: The narrative voice shifts from third-person point of view to stream-of-consciousness and back, and he focuses on the minds of different characters at different stages of the story. The first three volumes capture Ford's bitterness over the human potential lost in World War I and England's loss of status as a result of the war; the final volume implies that happiness may yet be possible, but it is a muted and qualified version of happiness. The hero for whom this happiness is conjured remains offstage throughout the last novel, pursuing a profession beneath his training and living in circumstances beneath his social standing and economic resources, but thriving in a genuine and mutually shared love for the first time in his life.

Christopher Tietjens finally receives his reward for nobly enduring his marriage to Sylvia and his country's wanton destruction of life and tradition during the war. Ford seems to suggest that Englishmen who wish to find happiness henceforth will need to emulate the modesty and self-sacrificing devotion modeled by the hero of *Parade's End*: Only in such reduced circumstances can happiness thrive.

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PARKS, TIM (1954–) A novelist, translator of Italian works, essayist, scholar, and literary critic, Tim Parks was born in 1954 in Manchester, England, and educated at Cambridge and Harvard Universities. With his Italian wife, he moved to Verona, Italy, in 1981 and has remained there since. He lectures at the University of Milan; his specialty is literary translation. His first novel, *TONGUES OF FLAME*, an autobiographical work, appeared in 1985 and won the Somerset Maugham Award; in 1997 his dark comic novel, *Europa*, was short-listed for the BOOKER PRIZE. His prize-winning translations include such noted Italian writers as Roberto Calasso, Alberto Moravia, and Italo Calvino. Parks has written a key text on the art of translating modern English literature into Italian, *Translating Style* (1997), and a collection of literary essays on topics ranging from Dante to Borges, *Hell and Back: Essays* (2001). His short fiction and essays appear in periodicals such as *The New Yorker*. Tim Parks continues to live and write in Verona.

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PARTY GOING HENRY GREEN (1939) On the surface, this mildly experimental novel provides a humorous view of the "bright young things" examined in the early COMIC NOVELS of Aldous HUXLEY and Evelyn WAUGH. In terms of both PLOT and character, virtually nothing happens in the story: A group of wealthy, privileged young men and women are gathering at a London train station to begin a pleasant journey to the south of France, where they will be the guests of a popular London playboy. Various relatives and servants are also gathering at the train station to see them off. Dense fog, however, has paralyzed the transportation system, leaving the idle rich truly idle. The young people carry on silly flirtations and reveal the shallow triviality of their lives and their minds as they fritter away the hours of their delayed departure.

GREEN deepens this slight material by the careful deployment of death symbols. In the opening scene, a pigeon flying in the fog crashes into an invisible wall and drops dead at the feet of Miss Fellowes, an elderly aunt of one of the partygoers. The pigeon remains in the story: Miss Fellowes picks it up, washes it, and wraps it in brown paper and string, and carries it with her, even though its presence causes her to become faint and dizzy with nauseous dread. The fog imposes a paralyzed ignorance on the world of the partygoers. Like the pigeon, they are going about their lives oblivious to the larger world; such obliviousness, however, does not make them immune to death.

In the early two-thirds of the novel, the omniscient third-person narrator dominates the story, sometimes allowing only fragments of conversation in. But as the characters form into a group, conversation begins to dominate the narrative, and readers must take over the job formerly performed by the narrator. Clearly, Green is developing a SATIRE; however, he leaves it to readers to pass judgment on the materials he places before their eyes and to apply the lesson of the text to their own lives.

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PASSAGE TO INDIA, A E. M. FORSTER (1924) A masterful double examination of COLONIALISM and Victorian sexual repression, *A Passage to India* is a novel of social and psychological realism with a simple PLOT: A young Englishwoman visits her fiancée in INDIA and allows an accusation of rape to be lodged against Dr. Aziz, a Muslim Indian, after a trip to the mysterious Marabar Caves; during the trial, she recants the accusation, alienating herself from both the colonizing British and the colonized Indians. Supporting and extending this simple PLOT, however, is Forster's three-part structure that examines British, Muslim, and Hindu characters in the settings of the mosque, the cave, and the temple (the titles of the novel's three sections) during the three seasons of the tropical Indian year, the pleasant spring, the punishingly hot summer, and the drenched monsoon.

Adela Quested comes to India with Mrs. Moore, the elderly mother of Adela's fiancée, Ronald Heaslop, the city magistrate of Chandrapore and a rising young colonial official. The two women want to experience the "real India"; at a spring garden party hosted by a friend of Ronald, they note that Indian and British guests do not intermingle. The British sense of cultural superiority and the Indian perception of their inferior status in British eyes create such tension and awkwardness that the party is a miserable failure. Adela and Mrs. Moore's search for real experiences brings them into contact with Cyril Fielding, a school principal who treats the Indians as his peers rather than his inferiors. He invites the women to tea, along with a Hindu teacher at his school, Professor Godbole, and Dr. Aziz, whom Mrs. Moore had met by chance. When Ronald calls for the ladies, he is angered that Fielding has left Adela alone with Dr. Aziz in order to show Mrs. Moore the school. The relationship between Ronald and Adela cools, and it becomes apparent that their attachment to each other is motivated more by convention and convenience than by genuine love.

Dr. Aziz had invited the ladies to visit the Marabar Caves near the city, famous for their mysterious echo, so they could see more of the real India. Once again, the outing is an awkward and tense situation that leads this time to a disastrous failure. Cyril and Dr. Godbole miss the train taking the party to the caves. The day is hot

and the caves are primitive. Mrs. Moore experiences an existential crisis as she listens to the incoherent echo with a crowd of Indians; Adela enters a cave alone and then runs out frantically, injuring herself in a headlong rush downhill away from the caves. Under medical care in the British compound, she claims that Dr. Aziz assaulted her, and he is arrested. The trial is a sensation that divides the city into opposing camps along dogmatic nationalist lines. When Mrs. Moore expresses support for Dr. Aziz's innocence, Ronald sends her home; she dies at sea while the trial is underway and is buried in the Indian Ocean. Her absence becomes a crucial element during the trial, since it appears that the British have suppressed and manipulated the available testimony—crowds outside the courthouse chant her name and soon confuse it with the name of a Hindu deity. When Adela recants her accusation, the city bursts into a chaotic celebration with the potential to turn ugly.

The scandal of the trial forces Dr. Aziz to leave the tropical lowlands of Chandrapore for the cool Himalayan slopes of an interior province. There, he meets Cyril Fielding one last time. Dr. Aziz is bitter, and even the discovery that Fielding has married the daughter of Mrs. Moore, the only English person other than Fielding ever to treat Aziz with dignity and respect, does not soften his heart. The Hindus are celebrating the renewal of the seasons in a festival dedicated to the god Krishna, a chaotic scene similar to the aftermath of the trial but suffused with joy rather than injured pride. Dr. Aziz and Fielding meet, but they cannot connect after the events that have pushed them apart.

FORSTER's conclusion to the novel does not offer an optimistic promise that people can overcome the vast differences that separate them: nationality, religion, culture, race, and gender open chasms between individuals and groups. Sadly, bridging those chasms may take more resources than individuals can develop in the short spans of their lives.

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PATON, ALAN (1903–1988) On January 11, 1903, when Alan Stewart Paton (PAY-ton) was born in Pietermaritzburg, the province of Natal was still a British colony and the BOER WAR had only recently ended; in 1910, Natal became part of the Republic of South Africa, the nation that Paton loved, served, and worked to shape during his adult life. Paton was educated at the University of Natal, completing his studies in science and education in 1922. He was already writing plays and poems, but his career as a published novelist did not begin until after he had worked as an educator and administrator for some 25 years. He served as assistant master at Ixopo High School from 1925 to 1928, then worked at Pietermaritzburg College from 1928 to 1935, and finally was named principal of the Diepkloof Reformatory near Johannesburg in 1935; he retired in 1948 when his first novel proved to be a financial success. He was an innovative and humane administrator at this facility, which served as a prison for black juvenile delinquents from South Africa's burgeoning slums.

Paton's first and greatest novel, *CRY, THE BELOVED COUNTRY*, appeared in 1948 and became a classic of world literature, although in South Africa it was ignored by many whites and criticized by many blacks for using racial stereotypes. It chronicles the tragedies of two fathers, one a black minister and the other a privileged white, who are drawn together when the minister's son kills a young white man. Beginning in 1948, Paton was deeply involved in organizing opposition to the ruling Nationalist party's policy of apartheid ("separateness"), or institutionalized racial oppression, that kept the white minority in power after the end of COLONIALISM. He helped found the Liberal Party of South Africa—an organization open to whites and blacks and dedicated to nonviolent social change—and traveled extensively to raise awareness of the harshly oppressive conditions in his home country. Under his leadership, the Liberal Party worked against apartheid until the Nationalist government outlawed mixed-race political parties in 1968, when the Liberal Party disbanded rather than comply with the new law. Although Paton was spared the exile, prosecution, and

imprisonment that some activists faced, he was deprived of his passport for nearly 10 years in the 1960s.

Paton continued writing fiction and nonfiction throughout his retirement. He published the novel *Too Late the Phalarope* in 1953, featuring an interracial love story; the book was banned in South Africa. He wrote several nonfiction books about South Africa and produced several short stories, collected in *Tales from a Troubled Land* (also known as *Debbie Go Home*) in 1961. His third novel, *Ah, But Your Land Is Beautiful*, appeared in 1981; it relates the story of a young Indian girl's act of protest against apartheid—reading in a library, an act forbidden to nonwhites—and it follows the historical record of social and political activism against apartheid in the 1950s and 1960s.

Paton was already suffering from ill health, and so he turned his attention to his autobiography, publishing it in two volumes, *Towards the Mountain: An Autobiography* (1980) and *Journey Continued: An Autobiography* (1988). In the closing years of his life, world attention was focused on South Africa, including an economic embargo intended to punish the government for its policy of apartheid, and violence was increasingly replacing protest and negotiation. Although Paton had long opposed apartheid, he refused to endorse violence as a means of political change, and he opposed the embargo because it punished poor blacks more than anyone else. He had already earned the enmity of white supporters of apartheid; his moderate positions made him unpopular among many blacks as well. He died on April 12, 1988, of throat cancer, six years before the all-race voting of 1994 effectively ended apartheid as a state policy.

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PEAKE, MERVYN (1911–1968) The son of a physician and a nurse serving as missionaries in China, Mervyn Peake was born on July 9, 1911, in central China. Except for the first two years of WORLD WAR I, the family remained in China until Mervyn was about 12 years old in 1923. Upon their permanent return to England, the Peakes enrolled their son in the PUBLIC SCHOOL

of Eltham College, where he was an excellent athlete also noted for his artistic skills. Upon completing his studies at Eltham in 1929, Peake attended art school in London and began working on projects that brought him into contact with the London art scene. He taught at Westminster School of Art, where he met his future wife, Maeve Gilmore. Their happy marriage began in 1937, producing three children. During this period, Peake was illustrating books and writing his own poetry.

In 1940, the onset of WORLD WAR II disrupted Peake's life with military service in the British army. Peake had always been a nervous and intense adult of indifferent health, and service in the military pushed his emotional stability beyond its limits; he was discharged after experiencing a breakdown. By then, he had begun writing the series upon which his reputation as a novelist rests: the *GORMENGHAST* novels, comprising *Titus Groan* (1946), *Gormenghast* (1950), and *Titus Alone* (1959). His health continued to decline, and in 1957 a second breakdown led to a diagnosis of Parkinson's disease or early-onset senility. Peake was eventually placed in a residential care facility, where he died in 1968. His deteriorating health affected his writing adversely: Although he had planned additional volumes about *Titus Groan*, the final volume of the trilogy is generally thought to be less successful than the first two.

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PERELANDRA C. S. LEWIS (1943) See *SPACE TRILOGY, THE*.

PHILLIPS, CARYL (1958–) Born in the Caribbean of African decent, but reared and educated in England, Caryl Phillips is the author of several novels that explore the history of slavery and the international effects of the African diaspora under the sway of European COLONIALISM. He was born in St. Kitts on March 13, 1958, and soon afterward his family relocated to England. He entered Queen's College of

Oxford University, where he studied English and was active in theatrical productions. By the time he completed his undergraduate studies, he had decided to be a professional writer.

For several years, Phillips supported himself through employment in theaters and by writing for stage, radio, and television. His first novel, *The Final Passage*, appeared in 1985; it won the Malcolm X Prize for Literature for its story of the racism experienced by Caribbean immigrants to England. Phillips produced a controversial work of nonfiction, *The European Tribe*, in 1987, which condemned European cultural hegemony. It won the Martin Luther King Memorial Prize. Phillips received several visiting professorships in INDIA, Africa, and the United States beginning in 1987, and in 1992 he was awarded a Guggenheim Fellowship. The following year he published *CROSSING THE RIVER*, a study of African experiences in various locations and times using several narrative voices. The novel won the JAMES TAIT BLACK MEMORIAL PRIZE and was on the BOOKER PRIZE short list.

Caryl Phillips continues to teach in various universities, and he contributes to numerous publications. He writes screenplays in addition to novels, including the adaptation of V. S. NAIPAUL'S *The Mystic Masseur* for Merchant-Ivory Productions in 2001. He divides his time between London, the Caribbean, and the United States.

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PICTURE PALACE PAUL THEROUX (1978)

The narrator of this novel is Maud Coffin Pratt, an elderly woman who has established fame as a portrait photographer, having created pictures of numerous celebrities. From the vantage point of old age—she is in her 70s—Maud reviews a life that had been marked

early on by her incestuous love for her brother, Orlando, who is dead at the time Maud narrates her story. He, in turn, had been involved in an incestuous relationship with his and Maud's sister, Phoebe. Maud has the proof of that connection—of the proscribed relationship that she desired but that her sister achieved—in the form of a photograph she took without her siblings' knowledge. Her own love for them enables her to see their embrace as an expression of innocence, and yet she locks the photograph away from sight. Theroux's narrative explores the familiar trope of the artist's vision as a metaphor for forbidden knowledge: Some events that can be seen and captured by artists can be destructive, just as desire can be addressed to proscribed objects—or persons.

THEROUX based the character of Maud, considered as a visual artist, on the real-life photographer Jill Krentz—wife of Kurt Vonnegut—who is noted for her photographic portraits of literary figures. *Picture Palace* was Theroux's 10th work of long fiction. It appeared in the period between the publication of two best-selling travel books that resuscitated the field of travel writing and that made Theroux's literary reputation, *The Great Railway Bazaar: By Train Through Asia* (1975) and *The Old Patagonian Express: By Train Through the Americas* (1979). Although he is most noted as a travel writer, in *Picture Palace* Theroux demonstrates his control of voice in creating a female narrator—an artist—and imagining her view of the world. The novel won the WHITBREAD Book of the Year Award in 1976.

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PILGRIMAGE DOROTHY RICHARDSON (1915–1938) This modernist work, the first to use stream of consciousness narration in English, originally appeared in 12 separately published volumes, but these were collected by the author into a four-volume set of "chapter-novels" in 1938. The four-volume edition, some 2,000 pages in length, includes the fol-

lowing titles (original publication years are in parentheses after each title): in volume one, *Pointed Roofs* (1915), *Backwater* (1916), and *Honeycomb* (1917); in volume two, *The Tunnel* (1919) and *Interim* (1919); in volume three, *Deadlock* (1921), *Revolving Lights* (1923), and *The Trap* (1925); in volume four, *Oberland* (1927), *Dawn's Left Hand* (1931), *Clear Horizon* (1935), and *Dimple Hill* (1938). A further edition, in 1967, adds a new section entitled *March Moonlight* to the end of volume four; this unfinished section of the novel was found among the author's possessions upon her death in 1957 at the age of 84.

Pilgrimage is an autobiographical novel and a BILDUNGSROMAN that begins in the adulthood of the protagonist, Miriam Henderson. The title refers to Miriam's journey—and the author's—toward the fulfillment of her mission in life, which is the writing of fiction. Individual volumes seem to dispense with PLOT, but the series as a whole chronicles Miriam's assertion of her independence and the discovery of her calling. Because the story unfolds from within the thoughts of the woman serving as protagonist, it provides a vivid picture of an emerging awareness of FEMINISM as Miriam discovers that she does not wish to accept the role that the larger world has reserved for women—the domestic role of wife and mother. She comes to realize that her identity combines elements of both the feminine and the masculine, while the standard life reserved for women provides an outlet primarily for the feminine. For Miriam, fulfillment comes not from the formation of a love-bond with another human being of either sex, but from the act of artistic creation through writing.

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PLOT The sequence of events in a novel, driven by some form of conflict, is the plot. Novels vary considerably as to the construction of the plot. Character-driven novels that focus on the growth (or decay) of a fictional person's emotional or intellectual maturity

may require merely low-key incidents that are only loosely interconnected; the novel of psychological realism requires very little plot action to produce transformative conflict in the personality of the protagonist. Plot-driven novels such as MYSTERY AND DETECTIVE FICTION, action-adventure stories, SPY NOVELS, and thrillers feature tightly interconnected sequences of causes and effects, and may require mere stereotypical characters to carry the story forward.

Plots sometimes incorporate details from the real world. Examples of HISTORICAL FICTION and NAUTICAL FICTION derive part of their satisfactions from the readers' knowledge of events and equipment in the real world; the effectiveness of the plot may depend on or correlate to the reader's knowledge of the period or the technology central to the story. At the other extreme, plots in works drawn from the genres of speculative fiction (FANTASY, SCIENCE FICTION, and horror) may require readers to imagine events that are not possible in the real world. In these cases, the exercise of the imagination takes precedence over the accumulation of knowledge.

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POINT COUNTER POINT ALDOUS HUXLEY (1928) This roman à clef presents a satirical view of HUXLEY's literary, artistic, social, and intellectual contemporaries, as did his three earlier novels, *CROME YELLOW* (1921), *ANTIC HAY* (1923), and *Those Barren Leaves* (1925). In *Point Counter Point*, however, Huxley demonstrates greater sophistication in developing his characters and in complicating his plot. Although *Brave New World* is Huxley's most famous and enduring novel, some critics consider *Point Counter Point* to be his masterpiece.

Huxley unites his characters by exploring the various branches of the Quarles and Bidlake families and examining their connections to friends and lovers. Philip Quarles (Huxley's avatar) writes novels but remains emotionally distant from the rest of humanity, including his wife, Elinor Bidlake Quarles, and his doomed little son, also named Philip. Sidney Quarles, Philip's father, writes history—or, in any case, he represents himself to be writing a history, although he never seems to make much progress toward a conclusion. Women (other than his wife, Rachel) distract him; he enjoys flirtations, but when things get out of hand he relies on Rachel to resolve his affairs discreetly. She accepts this rather degrading role with Christian humility, finding satisfaction in the traditional role of supportive nurturer.

Philip's in-laws exhibit similar frailties. Elinor's brother Walter, a critic writing for Denis Burlap's *Literary World*, has abandoned his wife to live with Marjorie Carling, who is a married woman; after less than two years, Marjorie is pregnant, and Walter has grown so bored with her that he begins to pursue the promiscuous Lucy Tantamount. She is the daughter of Lord Tantamount, a brilliant scientist with the emotional maturity of a child; Lord Tantamount's laboratory assistant, Illidge, festers with the revolutionary ideas of Everard Webley (based on the British fascist Oswald Mosley) and holds utter contempt for the aristocratic socialites of his employer's class. Elinor's father, John Bidlake, flirts with Lucy's mother, Lady Edward Tantamount; she had formerly been his mistress. John Bidlake used to be a ladies' man like Sidney Quarles, going through three wives in the process, and he once had a successful career as an artist, but his creative and procreative powers have waned, leaving him embittered. Unlike Rachel Quarles, Elinor's cast-off mother, Janet, is helpless in her old age, unable to assist her children with their emotional problems, although she does provide a home for her grandson Philip when his parents travel abroad, and she allows her former husband to return to her house when he learns he is dying of cancer.

Several key events in the lives of Philip and Elinor Quarles drive the later part of the PLOT. When Lucy Tantamount runs off to Paris, Philip persuades his brother-in-law to bring Marjorie Carling to the Quarles's country home; there, Rachel Quarles befriends the unhappy woman. Marjorie is possessed by jealousy

over Walter's affair, but the arrival of her child will provide her with the emotional clarity and focus she had previously lacked. For his part, Walter doesn't want to be a heel, but he has become so obsessed with Lucy that he hurts Marjorie in spite of his good intentions. Eventually, Lucy's betrayal and Walter's guilt work in Marjorie's favor to create a reconciliation with Walter. In the meantime, Elinor has begun to doubt her husband's capacity to love her: He possesses a vast understanding of life, but he is unable to develop genuine emotions. Elinor yearns for romantic attentions and is on the verge of pursuing an affair with Everard Webley, who had courted her many years earlier. When little Philip contracts the fatal illness of meningitis, however, she abandons her planned tryst to rush to her son's bedside, where she is joined by her husband. As Everard Webley arrives for his meeting with Elinor, he is murdered by the nihilistic cynic Maurice Spandrell, who in turn enlists the aid of Illidge in disposing the body. Philip and Elinor are devastated by the loss of their child, and to cope with their pain they once again immerse themselves in endless diversions by traveling abroad.

The novel's title refers to the musical technique of combining contrastive melodies to create complex harmonies, suggesting the organizing principle Huxley used in shaping his narrative. He pairs characters with similar personality traits or quirks in order to examine the contrasting behaviors that may arise from such traits. Among the many dysfunctional personalities, one character, the artist Mark Rampion, exhibits the attitudes and behaviors that make possible a well-balanced and positive approach to life and to marriage. Rampion is based on the novelist D. H. LAWRENCE, one of the most controversial authors in the CANON of 20th-century British fiction. Huxley presents Lawrence as a voice of reason who also appreciates the sensual and passionate aspects of human life. In contrast, the literary magazine editor Denis Burlap sometimes finds moments of child-like glee with his mistress, Beatrice Gilray, but he lacks the completeness of Rampion's balanced enjoyment of a full intellectual and physical existence.

Huxley alternates scenes in much the same way that a film director intercuts simultaneous action. Indeed, the events of the first half of the book all occur over the span of only one night and the following day, with a long flashback chapter that relates the courtship of

Mark and Mary Rampion. A musical party hosted by Lady Tantamount provides the pretext for bringing together the large cast of characters, either in person or as the topic of others' conversations, allowing Huxley to explore a wide range of social behaviors in detail. Lucy Tantamount and Walter Bidlake then carry the action to a nightclub, where they meet the Rampions, Spandrell, and numerous minor characters who represent the self-absorbed and pleasure-addicted "bright young things" of youth culture in the 1920s. By the time Huxley follows various characters to their separate homes in the wee hours of the morning, the contrastive strands of the narrative are well established.

The plot continues to unfold in a similar manner, following one character to another and occasionally dipping into the past by means of a flashback or relying on the diaries of Philip Quarles to shed light on his friends and relatives; letters from Lucy Tantamount in Paris or conversations with empty-headed paradigms of vanity such as Molly d'Exergillod embroider the main line of the story. Above all, however, *Point Counter Point* is a novel of absorbing character development and exploration, seasoned with a few sensational plot elements. These moments provide situations of extreme pressure through which the characters may be pushed to their limits. In Huxley's treatment, plot becomes yet another means of character development.

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POOR THINGS: EPISODES FROM THE EARLY LIFE OF ARCHIBALD MCCANDLESS M. D. SCOTTISH PUBLIC HEALTH OFFICER EDITED BY ALASDAIR GRAY
ALASDAIR GRAY (1992) An example of POST-MODERNISM, *Poor Things* received the WHITBREAD Book of the Year Award and the GUARDIAN FICTION PRIZE in

1992. It could be described as a cross between Mary Shelley's *Frankenstein* and Laurence Sterne's *Tristram Shandy* updated with an eye to contemporary SATIRE. Set in Glasgow, Scotland, beginning in the 1880s, the story is presented as a collection of actual documents about a bizarre medical incident: When a pregnant woman in her eighth month—Bella—commits suicide in order to escape an abusive husband by drowning herself, a doctor—Godwin Bysshe Baxter—resurrects her by transplanting the brain of the unborn fetus into the head of the 25-year-old mother's body. The result is a completely unrestrained id empowered by a fully mature—and fully sexual—adult body. Baxter's fellow doctor, the McCandless of the novel's title, falls in love with the beautiful and uninhibitedly libidinous Bella and the two become engaged, but she runs off with the playboy Duncan Wedderburn and drives him to death by sexual exhaustion. After a stay in a Paris brothel, Bella returns to Scotland, and McCandless has his second chance to win the hand of the beautiful and sexually voracious young woman.

McCandless serves as the narrator of this first portion of the novel, aided by letters that Bella sends from her wanderings on the Continent. GRAY's satire appears in his control of McCandless's voice and his references to the seamy underside of Victorian attitudes and behaviors. But upon concluding the reunion of Archibald and Bella, Gray adds a further level of revisionism in the form of a letter from Victoria "Bella" McCandless that comments upon the text Archibald McCandless created about his connection to Bella. Her version of events provides an entirely different perspective of them, and the voice she brings to the story is that of a sharp intelligence. In his final twist, Gray adds a section of notes and comments purportedly in his own voice as he fills out the alleged sources, persons, locations, and odd references of the McCandless story. Gray (an artist as well as a novelist) even adds his own drawings and hand-lettered (or hand-scrawled) typography where it is needed to complete the illusion of verisimilitude for his novel.

Perhaps the best thing about this very funny novel is the character of Bella. She is a strong woman, but she is also a naïve innocent who gives the lie to the veneer of Victorian high-mindedness and civilized restraint. Read-

ers get to see her through the lustful eyes and the prurient desires of the uxorious McCandless, but then they get to hear her speak in her own calm, strong, and reasonable voice in her commentary on McCandless's text (Gray's introduction ironically refers to Victoria's letter as the ravings of a disturbed mind). In the end, the reader is left with two versions of reality plus the fiction of a researcher's commentary on both versions from an author masquerading as a historian. In full postmodern fashion, Gray makes his readers into his cocreators in determining how to put the parts together.

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PORTRAIT OF THE ARTIST AS A YOUNG MAN, A JAMES JOYCE (1916)

An autobiographical novel that is also a *BILDUNGSROMAN* and a *kunstlerroman*—a story that recounts the development of a gifted artist's talent—*A Portrait of the Artist as a Young Man* marks a technical advance in JOYCE's literary technique over the short fiction in *Dubliners* (1914), while it also paves the way for the much more experimental work in *ULYSSES* (1922). The novel was first published in serialized form in *The Egoist*, edited by Ezra Pound, who recognized its importance and secured a patron for Joyce on the basis of its merit.

Over the course of the novel's events, related in five chapters that extend from earliest childhood memories to young manhood, the protagonist of the novel, Stephen Dedalus, grows in intellectual stature and, more slowly, emotional sophistication. As he grows, his language evolves, exhibiting greater complexity, subtlety, refinement, and power; his interior growth as a human being, however, is less straightforward. Stephen is caught in a cycle of excess, inherited from his alcoholic father and symptomatic of IRELAND's ongoing struggle to attain self-rule. He moves from one form of excess to another, occasionally managing to make a virtue of his vice, as when he suffers as excess of spiritual rectitude.

His earliest memories are of the excessively heated arguments between his father, Simon—a supporter of Parnell and an opponent of the priesthood's power in Irish life—and his aunt, Dante Riordan, a supporter of the priesthood and a passionate critic of Parnell's failings. Their reiterated battles over the best course for Ireland establish Irish nationalism and the Irish national character as one of the key themes of the story. Rooted in these extremes of passion and constrained by them as well, Stephen must find a more temperate ground from which to launch his artistic career.

Stephen is educated in the Jesuit tradition at the Clongowes Wood College (as was Joyce) until the family's fortunes fail. At first, his memories of school are dominated by his fear of the other boys, who easily bully the shy and retiring young man. But as Stephen's academic prowess becomes apparent, and especially after he courageously complains about an unjust punishment he received, he wins approval from his peers. When, at the age of 16, he wins several prizes for his work at school, he uses the money to help his family, but he also hires a prostitute in order to discover the mysteries of love. Joyce structures episodes such as these so that each climaxes in an EPIPHANY—an experience that will feature prominently in Stephen's aesthetic manifesto toward the end of the novel. As he grows, his insight and understanding are deepened, but the experience of sex leaves him awash in guilt.

Ridding himself of that guilt leads to a new phase of excess: Stephen is ashamed to unburden himself to his parish priest, choosing instead to seek out an anonymous counselor in Dublin. The consolation he receives restores him to a course of righteousness, and when his schoolmasters praise him as the kind of young man who would make a good Jesuit, Stephen decides to devote himself to the church. He values sinlessness and fears the torments of hell that his imagination vividly re-creates from the words of sermons he hears, but his desire to pursue the priesthood has more to do with selfish reasons than with self-sacrifice.

The last stage of Stephen's development begins, as it has done for so many young people, when he enters the university. In the freer environment of his advanced studies he discovers doubt and skepticism instead of finding confirmation of his life's goal of joining the

priesthood. Stephen himself, however, is among the last to understand the change in his thinking: His friends—especially Emma, a young woman he has liked since the two of them first met in childhood—point out that he is more of a heretic than a believer. That outside perspective sparks his ultimate epiphany, allowing him to let go of the script he has prepared for himself as a priest and reimagine a life that will enable him to fulfill—and to live fully—his artistic potential. Stephen decides that he must leave Ireland. Having separated himself ideologically from his family, from the Irish nationalist movement, and from the church, he must separate himself physically from Ireland if he is to pursue his dreams wholeheartedly. In one of the most famous sentences in 20th-century literature, he proclaims his intention to “forge in the smithy of my soul the uncreated consciousness of my race.” Stephen's—and Joyce's—art will be the product of that forging.

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POSSESSION: A ROMANCE A. S. BYATT (1990)

Winner of the BOOKER PRIZE the year it was published, *Possession* presents a double love story as it follows the search of two scholars, Roland Michell and Maud Bailey, for the evidence of a love affair between two Victorian poets, Randolph Henry Ash and Christabel LaMotte, who had not previously been known to be acquainted with each other. A. S. BYATT crafts her novel as a story within a story: In the outer, contemporary story, the characters are trying to discover the details of the inner story. Both stories unfold simultaneously as Roland and Maud move from clue to clue; as others catch the scent of something important, the two find themselves racing to be the first to uncover the truth that the Victorian lovers had kept so secret for so long. As the search continues, Byatt displays a virtuoso's control of voice and style, creating the poems and letters of

Ash and LaMotte, the pages of other people's journal entries about them, and the essays of subsequent scholars' critical assessments of their separate poetic CANONS, while simultaneously bringing Roland and Maud into a slow awareness of their own developing love.

Roland and Maud are not just two scholars: Roland is specialist in Ash while Maud is a specialist in LaMotte and a descendant of LaMotte's family. Roland has failed to secure a university teaching post, so he works as a researcher for a British scholar of Ash, James Blackadder; Maud is a feminist who manages the Women's Resource Center in Lincoln. By structuring her characters in this way, Byatt can use her narrative to comment on nationalities as well as on gender discrepancies. The contemporary supporting characters also show this division, including the leading American scholar on Ash, Mortimer Cropper, an acquisitive and aggressive competitor for the ownership of the correspondence that Roland and Maud uncover, and Leonora Stern, the most prominent American specialist on LaMotte, who is interested in defending the accepted belief that Christabel LaMotte was a lesbian. Roland and Maud also have preexisting romantic entanglements: Roland's lover Val has supported him for years and has become unhappy with her lot, while Maud's former lover Fergus Wolff—a young British specialist on Ash who forms a counterpart to Roland—breaks the story of the correspondence to other British scholars of Ash when he learns of it without Maud's knowledge.

Just as the contemporary story has a large supporting cast to complicate the plot, so too does the Victorian story. Ash was married for more than 40 years to Ellen Best Ash, who kept a coded journal that has been studied by the contemporary scholar Beatrice Nest; LaMotte lived for several years with the painter Blanche Glover, who committed suicide shortly before Christabel moved to Lincolnshire to live with her sister and brother-in-law. Blanche's suicide note has been preserved, and from journal entries it becomes apparent that she had tried to break up Ash and LaMotte's relationship by revealing it to Ellen Ash. LaMotte also had cousins in France whom she visited after Blanche's suicide, including Sabine, who kept a journal of her own and included in it her suspicion that Christabel was

pregnant when she came to visit in France. Clues lead Roland and Maud to the locations that Ash and LaMotte visited, including a hotel by the sea where they vacationed together, the French villa to which LaMotte retreated after breaking with Ash, and the home of her sister that she retired to—still in the Bailey family.

The double structure of past and present romances that somehow become intertwined has also been used in the novels *The FRENCH LIEUTENANT'S WOMAN*, by John FOWLES and *The CHYMICAL WEDDING* by Lindsay CLARKE. Byatt adapts this form into a novel that defies easy categorization. *Possession* is part detective story, part HISTORICAL FICTION, part romance, part Gothic thriller, and entirely literary—all without taking itself too seriously. Because Byatt builds such likeable and believable characters and places them in such a compelling situation, her novel achieves a broad appeal; however, college English majors and graduate students will particularly relish its many treasures.

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POST CAPTAIN PATRICK O'BRIAN (1972)

See AUBREY-MATURIN NOVELS.

POSTMODERNISM Once MODERNISM had a name and a definition, artists could also conceive of and create works that consciously went beyond that definition; critics and theorists kept pace. While modernist writers of the early 20th century abandoned history and experimented with form and content, they nonetheless continued the long-held view that a work of art is a coherent entity with its own separate existence. By this view, even an experimental novel is something other than and distinct from the rest of the universe, and just like traditional novels it can be dis-

cussed, examined, and explained. Theorists gave the term *metalinguage* to those words devoted to the analysis, explication, interpretation, and criticism of other creative works (novels, poems, paintings, architecture, musical compositions, philosophical essays, histories, laws, and other constructions). However, in the case of literature—the art of words—the creative artifact and the analytical theories about that artifact are both made of the same constituents: words. Where modernist writers or critics persist, with their non-modernist predecessors, in drawing a line around a work of art and contemplating its distinctiveness, the postmodernist points out that any such line is no more than a line in the sand: there is sand on the one side, and sand on the other side, and the line itself is nothing more than a particular arrangement of sand. The presumed distinction between language and metalinguage cannot be sustained.

Although the term *postmodern* was in minor use early in the 20th century, the path from modernism to postmodernism in literature and criticism was long, traversing the terrain of linguistics, philosophy, anthropology, and numerous other fields of study. In the first decade of the 20th century, the Swiss linguist Ferdinand de Saussure, teaching at the University of Geneva, presented lectures that were eventually published under the title *Course in General Linguistics*. Saussure emphasized that signs such as words (which he called *la parole*) possessed meaning only within the context of the system (*la langue*) of which they were merely a part. Communication is a process of encoding, transmission and reception, and decoding; it can only occur if those doing the encoding and the decoding possess the knowledge both of the correlation between signs and the things they refer to *plus* the system of rules that govern how such signs may be combined in order to convey a message. By placing the study of signification within the total system of words and rules that make it possible, Saussure shifted attention to the understanding of the structures of language that underpin the human ability to communicate.

Scholars in other fields quickly recognized the utility of structural study to their own disciplines. During WORLD WAR I, Russian scholars such as Victor Shklovsky and Vladimir Propp extended Saussure's

ideas from language to literature, developing the school of thought that came to be known as Russian formalism and its related term, narratology. In their view, a body of literature was analogous to the system of rules (*la langue*) by which individual components could be combined, and an individual work (*la parole*) was like a single instantiation of that system. In the 1950s, the French anthropologist Claude Lévi-Strauss successfully applied Saussure's structural approach to myths and kinship systems. The study of literature in this manner demanded much more of the scholar than a knowledge only of the history and formal conventions of a genre: Literary scholars desiring to use a structuralist approach would also need to study psychology, sociology, anthropology, and many other fields in addition to literary history and generic form. Other effects of the structuralist approach include the de-emphasizing of the authorial role in the creation of a work of literature and a preference for the theoretical study of literature as a whole rather than the practical interpretation of particular texts.

The literary application of structuralism expanded through the work of scholars identified with "the Paris school" in the 1950s and 1960s, including Roland Barthes, Tzvetan Todorov, and Michel Foucault. These theorists and other argued that in order to understand a work of literature, readers had to possess knowledge of the literary code—the system of rules, or *la langue*—in order to comprehend the meaning of a particular text. Barthes's crucial work *S/Z* (1970) explored five codes that readers use to understand works of fiction: the codes of actions (relevant to PLOT), puzzles (the questions raised by the text), cultural values, connotative themes (relevant to characters), and symbols. Structuralist ideas spread to the English-speaking world through the popularizing works of the American scholars Jonathan Culler (especially in *Structuralist Poetics*) and Robert Scholes (*Structuralism in Literature*).

In the mid-20th century, structuralism and semiotics carried the examination of literary texts as forms of language to more technical extremes that discounted the origin and significance of the work itself, favoring the perceptions of readers. Works of postmodern literary art explored and exploited disorder and fragmentation; critics pared the task of examining literature to

a minimalist extreme by eliminating the author and the historical context of a work from the interpretive equation while simultaneously expanding the task of reading the signs encoded in texts. Novels were seen as instances of a larger cultural practice derived from and dependent upon human use of language and of literary narrative as communication systems. In this approach, critics seek to explain *how* literature functions—or fails to function—rather than *what* a particular work of literature means.

Poststructuralism carried this analysis still further by emphasizing that criticism is literature by other means: Literature is a phenomenon of language, and criticism is also a phenomenon of language, but one that takes literature as its point of departure while also remaining in the realm of language. Postmodern works are frequently said to be self-reflective, as when a novel includes a character who is writing the novel that contains him or her; postmodern criticism is similarly aware that the task of examining language phenomena is constrained by the fact that language is the only tool available by which the examination may be conducted.

Beginning in the 1970s, academic literary circles in university English departments experienced a particularly intense wave of interest in French criticism. Following terminology developed by the French philosopher Jacques Derrida—the first proponent of these ideas to lecture in the United States—this critical approach came to be known as deconstruction. Derrida argued that the Western tradition of seeking truth through language is an enterprise doomed to self-contradiction because of the failure of language to create or impose *necessary* connections between “signifiers,” or words, and “signifieds,” or things in the world. This critical approach is skeptical of the possibility that texts can achieve coherence by not contradicting themselves. The application of deconstructive literary interpretation generally proceeds by first searching a text for oppositional pairs of terms—a “binary” opposition—and then examining the logical consequences of this opposition until a contradiction is identified.

Deconstruction had a radical effect in literary interpretation: During most of the 20th century, the goal of any analysis of literature was, whether explicitly stated or not, the demonstration of a literary work's unity or

coherence. But deconstruction began from the premise that unity and coherence were not features of language fabrications and that any carefully conducted examination could turn up the inconsistencies and contradictions in a given text. These inconsistencies and contradictions were not failures on the part of the author; instead, they were inherent failures on the part of language. Meaning necessarily is always in play and cannot be nailed down by explaining metaphors and other traditional elements of literature. Since meaning cannot be resolved to a particular truth, said deconstructionists, the task of interpreting a literary text becomes an open-ended realm of possibilities. From one perspective, this approach might seem to be good news, since literary scholars using this approach will never run out of work to do. Critics of this approach, however, claim that deconstructive analyses can begin to seem redundant since they all lead to the conclusion that nothing can be concluded.

Schools of criticism multiplied quickly in the 1970s as scholars worldwide carried literary theory as far as possible. Examples of such new approaches include poststructuralism (also known as deconstruction), reader-response theory, Lacanian psychoanalysis, post-colonialism, cultural poetics, and aspects of Marxism, historicism, and feminism. Postmodern thought has been applied to the visual arts, including film, to history, to the study of law, and to cultural studies such as anthropology and sociology. The British novelist David LODGE has drawn the definitive fictional portrait of the state of academic literary study in the late 20th century in his COMIC NOVEL *SMALL WORLD*, which follows the adventures of several scholars as they compete for preeminence while traveling to conventions to present papers that argue their different positions.

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POWELL, ANTHONY (1905–2000) The son of a military officer and well connected to aristocratic circles, Anthony Dymoke Powell (pronounced PO-el) produced one of the most significant literary achievements to be found in 20th-century literature in English. His 12-volume *ROMAN-FLEUVE, A DANCE TO THE MUSIC OF TIME*, compares favorably with the nationalist masterpieces of Marcel Proust and Leo Tolstoy, sustaining a complex but unified narrative among a large number of compelling characters during the history-making upheavals of the century. The events in the life of the narrator, Nicholas Jenkins, also bear a marked similarity to the events in Powell's own life.

Born on December 21, 1905, Powell was educated at the leading English PUBLIC SCHOOL, Eton, beginning in 1918; he entered Balliol College, Oxford, in 1923, taking a degree in 1926. At various times, his classmates included literary figures such as Cyril Connolly, Graham GREENE, George ORWELL, and Evelyn WAUGH—a group of writers representing what Waugh called “the Brideshead generation.” Upon completing his undergraduate degree, Powell worked for the distinguished literary publishing house Duckworth, which had broken new ground with early works by D. H. LAWRENCE. Powell married Lady Violet Pakenham in 1934; they became the parents of two sons and remained married until death parted them.

Like his fictional alter ego, Nicholas Jenkins, Powell became a screenwriter for the English film industry, but Powell's adventures took him briefly to Hollywood in pursuit of screenwriting work. Powell also published five novels during the years of the Depression, beginning in 1931 with *AFTERNOON MEN* and continuing with *Venusberg* (1932), *From a View to a Death* (1933), *Agents and Patients* (1936), and *What's Become of Waring* (1939). These novels established Powell's reputation as an effective and successful writer but did not suggest the full powers displayed in *A Dance to the Music of Time*. Like Jenkins, Powell gave up writing and entered military service with the outbreak of WORLD WAR II, rising to the rank of major by the war's end and serving in several postings, including intelligence work.

Also like Jenkins, after the war Powell had difficulty returning to fiction writing, so he undertook a scholarly study; whereas Jenkins studied Robert Burton, the

17th-century scholar, Powell himself studied John Aubrey, the 17th-century biographer. He also, again like Jenkins, wrote extensively as a literary critic. When he finally returned to fiction, he began writing his masterwork, publishing the first of its 12 volumes in 1951 and concluding the cycle in 1975, producing a new title about every two years.

For nearly a decade after completing *A Dance to the Music of Time*, Powell published his multivolume memoirs, collectively titled *To Keep the Ball Rolling*, producing *Infants of the Spring* in 1976, *Messengers of the Day* in 1978, *Faces in My Time* in 1980, and *The Strangers All Are Gone* in 1982. His last novel, *The Fisher King*, appeared in 1986 to resounding critical praise. In the 1990s, Powell published two collections of his literary reviews and three volumes of his journals. He received numerous honors, beginning long before his masterpiece was completed: He was named a Commander of the British Empire in 1956, and he received honorary doctorates from Sussex University in 1971 and from Oxford in 1980. Anthony Powell died on March 28, 2000, at the age of 94, widely honored as one of the finest British novelists of the 20th century.

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POWER AND THE GLORY, THE GRAHAM GREENE (1940) Characterized by some critics as a type of medieval morality tale, Graham GREENE's *The Power and the Glory* is considered to be one of the finest, if not the finest, of his novels. It is the second of Greene's religious novels, after *Brighton Rock* (1938), and stands as a part of his great “Catholic trilogy,” which also includes *The HEART OF THE MATTER* (1948) and *The END OF THE AFFAIR* (1951). *The Power and the Glory* borrows strongly from the thrillers which preceded it during the 1930s, since it is a fiction of pursuit:

The pursuit of a fugitive priest by the police, but also the pursuit of a tortured soul by his own conscience and by God. The novel was based closely on Greene's peregrinations in Mexico, especially in Chiapas and Tabasco, during the winter of 1938. Many of the images, characters (Tench, Coral Fellows, the mestizo, the police chief, and others), and themes of the novel appeared first in Greene's *The Lawless Roads* (1939), an unusual and evocative travel book.

The novel opens with the first of a number of one-on-one encounters between a fugitive priest, known as the "whiskey priest," who has been on the run for some time, and the other characters—in this case, a dentist named Tench. The political situation is treacherous: The state is in the hands of an atheistic, prohibitionist, anticlerical regime patterned on the historical repressions inflicted by dictator Garrido Canabal. The fugitive priest is trying to escape to Vera Cruz by boat when he meets Tench; they drink and talk together, Tench happy at discovering another English speaker. The priest's escape is aborted when a child arrives looking for a doctor for his dying mother. The priest leaves with the child to administer last rites, but he feels angry with himself for being a slave to his duty and to the faithful even though he himself is profoundly flawed, being an alcoholic and the father of a bastard child.

Meanwhile, the priest's principal antagonist, a fanatical young police lieutenant who is an atheist and who detests the church, suggests a plan to his superior to catch the priest—that is, to take hostages among the villagers and execute them if they do not turn in the priest. The lieutenant genuinely believes the priest to be more dangerous than a murderer-thief from Texas who is also on the loose, and in pursuing the priest he believes he is making the world a better place. Another scene at this point introduces Padre Jose, a former priest who has married and renounced his faith under duress, in counterpoint to the fugitive whiskey priest. Jose ponders the living death of having abandoned his church—his vocation—and of being yoked to his former housekeeper by the marriage sacrament he once administered to others.

The whiskey priest next seeks refuge on a banana plantation from 13-year-old Coral Fellows, daughter of Capt. Fellows, one of the overseers. She hides him and

lies to the lieutenant about the priest's whereabouts. Later she and the priest talk, and the uncompromising, formidable young woman suggests he renounce his faith, admitting that she renounced hers at age 10. She urges him to return to hide if he needs to in the future, and she also offers to teach him Morse code as a means of communicating clandestinely. They are two of a kind, Coral being "ready to accept any responsibility," as Greene's third-person narrator states, and the priest remaining duty-bound, as Greene's characters often are. Coral ultimately dies from an illness contracted while working in the place of her father, just as the priest will die at book's end.

The whiskey priest then flees to the village of his former lover, Maria, and their child, Brigida. Next to his original parish town, Concepcion, this is his safest hideout. He learns of the lieutenant's execution of hostages and worse—that the executions started in Concepcion. With the police close on his heels, he still agrees to hear confession and celebrate Mass in the town during the wee hours. When the police arrive and question the townspeople about the priest, Brigida, an already corrupted and malicious child of seven, saves him by acknowledging him as her father. Maria tells him to leave the village and the country; for him to become a martyr is abomination, given his past.

On his way south to Carmen, following the police at a safe distance, the priest meets a mestizo by the river who insists on traveling with him. This mixed-blood man will serve as the priest's Judas, ultimately betraying him for money. But when they arrive in the town, the priest betrays himself, first in searching for and buying illegal drink; the authorities discover his contraband and throw him in jail, where he remains while he works off his fine. Ironically, while he is in jail, his nemesis the lieutenant talks to him, pities him, and gives him five pesos. After leaving the town, the priest comes upon an Indian woman who speaks little Spanish; he understands her enough to know that her child is in trouble, so he goes with her. The child is dead, having been shot by the authorities after the murderer-thief had taken the child as a human shield, in an ironic contrast to the lieutenant's use of human beings as bait for religious treason.

The priest continues his flight into the next state, where a German brother and sister named Lehr give him sanctuary. He plans to go to the city and report to

his bishop, but before he can do so, the mestizo arrives, imploring him to come and give last rites to the murderer-thief, who is now dying in the neighboring state. Knowing he will be apprehended and executed, the priest still goes back to help the mortally wounded man. The murderer-thief urges the whiskey priest to take his knife and run, but the police close in on the priest right after the murderer dies, and they take him away for trial and execution in the city.

On the trip and while he is in prison the night before his death, the priest engages his opponent in the most significant dialogue of the book. The lieutenant softens toward him and offers to get Padre Jose to hear a confession. Jose refuses to comply, however, fearing the duplicity of the police and his wife's ire, so the whiskey priest dies unshriven, leaving one final word overheard by the dentist Tench, a witness to the execution: "Excuse." Even though the whiskey priest is supposedly the last priest in the area, following his death another priest comes in the dark of night to hide with a family of the faithful. Greene called his novel the story of two antagonists: "the idealistic police officer who stifled life from the best possible motives, the drunken priest who continued to pass life on."

—Viki Craig

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PRIME OF MISS JEAN BRODIE, THE MURIEL SPARK (1961) A romantic and political SATIRE on education and educators, this novel follows the life of a Scottish teacher at the Marcia Blaine School, a private secondary school for girls; since much of the action occurs at the school, it is thus also an example of a CAMPUS NOVEL. Although Jean Brodie is a devotee of the finer things in life such as art and music, her refinement in matters of taste does not

entail a parallel sense of discrimination in matters of politics; she is also an admirer of Mussolini and other examples of strong, forceful leaders, eventually including even Hitler. In fact, as the novel unfolds, Jean Brodie demonstrates a marked lack of judgment in several aspects of her life, including her romantic connections to the married-but-alluring art teacher, Mr. Lloyd, and to the available-but-dull music teacher, Mr. Lowther. Her failures of judgment even extend to her pupils; her attempts to shape her acolytes—"the crème de la crème"—in accordance with her own muddled principles lead to disaster and betrayal.

When the novel opens, Miss Brodie's students are about 11 years old and turning into adults as quickly as they can, helped and hindered by their teacher's goals for them. A spinster deprived of love and marriage when her intended was killed in WORLD WAR I, Miss Brodie considers herself to be in her prime as the story begins in about 1930. Although Mr. Lloyd has a crush on her, she will not embark on an adulterous affair; instead, she becomes Mr. Lowther's lover, thereby providing a pretext for her supervisor's animosity—Miss McKay advocates the cooperative spirit fostered by sports and the rational exercise of the mind, in opposition to Miss Brodie's self-absorbed and idiosyncratic individualism. Any excuse to dismiss Jean Brodie would be a boon to Miss McKay; ultimately, one of Miss Brodie's own girls provides the evidence needed. This girl, Sandy Stranger, is inversely parallel to Miss Brodie, possessing the rational understanding her mentor lacks, but lacking in empathy and mercy.

In its compressed structure, this novel shares the strategy of multiple time frames also used in SPARK'S novel *THE GIRLS OF SLENDER MEANS*. Readers see Miss Brodie's influence on her followers over several years and observe how the teachings that sounded fascinating and iconoclastic in the classroom or in lunchtime conversations can later turn to unexpectedly bad results. Deprived of a full life—and especially of love and family—by circumstances and temperament, Miss Brodie uses her girls as her own fantasy alternates, inspiring them to pursue adventures and romances for which she has left them woefully unprepared. Unwilling to "settle" for Mr. Lowther's marital conventionality, she eventually loses him, and in coping with her attraction to Mr. Lloyd she imagines that one of her

girls can substitute for her. In the end, she loses everything—love, employment, admiration—when she fails to understand all the effects her teaching produces.

The novel's intensely developed characters provide apt material for transformation to the performance arts. *The Prime of Miss Jean Brodie* was adapted for the stage in 1966 and the dramatic script was subsequently transformed into a MOVIE screenplay in 1969. In a legendary performance, Maggie Smith brought Jean Brodie to life on the screen, winning the Academy Award for Best Actress.

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PRINCE CASPIAN C. S. LEWIS (1951) See *The CHRONICLE OF NARNIA*.

PRISONER OF GRACE TRILOGY JOYCE CARY (1952–1955) The three novels in this series include *Prisoner of Grace* (1952), *Except the Lord* (1953), and *Not Honour More* (1955); collectively, these novels are also known as "the Second Trilogy" or as the "political trilogy." In his *FIRST TRILOGY*, consisting of *Herself Surprised* (1941), *To Be a Pilgrim* (1942), and *The Horse's Mouth* (1944), CARY pioneered the technique of dividing a story among three independent narrators and allowing the AMBIGUITY produced by multiple narrators to remain unresolved; in the second trilogy, he perfected the technique. Although the first-person narrator of each volume produces an internally consistent story, readers of all three volumes in either trilogy will notice inconsistencies that cannot be resolved from the evidence of each character's narration of events. Each narrator has a particular perspective on the events of three shared lives, and the truth lies somewhere in between these particular stories. This effect, according to Cary, captures the indeterminate quality of life as it is actually lived: No one sees

the entire picture clearly, and yet everyone must make decisions based on such partial knowledge.

The *Prisoner of Grace* series focuses on the world of politics and on the natures of politicians, but it extends the concept of politics into the domestic sphere of marriage and personal relationships. The narrator of the first volume, *Prisoner of Grace*, is Nina, a woman who is at first married to Chester Nimmo, an important politician, despite her love for her cousin Jim Latter, a soldier for many years, and the father of her three children to whom she is eventually married. These two men are first seen through the eyes of Nina as she examines herself and her world, and later they become central characters in their own self-obsessed stories, in which Nina fades to the periphery while still remaining crucial to the plot. Although she marries Chester out of convenience—she is a 17-year-old girl of the upper middle CLASS pregnant with Jim's child—she also becomes an essential support to Chester's political career. She never loses her love for Jim, but having married Chester, she never abandons her connection to him and his legacy, even after they are divorced. Her cooperation with Chester as he works on his memoirs, and her continued affection for him, drive the possessively jealous Jim to extreme measures.

In the trilogy's second volume, *Except the Lord*, the narrator is Chester Nimmo, an old man who enjoys expounding on the details of his life in politics. Chester is modeled on the historical figure of David Lloyd George, British prime minister from 1916 to 1922. More broadly, his personal narrative follows the rise and collapse of the British Liberal Party in the late 19th and early 20th centuries. Whereas Nina's story is dominated by the men in her life, Chester barely makes mention of his wife and completely omits the existence of his rival for her attention, Jim Latter. Chester focuses on his impoverished working-class origins and the effect on him of his father's failure as an evangelical preacher. He loses his faith in God but replaces it with a devotion to evangelical politics—the British socialism of the FABIAN SOCIETY (called the Proudhon Society in the novel) given form in the Liberal Party. Chester rises to increasing political importance, serving as a minister during WORLD WAR I and then becoming prime minister only to lose his grip on power and his position in the government. His narration is both retrospective and prospective: He looks over his life and his achievements,

but he also returns to his roots, rediscovering his faith and determining to rejoin the political fray in a new role.

Chester's plans are thwarted through the intervention of Jim Latter, as related in the third volume, *Not Honour More*. The narrative task shifts to Jim, a reactionary bent on bringing down the political edifice exemplified by Chester Nimmo in *Except the Lord*. Where Chester makes compromises in his principles in order to achieve worthy political goals, Jim holds to his code of honor with unbending and unforgiving rigidity. At heart, however, Jim's opposition to Chester derives from his possessive jealousy over Nina rather than from any deep political commitment. Despite the fact that Jim had declined to leave his regiment in order to marry Nina when he got her pregnant, he blamed Nina for marrying someone else. His code of ethics is both simple and inflexible: Nina should not have avoided the social stigma of her unmarried pregnancy by marrying Chester. Jim's intermittent presence in her life produces two additional children, including a late-life pregnancy that begins when she is 45, after her first child by Jim has grown to maturity and committed suicide. Even when he persuades Nina to divorce Chester—after that event can no longer damage the political career of “the great man”—he is frustrated that he cannot eradicate Chester's 30-year connection to Nina. Jim indirectly contributes to Chester's death and then murders Nina. In his view, the world that the Liberal Party fostered has *no* values since it does not have *his* values. To make an example of Nina and to punish her, he ends her life. His narrative is dictated from jail as he awaits his execution.

Cary's second trilogy is a remarkably successful example of modernist experimentation with point of view. Through the development of three vivid characters and the detailed exploration of the world through the eyes of each of them, he expands the range of first-person narration to make it a vehicle for social, political, and historical observation.

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PROPER MARRIAGE, A DORIS LESSING (1954) The second volume in the ROMAN-FLEUVE collectively entitled *CHILDREN OF VIOLENCE*, this novel follows *MARTHA QUEST* and precedes *A RIPPLE FROM THE STORM*. The protagonist, Martha Quest, has left behind the first stage of her journey of self-discovery with her marriage to Douglas Knowell, a man she had believed to be a deeply committed political radical. *A Proper Marriage* covers the second stage of her life during the years of her first marriage, first child, and first divorce.

As the violence of WORLD WAR II approaches—Martha herself had been born during the violence of WORLD WAR I—she finds herself pregnant and alone, since her husband is off fighting in the war, leaving her to manage her delivery as best she can. Douglas returns before the end of the war on a medical discharge, suffering from ulcers, and moves his family to a suburban setting. Martha finds herself subordinated to the demands of household domesticity as a member of the highly conventional world of the colonial equivalent of a country club. Several years evaporate in this manner before Martha renews herself first through reading and then through a reconnection with her politically active friends. Douglas, whom she had once admired for what she thought was an enlightened political awareness, now resents Martha's resurgence of political idealism. Their marriage deteriorates into emotionally distraught shouting matches, until finally Martha leaves Douglas and her daughter as well. The cozy suburban world sides with Douglas, seeing Martha as the villain in the breakup of her marriage: a woman who abandons her duties as wife and mother in order to work toward change for the better in the larger world.

In this novel, LESSING is exploring the clay feet of three important idols of womanhood: marriage, motherhood, and community. The pull of these connections fragments her life, but Martha is searching for wholeness. Whatever benefits marriage, motherhood, and community may confer on women, the price for those benefits is high; for Martha at this stage in her life, this *particular* marriage and this *particular* community exact their toll without helping her to reach her personal

goals. Saving herself from the marriage and the community imposes the further cost of losing her role in motherhood itself as she goes back to an independent life with nothing more than her wits and her hope for a better world to help her along.

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PUBLIC SCHOOLS (I.E., PRIVATE SCHOOLS)

In England, public school education has been a crucially important and influential aspect of life for centuries. More commonly referred to today as "independent schools," English public schools are roughly the equivalent of American private college preparatory schools, but with longer pedigrees and more ancient traditions. The curriculum taught was traditionally dominated by the study of Roman and Greek classical civilization; when the British EMPIRE sprawled across the world, England's public schools provided the administrators who controlled it. Public schools generally board their students in dormitories, although some also take "day students" who go home at night. Although public schools educate only a small percentage of the population, that small group has an inordinate influence on the management of the nation's affairs. Young men who attend public schools have traditionally acquired a common set of values, attitudes, behaviors, and speech: The "public school accent" is a hallmark of this form of education and helps reinforce the widespread awareness of CLASS distinctions between those who have been so educated and those who have not.

Many of the major authors of the 20th century have been educated in public schools, including George ORWELL, Evelyn WAUGH, Anthony POWELL, Salman RUSHDIE, Christopher ISHERWOOD, Bruce CHATWIN, Joyce CARY, John GALSWORDTHY, and Ian FLEMING. Other authors, such as William TREVOR, have taught at public schools, while still others, such as P. G. WODEHOUSE, have taken the public school for a recurring setting or an essential feature of a character's identity.

England's oldest public school is Winchester College, founded in 1382; its largest and most prestigious is

Eton College, founded in 1440 by King Henry VI. Eton College is the traditional public school of the Prince of Wales, the heir to the British throne. Other important public schools of long standing include Harrow School (founded 1571); Rugby, where the game of the same name was invented, and where the father of the poet Matthew Arnold was headmaster (founded 1567); Westminster School (founded 1560); Merchant Taylor's School (also 1560); Charterhouse School (1611); and many others. These schools came to be called "public" because they accepted paying pupils from anywhere in the realm, not just the children of the local town. Additionally, their traditional purpose was to train men to work in the public sphere of government and business. Public schools for girls began to appear in the latter 19th century, along with religious-sponsored campuses and private schools located in colonial realms. Ambitious families of colonized countries frequently sent their sons to England to acquire a public-school education and thereby advance the families' standing, and in this way the public school educational tradition spread beyond its original sphere of influence.

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PULLMAN, PHILIP (1946-) Author of the FANTASY trilogy for young adult readers *HIS DARK MATERIALS*, Philip Pullman was born in Norwich on October 19, 1946. As the child of a father, and later a stepfather, in the Royal Air Force, he traveled widely before entering Exeter College at Oxford, where he studied English. After completing college in 1968, he worked at several jobs before settling down in Oxford to teach middle school for 12 years. Eventually, he also taught part-time at Oxford's Westminster College, offering courses on the Victorian novel, MYTHOLOGY, and other subjects. In 1986, he left teaching to write full-time.

Pullman's first published novel appeared in 1978, entitled *Galatea*; it is his only novel written specifically for adult readers. His books for young adult readers include the Sally Lockhart series set during and after the Opium Wars of the British Empire, *The Ruby in the Smoke*, *The Shadow in the Plate*, *The Tiger in the Well*, and

The Tin Princess. These novels have been praised for their finely detailed historical settings, their well-developed characters, and their vigorously paced adventures; they share characteristics with the Victorian novels of Charles Dickens and Wilkie Collins. Pullman's best-reviewed books for children include *Count Karlstein* (1991), *I was a Rat* (2000), and *Puss in Boots* (2001), an updated telling of the familiar fairy story. Pullman's most noted books are the volumes of the trilogy collectively titled *His Dark Materials: The GOLDEN COMPASS* (1996; originally published in England in 1995 as *Northern Lights*), *The SUBTLE KNIFE* (1997), and *The AMBER SPYGLASS* (2001), winner of the WHITBREAD Book of the Year Award. These novels have been compared with *The LORD OF THE RINGS* by J. R. R. TOLKIEN; like that wellspring of fantasy literature, they create a richly detailed alternate reality in which various articulate species must cooperate to overthrow evil; unlike Tolkien's work, Pullman's story locates evil in the oppressiveness of organized religious tyranny.

In 2003, Pullman was named a Commander of the Order of the British Empire. He continues to live and write in Oxford.

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PURSUIT OF LOVE, THE NANCY MITFORD (1945) A novel of upper-CLASS life and love in the first half of the 20th century, this story features a first-person narrator, Fanny Logan, whose parents leave her to the care of an aunt. Fanny spends a great deal of her time visiting her friend and cousin Linda at Alconleigh; there, Linda's father, Uncle Matthew Radlett, sends his bloodhounds out to hunt for his children. This large family's eccentricities create the novel's endearing charm and maintain a comic tone in a story that includes bittersweet elements as well.

The novel is loosely autobiographical, with the character of Linda based on a combination of the author and some of her sisters. Much of the story is devoted

to Linda's unsettled love life as she begins in a conventional marriage to a banker—everyone but Linda can see the error of her ways in uniting herself to such a dull man—before falling in love with a Communist supporter and then finding true happiness in an affair with a French aristocrat. The onset of WORLD WAR II severs this relationship, but not before Linda conceives a child with her lover. His death in the war leaves her alone in the world, and her own compromised health makes her an unsuitable candidate for pregnancy. Although Fanny has been an onlooker to Linda's more exciting life, in the end Fanny must step in for her best friend in a way she never anticipated.

Readers enjoy the exuberant comedy of the Radlett household, the affection picture of a bygone age, and the sentimental bond between the two friends. Fanny's narration continues in the sequel to this novel, *LOVE IN A COLD CLIMATE*.

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PYM, BARBARA (1913–1980) Born in Shropshire, near the English border with Wales, on June 2, 1913, Mary Crampton (Pym's birth name) was the elder daughter of a successful lawyer. Her mother belonged to a well-to-do family of notable Welsh descent, and the two Crampton sisters grew up in a world of material comfort and secure leisure. They were encouraged to express their imaginations, so Barbara Pym's writing life began in childhood with plays that she and her sister and cousins performed for the family. Pym was educated at a Liverpool boarding school during her teenage years and then entered St. Hilda's College at Oxford University in 1931, where she studied English literature, and from which she was graduated with honors in 1934. Beginning that year, she wrote her first novel, *Some Tame Gazelle*, an autobiographical fiction featuring herself, her sister, and other friends as models for the main characters; she did not find a publisher for it, however, until 1950. Three additional novels written during the years of the GREAT DEPRESSION remained unpublished until after Pym's death. During her college years, Pym developed an intense but unrequited

love for a fellow student; her disappointments in love—she never married—inform her characteristic fictional picture of talented, capable women and the preening, self-absorbed men they love.

With the outbreak of WORLD WAR II, Pym first worked at a canteen of the YMCA in her hometown and then was relocated to Bristol in 1941 to censor letters as a form of wartime national service. While in Bristol, she fell in love with a married man. In 1943, she entered military service in the Women's Royal Naval Service (WRNS), serving in England and Italy, with time off to care for her dying mother. After the war, she worked as an editor for the International African Institute from 1946 until 1974; there, she became acquainted with the world of professional anthropologists, which enters into much of her fiction. Barbara Pym died of cancer on January 11, 1980.

Pym's writing career began long before her publishing career and was interrupted by a 16-year hiatus (1961–77), during which publishers snubbed her work despite her earlier successes. Beginning in 1950, she published six novels in 11 years: *Some Tame Gazelle* (1950), *Excellent Women* (1952), *Jane and Prudence* (1953), *LESS THAN ANGELS* (1955), *A Glass of Blessings* (1958), and *No Fond Return of Love* (1961). These novels are comedies of manners set in the drawing rooms of middle-CLASS English homes and relating the personal lives of rather old-fashioned individuals of no great importance. Pym's skill in character development and her psychological insight elevate these uneventful lives, endowing them with the significance that even the least important member of society feels for the events of her or his personal life.

Tastes had changed by 1963, when her novel *An Unsuitable Attachment* was rejected by her longtime publisher—and by several others as well. Pym suffered a crisis of confidence in her writing, but she kept on writing for her personal enjoyment and for the enjoyment of her friends. Then, in 1977, her career was revived when she was named as one of the most underrated of living authors in *The Times Literary Supplement*; she submitted

Quartet in Autumn for publication and was successful: The novel was short-listed for the BOOKER PRIZE, and it achieved a popular success as well. It is a sympathetically comic study of retirement and its effects on four longtime coworkers. Pym's earlier novels immediately went into reprint and found an appreciative readership in Britain and the United States. In 1978, *The Sweet Dove Died* (actually written in 1968) was equally successful, as was *A Few Green Leaves* (1980).

By this time, Pym was suffering from breast cancer, which ended her life at the age of 66. Her friend and coworker Hazel Holt managed Pym's literary estate, bringing out *An Unsuitable Attachment* in 1982, *Crampton Hodnet* (written about 1940) in 1985, and *An Academic Question* (written during her exile from publishing) in 1986, along with collections of essays and short fiction. *Crampton Hodnet* is perhaps the most cheerful of Pym's narratives; it and *An Academic Question* are both examples of CAMPUS NOVELS, exploring the lives of students and professors in university settings. Pym's novels are commonly compared favorably with the work of Jane Austen in their quietly comic focus on the ordinary day-to-day lives of characters, presented with exacting realism and deep sympathy. Her work is also of interest from the perspective of FEMINISM, since her depictions of men are so honest and insightful as to be discomfiting to male readers dismayed to recognize the truth in her careful observations of masculine thought and behavior.

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QUARANTINE JIM CRACE (1997) The winner of the 1997 WHITBREAD Book of the Year Award, this novel reimagines the story of Christ's 40 days of temptation in the wilderness, but in this fictionalized version, Christ is one of several pilgrims, and the other pilgrims remain the central focus of the novel. Instead of Satan, the force of evil in the story is the brutal and feverish merchant Musa, who becomes obsessed with the Galilean's healing powers; Musa's wife, Miri, although pregnant, is eagerly anticipating her liberation upon her husband's apparently imminent death. The other pilgrims include Shim, a half-Jewish Greek; a mute (because tongueless) Badu villager who provides comic relief that ultimately is revealed as wisdom; Aphas, a kind old man dying of a cancer; and Marta, a barren young woman victimized by Musa before the story's end.

Christ is nicknamed "the Gally" in the story; he is portrayed as a teenager who suffers delusional visions and who experiences paroxysms of prayer. The repulsive Musa occupies the central position in the story, partially because of his salesman's calculating charisma, and partially because of his own effusive storytelling talents: He is the born raconteur, but he lacks the bonhomie and warmth that would make him an appealing character. He tells stories because he likes the attention they bring. Musa is an unwilling pilgrim—he and Miri have been abandoned in the desert—but he is the only one to make the association between "the Gally's" actions and the miraculous consequences that follow from them,

and he is the only one to see the resurrected figure—Christ's fasting proves fatal—following the caravan of survivors back to Jerusalem. Musa is a visionary, too: He is able to imagine the worldwide movement of believers who will be drawn to the Galilean, but only because of the opportunities for profit that will follow in the wake of such a focused gathering together of belief.

CRACE's novel is filled with vivid and original descriptive passages that bring to life the barren Judean desert and the sufferings of the pilgrims seeking redemption through self-torment. Although the author has indicated that he approached his topic intending to debunk the story of Christ's 40 days of temptation in the wilderness, critics have observed that the novel fails to be merely an antireligious treatise. Crace's handling of a complex topic imbued with both sacred and mythic dimensions expands on his original material rather than diminishing it.

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QUEEN OF THE TAMBOURINE, THE JANE GARDAM (1991) Winner of the WHITBREAD Book of the Year Award for 1991, this novel examines the life of a middle-aged suburban housewife, Eliza Peabody. GARDAM's typical characters are teens moving

into adult responsibilities—her novels for young adult readers have won numerous awards—but in *The Queen of the Tambourine* she turns her sympathetic attention to a quieter domain, showing how Eliza copes with the loneliness that plagues her in spite of her marriage. In a series of letters to her neighbor Joan, who has abandoned her husband for travels in the exotic countries of Asia, Eliza relates the details of her life. Without intending to, she also reveals a mind coming unraveled and slipping into instability.

Eliza's correspondence with Joan begins as a series of picky notes and critical comments; when Joan leaves, however, Eliza fears she may have helped push her neighbor away. To assuage her guilt, she invites Joan's abandoned husband to stay in the Peabody home. Their neighborhood is a suburb of the upper-middle-CLASS homes of white-collar professionals. This privileged enclave, however, is no protection from loneliness in an empty and childless marriage or from isolation in a distant suburb. As Eliza continues to write her letters to Joan—who never answers—her anecdotes reveal more and more inconsistencies and contradictions and her stories become wilder. She says that her husband has run off with Joan's husband and that she confides her woes to a young man suffering from AIDS in a hospice. She makes friends, she says, with the children of the new curate. By the middle of the novel, these stories and their variations have established Eliza as an unreliable—and often amusing—narrator, so that the reader must question everything Eliza says. Her stories seem to relate and to reveal, but they may all actually be delusions or futile wishes. Gardam retrieves Eliza's situation as the novel progresses, providing explanations to resolve the AMBIGUITY and INDETERMINACY of the earlier letters.

By all rights, Eliza should be an unsympathetic character as she slips into madness, but Gardam maintains the reader's sympathy for Eliza through comedy and through Eliza's great skill as a storyteller. Her narrative is too absorbing, and the puzzle of the truths it obscures is too compelling; readers are drawn along by the narrative voice and are rewarded with a carefully constructed closure that resolves Eliza's ambiguities.

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QUESTION OF UPBRINGING, A ANTHONY POWELL (1951) Volume one in the 12-volume ROMAN-FLEUVE collectively entitled *A DANCE TO THE MUSIC OF TIME*, this novel introduces the first-person narrator of the entire series, Nicholas Jenkins, as he undergoes the upper-CLASS British tradition of leaving the family circle to be boarded and educated at a PUBLIC SCHOOL as preparation for reading a subject (or what Americans would call declaring and pursuing a "major") at the university level. Powell clearly indicates that Nick's school is a fictional version of Eton, the most distinguished of British public schools and the one traditionally attended by the Prince of Wales; his college is a component of Oxford University.

The series opens (and closes, 12 volumes later) with a scene of workmen warming themselves around a fire, thereby drawing the story line full circle. The novel begins with a meeting between Nicholas and his paternal uncle Giles, a man of no perceivable means of support; Uncle Giles appears in several of the subsequent novels until he dies in *The Kindly Ones*, and he serves as a connection to other recurring characters such as Mrs. Erdleigh, the clairvoyant. While at his school—which his father and uncle had attended before him and in which he later enrolls his own son—and later in his university studies, Nicholas meets the key recurring characters of the series, including the charming and mischievous Charles Stringham, the worldly and handsome Peter Templar, and the ignoble but domineering Kenneth Widmerpool. Nick admires Stringham's easygoing and confident disposition, and he envies Templar's comfortable knowledge of girls and women. The three become friends; Widmerpool is their *bête noir*, an overeager, vain, puritanical, self-absorbed, haughty, vulnerable, and frequently foolish classmate whose overweening ambition more than once leads him to a downfall or a public humiliation.

In addition to the development of social contacts and skills, Nick's school also provides an education to develop the boys' minds and to prepare them for admission to university studies at Oxford or Cambridge; key minor characters include the scholar Le Bas, who supervises the dormitory or "house" in which Nick and many of his friends live, and other teachers of various subjects of study. Stringham plays a trick on Le Bas that gets the pompous housemaster arrested, but school is not all hijinks. There is also the matter of choosing and embracing the "canons of behavior" that will govern future actions. And there is also the matter of love. Nick visits the Templar family and falls secretly in love with Peter's sister Jean; he is on his way to France, where he will reside with the family of a French officer—a friend of Nick's father—in order to perfect his command of the French language and practice the manners suitable to formal society. In France, Nick is surprised to find Widmerpool staying with the same family, and he has a better opportunity for close observation of this competent but distasteful young man.

Nick discovers his interest in writing as a vocation while pursuing his university studies. He frequents the tea parties of the gossipy scholar Sillery, an Oxford don who has taught many young men now in positions of literary and political preeminence (and who loved to talk about them). At these tea parties, Nick meets Mark Members, a poet and a Freudian who serves as POWELL's target for the occasional satirical jab at this quadrant of the literary world; through Members, he meets J. G. Quiggen, the Marxist. These two characters are interlaced throughout the series in very much the same way that these two influences—Freudianism and Marxism—are entwined in the fabric of the 20th century. The other important minor player introduced appears only by reference: Sir Magnus Donners, a wealthy industrialist who will later employ Widmerpool and who will eventually host a dinner party at which the guests dress up as the Seven Deadly Sins. By the close of the story, Powell has built a strong foundation for the ensuing volumes of his series.

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QUIET AMERICAN, THE GRAHAM GREENE (1955) A novel that is almost painfully prescient to American readers coming to it after the Vietnam War, *The Quiet American* is set in Saigon in the early 1950s, when the French are losing control of the farthest outpost of their foray into COLONIALISM. Communism has taken root in the struggle against European colonizers, but other factions also struggle for power and influence in the nation that might yet exist after the French are evicted.

The French, however, are not the focus of the novel and are present as administrative bureaucrats, such as police inspector Vigot, rather than as major players—an indirect comment, perhaps, on the likely outcome of the French war in Indochina. The novel's narrator and protagonist is Thomas Fowler, a middle-aged Englishman serving as a correspondent—he prefers the objectivity of the term *reporter* to describe his connection to the world—for a London newspaper. Fowler is a married man, but his wife is far away in London; they have been separated for several years, but she refuses to divorce her husband. In the meantime, Fowler has a 20-year-old Vietnamese mistress, Phuong—they have lived together for two years. Phuong's sister has an interest in Fowler's intentions and in Phuong's future; she too plays a role in driving the PLOT.

The lives of Fowler and Phuong begin to change with the arrival of the "quiet American" of the title, Alden Pyle, a model of democratic idealism, if not wisdom. Pyle is 32, Harvard-educated, and thoughtful, and he is working for the Economic Aid Mission—and he seems to be an operative of the Central Intelligence Agency. He stands in sharp contrast to Bill Granger, one of Fowler's journalistic competitors and an exemplar of the "ugly American." Fowler likes Pyle; he offers guidance and extends hospitality to the younger man, but when Pyle meets Phuong, the mutual attraction is immediately apparent. It eventually leads to an offer of marriage from Pyle to Phuong. As Fowler learns more of Pyle's hidden life, and as his hold on Phuong weakens,

he also acquires both the opportunity and the motive to remove Pyle from the scene. At the same time, he acquires a deep personal obligation to Pyle, who saves Fowler's life while the older man is investigating Pyle's connection to a rogue warlord. The part Fowler plays in eradicating his romantic competitor disgusts him, and yet he plays it.

GREENE structures the novel retrospectively: As the story opens, Pyle's body has been found in the river with an apparent gunshot wound in the chest. Fowler narrates the events and approaches this discovery as a mystery. He himself is a suspect in the murder; Vigot knows that Fowler and Pyle were competing for the love of the same woman. As Fowler continues his story, it becomes apparent that he may be an unreliable narrator, or that he may be rigorously denying and rationalizing his connection to Pyle's death. His need for the youth, beauty, and companionship that Phuong represents is perhaps greater than he wishes to admit. On the other hand, his outrage over the consequences of Pyle's involvement—supplying explosives to an anti-communist warlord—may be genuine. Greene constructs the plot so that Fowler's motives are overdetermined: His betrayal of Pyle might be his last idealistic act, or it might be the spiteful response of a jealous man driven to desperation. Fowler himself

does not seem to recognize the complexity of the motives that may have generated his choices with respect to Pyle and Phuong.

The Quiet American is one of Graham Greene's best novels. It features his characteristic exotic locations, political intrigue, ambiguous motives, and romantic entanglements. It has served as the basis of a FILM ADAPTATION twice, both using Greene's original title: In 1958, Joseph Mankiewicz directed Audie Murphy and Michael Redgrave using a script he adapted, and in 2002 Philip Noyce directed Michael Caine as Fowler and Brendan Fraser as Pyle using a screenplay by Christopher Hampton.

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RAINBOW, THE D. H. LAWRENCE (1915)

This novel began as the first half of a project entitled *The Sisters*, which introduced the Brangwen family, established their social, economic, artistic, and educational context, and followed the adventures of the two young women in the family as they searched for love and fulfillment in life. LAWRENCE decided to divide the novel into two parts, which he published as *The Rainbow* and *WOMEN IN LOVE* (1920). In the first novel, he provides the family and class background of Ursula and Gudrun Brangwen, and he concentrates the latter part of the story on Ursula's coming of age and awakening of personal identity; in the second novel, he follows both sisters through the last stages of establishing themselves as adults.

The Rainbow reaches back to the grandparents of Ursula and Gudrun, then relates the married lives of the sisters' parents, and then explores Ursula's first brush with the emotional and physical effects of love. The Brangwens have been small landholders tilling the soil at Marsh Farm for generations; Tom Brangwen is on the way to being the last of his line, living the solitary life of a bachelor, when Lydia Lensky, a Polish widow with a young daughter, arrives in the parish to serve as housekeeper at the vicarage. Tom offers her daffodils and marriage at his earliest opportunity, and he makes a good home for her and her daughter, Anna. When Anna is 18, Tom's nephew Will Brangwen moves to town to work in the lace factory; he falls in love with

Anna, and the two young people marry with assistance from Tom.

Anna, reared in the Brangwen home, becomes a Brangwen in name as well through the marriage. She and Tom have a passionate union, although she is happiest when she is pregnant. The first of their children is Ursula, to whom Will transfers much of the affection that Anna does not have time to appreciate because of her motherly duties. Ursula receives a much better education that would generally be accorded to the daughters of working-CLASS families, and she responds to knowledge joyously. She plans to attend the university after earning enough money to pay her way so as not to be a burden on her family. As she is working at her first job—teaching school—she meets a charming British officer, Anton Skrebensky, who is the son of a friend of Lydia Lensky, Ursula's grandmother. The two fall in love; Ursula is pulled in two directions by her academic ambition and by her passion for Anton, and she is unaccustomed to the power of the emotions she experiences in response to him. He breaks off their relationship because her love for him is more possessive than he is ready to accept.

Six years pass before the two meet again, when they rekindle their love and requite their passion for each other. But where Anton had previously been reluctant to settle into the relationship, this time Ursula is the one to hold back—not physically, for they consummate their love on a holiday, but emotionally. She has nearly completed her studies at the university, and

although she neglects them while enjoying Anton's company, she prefers completing her degree to becoming Anton's wife and returning with him to INDIA. This time when Anton leaves, he looks elsewhere for a wife and marries the daughter of his regimental commander. Ursula does not know that he has married someone else when she discovers she is pregnant; she writes to him to accept his proposal, promising to be a good wife, but other events intervene before she can receive his reply. For her, the appearance of a rainbow in the sky at the novel's end is a sign of hope that life would once again be good to her.

Lawrence's novel broke new ground in its frank treatment of women as sexual creatures and in its refusal to present the world as a foregone conclusion. He suspends Ursula and the other characters in the AMBIGUITY of life as it is lived, avoiding the comfortable certainties. Although he focuses on the psychology of his characters, he also sketches the historical context shaping English life in the years covered by his story, 1840–1905: Tom Brangwen is the product of an agricultural world, living a simple life on the land, while Will Brangwen is a product of an industrial world enjoying greater freedom in an urban environment. Neither of them, however, achieves complete fulfillment in their personal lives; that task is left to Ursula, living in the postindustrial world. The change in gender of the narrative's protagonist is significant. The changes that industrialism brought about in the world placed men and women on a more nearly equal footing with respect to the work that they could do, but it did so without instituting a parallel economic and social equality. Ursula has to figure out how to live in the world as the equal of men, not as the dependent, and doing so will require a different set of expectations about human relationships and standards of behavior. Her vision of the rainbow is the metaphor that suggests optimism for the future of men and women together.

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RAJ QUARTET, THE PAUL SCOTT (1965–1975) The four volumes of this series include *The JEWEL IN THE CROWN* (1966), *The DAY OF THE SCORPION* (1968), *The TOWERS OF SILENCE* (1971), and *A Division of the SPOILS* (1975). The series is set in INDIA in the last years of British administration—the Raj—and covers the years from 1942 until 1947, when the territory becomes the independent nations of India, dominated by the Hindu religion, and Pakistan, dominated by Islam. The series opens with the rape of an English woman, and that act of violence becomes a key metaphor for the tangled relationship between Britain and India during the waning years of COLONIALISM. The novel does not privilege one group over another, but instead divides the characters and actions between fictional British and Indian people. Its primary focus, however, is the British response to and management of the end of the Raj. SCOTT's last novel, *STAYING ON*, serves as an epilogue to the series, dealing with the British subjects who choose to stay in India after it becomes an independent nation.

British women play key roles in the series: Single women devoted to teaching are in India by choice, but the wives and daughters of British officials are there by their husband's choices, coping with the climate and the growing tensions as best they can. Scott is an insightful creator of female characters, and the women he invents for this series remain complex and believable figures. He also captures effectively the internal divisions within the British men in power, such as police superintendent Merrick, who frames an Indian for the rape that opens the action of the story. The British soul, as Scott depicts it, is hampered by a long history of CLASS snobbery and racism, but it is also benefited by a deep-seated sense of decency. The rocky separation of Britain and India is a record of the uneven struggle between the good and bad impulses on both sides that lead to less than perfect choices and actions, and Scott maps this territory with historical accuracy, psychological realism, and literary sophistication.

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RAZOR'S EDGE, THE W. SOMERSET MAUGHAM (1944) One of the author's most important works, this novel is also the only one in which he used Americans for nearly all the major characters. The novel's great strength is its character development as MAUGHAM contrasts a man seeking after the true and the good with one seeking after no more in life than pleasure and approbation.

The novel opens with Larry Darrell, a native of Chicago, returning home after serving in WORLD WAR I as an aviator. His exposure to combat and to death has marked him deeply, leaving him with a keen desire to understand the meaning and purpose of life. Although he attempts to pick up the life he was born to, working as a businessman in Chicago, he has lost the values that would have made such a life meaningful, and he soon abandons it to search for spiritual fulfillment in India. His fiancée, Isabel Bradley, eventually marries another businessman, Gray Maturin. She has not fallen out of love with Larry, but she does not understand the force that compels him to seek truth and understanding. For her part, Isabel honestly recognizes that she does not wish to renounce the traditional life for which she has prepared herself: She wants marriage, children, and the material signs of success.

After five years in INDIA, Larry relocates to Europe, eventually winding up in Paris. In the meantime, the 1929 stock market crash that inaugurated the GREAT DEPRESSION wipes out Maturin's business. Isabel's wealthy elderly uncle, Elliot Templeton, allows the newly impoverished couple to stay with him in Paris. Larry is also acquainted with Templeton through his

earlier engagement to Isabel. The other major character in the novel, in a distinctly postmodern twist, is Somerset Maugham himself, a well-traveled author who is close friends with Templeton, Isabel, Larry, and the minor characters introduced in Paris.

With these characters in place, the stage is set for Maugham's exploration of life, meaning, love, and human behavior. In Paris, Isabel, Gray, and their children live a pleasant life in Eliot's home, persuading themselves that they are comforting the old man in his last days. Larry becomes acquainted with Sophie, a tragic woman who survived the car crash that killed her husband and children. She has turned to alcohol as an anodyne for her pain and to prostitution as a means of simultaneously feeding her drinking habit and expressing her self-revulsion. Larry wants to help Sophie and offers to marry her, but this arouses Isabel's jealousy—she still feels possessive of Larry, even though she has no intention of abandoning her marriage vows for him. Her actions toward Sophie, and the rationalizations she tries to hide behind, serve as one of the novel's key examinations of moral responsibility. The novel ends more in suspension than in AMBIGUITY: Eliot Templeton dies at the end of a life devoted to his own pleasures, leaving a bequest for Isabel, and Larry decides to return to the United States to work as a laborer and continue his quest for meaning. Maugham expresses his admiration for Larry's search without completely identifying with it.

Published ahead of its time, *The Razor's Edge* found its audience in the youth movements of the 1960s, and it has provided the basis of two FILM ADAPTATIONS. The novel continues to be admired for its sharp character development and for the respect it accords to the examined life in a world increasingly absorbed with materialistic pursuits.

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REBECCA DAPHNE DU MAURIER (1938) A popular romance/thriller made into an equally successful film of the same title by Alfred Hitchcock (winner of the Academy Award for best picture in 1940), *Rebecca* illustrates the grip that the dead can exercise over the living and suggests the power with which the past can shape the present.

The nameless first-person narrator of *Rebecca* follows the Cinderella archetype: She is passive, obedient, and beautiful without being aware of her beauty's effect on others. Her isolation and poverty come to an end when an eligible wealthy man, Max de Winter, chooses her to be his wife and brings her to Manderley, his palatial home—a home still under the shadow of his late first wife, the vivacious and gracious socialite Rebecca de Winter. Max has stayed away from the estate since his first wife's death; under the care of Rebecca's devoted lady's maid, Mrs. Danvers, nothing at Manderley has changed.

Max does not concern himself with the house, expecting his new wife to take charge of it and the servants and arrange it all to her liking; his new wife, however, does not know how to fulfill the role of a grand lady, having recently been a servant herself. Her diffidence is so great that soon she feels completely inferior to the dead Rebecca, wondering how Max can love her after being married to such a paragon of women. Mrs. Danvers does what she can to undermine the confidence and the status of her new mistress, who steadily becomes more miserable and desperate to live up to the standard Rebecca seems to have set. Only Max's revelation of the shocking secrets of Rebecca's life and death brings them back together as Mrs. Danvers sets fire to Manderley. Just as Max destroys the edifice of Rebecca's reputation, Mrs. Danvers destroys Manderley, the symbol of Max's social status.

In terms of FREUDIAN CRITICISM, *Rebecca* is an example of the resolution of an Oedipal crisis in the narrator's life. She marries a father figure (Max is much older than the narrator), but finds herself continually thwarted by the domineering shadow of the absent mother figure, Rebecca. Only after Max unequivocally repudiates Rebecca is the narrator released from the prison of her paralyzing self-doubt. The novel also depends on the staple features of the Gothic romance:

The endangered heroine, the Byronic hero, the brooding atmosphere in a labyrinthine house by the sea, and a cataclysmic fire. DU MAURIER updates *Jane Eyre* and makes a tale of romance double as a thriller by her quick narrative pace and vivid characterizations.

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REGENERATION TRILOGY, THE PAT BARKER (1991–1995) The three volumes of this series of HISTORICAL novels set during WORLD WAR I are *Regeneration* (1991), *The Eye in the Door* (1993), and *The Ghost Road* (1995), which won the BOOKER PRIZE the year it was published. Although prior to writing this series Pat BARKER had been noted as a writer of fiction about the lives of working-CLASS women, she handles this strikingly different material with skill, historical accuracy, and sensitivity.

Her inspiration for the trilogy originated in the life story of the English poet Siegfried Sassoon, who served as a minor officer in the English war effort until he refused to order men to their deaths any longer. He was confined to a psychiatric hospital in Edinburgh as a consequence of his act of conscience, where he was treated by Dr. William H. R. Rivers, a psychiatrist. Barker fictionalizes the experiences of these real-life characters in the first volume of the trilogy, *Regeneration* (1992), imagining the interaction between the ex-soldier and the psychiatrist charged with healing him and returning him to duty.

Dr. Rivers becomes the protagonist as his work with shell-shocked soldiers continues in the second volume, *The Eye in the Door* (1993), which won the GUARDIAN FICTION PRIZE. He treats Billy Prior, a bisexual patient suffering from amnesia, through hypnosis; the treatment allows the soldier to recall events he had pushed out of his mind. The recollection also allows the author to explore the horrors of that most horrific of wars, not the least of which was the persecution of pacifists and homosexuals in England, who were per-

ceived to undermine the war effort. Rivers becomes sensitized by listening to Prior's recollections; he has misgivings about the work he does in healing men so they can once again face death.

In *The Ghost Road*, Dr. Rivers has relocated to London and his patient, Billy Prior, is on his way back to the front. There, Prior has a chance meeting with the doomed poet Wilfred Owen, one of the many gifted Englishmen who became casualties of the war. Dr. Rivers works in a virtual wasteland of devastation, and in quiet moments he remembers a time he spent in Melanesia studying the Polynesian headhunting culture of Eddystone Island—a practice that had been outlawed, ironically, by the same British EMPIRE that was slaughtering its young men by the thousands in France. In Melanesia, Rivers had learned about the local belief that those who are soon to be dead are already marked out in life: They have already branched off onto the ghost road as their journey winds to its end. Prior's return to the front is just such a journey of a nearly dead soul to its inevitable end.

Throughout the *Regeneration Trilogy*, Barker takes a firmly antiwar stand; her use of one of the most pointless wars of the 20th century helps to magnify the futility of war in general. The inhumane waste of lives, of resources, of skills, and of sanity is inescapable as she brings Prior's experiences back into his consciousness, thereby introducing his suffering into the reader's consciousness as well. As he heads back to France, even he seems to understand that he is traveling to his death, while Barker makes her point implicitly: a culture that will willingly engage in such wholesale and wanton destruction of life and sanity can hardly claim to be the least bit superior to the death-worshipping cannibals of remote tribes.

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REMAINS OF THE DAY, THE KAZUO ISHIGURO (1989) Winner of the BOOKER PRIZE in the year it was published, this novel explores the detailed exactitude of a butler's quiet life and uses these materials to fill in the canvas of the historical events going on in the larger world throughout the 30 years before, during, and after WORLD WAR II. The novel bears a family resemblance to Ishiguro's earlier work, *AN ARTIST OF THE FLOATING WORLD*: Both feature a first-person narrator who reflects back over the war years, thinking about the small role he played in facilitating the development of conflict and examining the personal consequences of that limited involvement. Although the earlier narrator is a Japanese artist and the later is an English butler, their resemblances exceed their differences, and the two novels can be beneficially read together, each shedding light on the other.

Stevens the butler worked for Lord Darlington, managing a household staff of dozens and orchestrating every domestic detail that would support Lord Darlington's position in the world. As a "gentleman's gentleman," Stevens could be confident that his work was meaningful since it drew its substance from the status of his employer. When Lord Darlington tries to awaken English sympathy for the punitive reparations imposed on Germany after WORLD WAR I (loosely based on the real-life activities of Oswald Mosley), involving his house and his large staff in the project, he enters onto the stage of international politics and ultimately becomes a pawn in a game he does not fully understand. Darlington Hall becomes the focal point of pro-German activity in England during the years of Hitler's rise to power; with the onset of open war, Lord Darlington undergoes a reversal of fortune and finds himself accused of treason toward his homeland. He dies in disgrace, and Darlington Hall is bought by a wealthy American who reduces the staff to a handful.

Stevens remains in service to this new owner, Mr. Farraday, and does the best he can to adapt to the small scale and the casual routine of this new life. Mr. Farraday urges him to take a vacation and lends him a car for the trip; the novel consists of Stevens's thoughts about the chain of events that has brought him to this vacation. As he recollects the grand old days of Darlington Hall, it becomes apparent that Stevens has

made large sacrifices in the service of Lord Darlington, allowing his father to die alone during an important international conference and neglecting the signs of affection from Miss Kenton, an impeccable housekeeper he admired at a distance until it was too late. Underlying this simple story of domestic discipline, however, is the larger search that Stevens is conducting in the attempt to discover whether his life was something more than a pale shadow of Lord Darlington's folly. His vacation takes him to a short encounter with the married woman Miss Kenton has become and he realizes how much he has lost compared to the unworthiness of the cause he lost it in.

But this novel is not a tragedy: Stevens is remaking himself, even though the hour is late. He is adapting to a new world, gradually teaching himself skills he never knew he might need, such as sharing a joke with his employer. The flaw in Lord Darlington does not degrade the quality of Stevens's loyalty, and by attaching that same valuable loyalty to Mr. Farraday, he can in some measure regain the dignity his former employer had squandered. He ends his vacation and his review of his life with new optimism and renewed resolve to fit into the new world.

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RENDELL, RUTH (1930–) One of the two women (with P. D. JAMES) who are considered to be the inheritors of Agatha CHRISTIE, Ruth Rendell was born in London on February 17, 1930, as Ruth Grasemann. Beginning in 1948, she worked for four years as a journalist for an Essex newspaper, marrying Donald Rendell during this time. Rendell was unsuccessful in getting her work published until 1964, when *From Doon with Death* appeared, introducing the surprisingly literate Inspector Wexford, a Scotland Yard detective, as her recurring investigator. Since then, Rendell has published more than 60 novels, interspersing the Wexford series with novels of suspense such as *A DARK-*

ADAPTED EYE, which recount the growth of a murderous impulse in the psyche of an ordinary individual.

Ruth Rendell began using the pseudonym Barbara Vine in 1986 for some of her books. In a note to the reader appended to *A Dark-Adapted Eye*, she explains that she has always had the two names Ruth and Barbara, used by different sides of her family and therefore by different sets of friends. She sees the two names as representations of two sides of her identity, with Ruth being the tougher and Barbara the more feminine aspect of the one person she is. Ruth invented Inspector Wexford, she says, but Barbara knows the domestic arts that sometimes provide him with clues to the identity of a murderer.

Rendell's novels have won several awards from the Crime Writers' Association and the Mystery Writers of America; her work was also recognized in 1980 with an award for genre fiction from the National Arts Council and in 1990 with the Literary Award from the *Sunday Times*. In 1996, Ruth Rendell was named a Dame Commander of the Order of the British Empire. She continues to live and write in England.

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RETURN OF THE KING, THE J. R. R. TOLKIEN (1955) Volume three in *The Lord of the Rings* trilogy divides its attention between monumental battles in Gondor and Frodo's private struggle in Mordor. In Minas Tirith, the steward Denethor, sworn to preserve the land until the return of the king, sinks toward madness with grief for the death of his eldest son Boromir and nearly kills his surviving son, Faramir. The foolhardy Pippin Took enters the service of Gondor and finally acquires the maturity that he has lacked throughout the story. Gandalf assumes the leadership of Gondor's defenses with Denethor's emotional collapse, holding off the superior forces of Mordor

until aid can come from Rohan and from the army of the dead that only Aragorn can summon. Eowyn, the White Lady of Rohan, secretly rides into battle with Merry and strikes the deadliest and most effective blow of the war, in another of TOLKIEN's revisions to Shakespeare's *Macbeth*. And in the quiet aftermath of battle, Aragorn again shows his true kingship in the houses of healing. Then, in one last risky gambit, the armies of men mount a hopeless assault against the gates of Mor-dor on the chance that this attack may aid Frodo in the final stage of his quest to destroy Sauron's ring of power.

The second half of the narrative shifts to Sam and Frodo, briefly separated at the end of *The Two Towers* and menaced by orcs. As the ring slowly consumes Frodo, Sam helps him to stagger on toward the Cracks of Doom, finally carrying him up the last slopes. Gollum shadows them, driven to recover his "precious," and when Frodo faces the final challenge of his quest, Gollum unintentionally fulfills the mission. Evil is destroyed, and Gandalf's allies, the eagles, save Frodo and Sam from an impossible situation. The four hobbits are finally reunited in the city of Minas Tirith during the festivities that accompany the crowning of Aragorn as King Elessar and his marriage to Arwen Undomiel. The novel ends with a long denouement as the king undertakes a progress through his lands. The hobbits travel onward to the Shire only to find it in ruins, ground under the heel of Sharkey—the embittered remnants of what was once Saruman, reduced to petty evil and spiteful destructiveness. The experiences of their quest, however, have reshaped the characters of Frodo, Sam, Merry, and Pippin in the molds of courage and resourcefulness, and they soon liberate their homeland. In the final stages of the trilogy's lengthy ending, Bilbo makes his last journey: At the Grey Havens magic passes out of Middle Earth forever, and the ring bearers are taken to the refuge their sufferings have earned them.

Additional appendices follow the close of the novel in many editions, and in these appendices Tolkien clarifies and amplifies several aspects of his tale. *The Lord of the Rings* tells the story of the ending of the Third Age of Middle Earth, but Tolkien had already imagined the events, cultures, languages, and characters of the preceding ages (presented more fully in *The Silmaril-*

lion, posthumously published) and some of those elements shed light on the events recounted in *The Lord of the Rings*. Readers will benefit from reading the appendices: Ironically, they are attached to the end of the epic, but they provide details that pave the way for its events.

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RETURN OF THE SOLDIER, THE REBECCA WEST (1918) Set at a country estate during WORLD WAR I, the PLOT of this novel turns on the device of the amnesia suffered by the injured soldier who comes home there; when the novel was published, however, this plot device had not yet become a hackneyed cliché, and families in England were indeed coping with such cases as a result of shell shock, along with the other horrible effects of "the war to end all wars."

The novel's central character is Chris Baldry, master of Baldry Court. For 10 years before he went to war, he was married to Kitty, who has devoted herself to making Baldry Court a place denoted by the same fragile beauty she herself possesses. Chris's cousin Jenny also lives at Baldry Court, providing companionship to Kitty. Jenny serves as the novel's first-person narrator, frequently as an almost voyeuristic onlooker to her cousin's life, home, and marriage. The action of the story is set in motion when the two women, awaiting a letter from Chris, receive an unexpected visit from an impoverished and poorly dressed woman, Margaret Grey. She tells them that Chris has suffered an attack of amnesia that has obscured his memory of the past 15 years, taking him back to a period when he had been madly in love with her in spite of the differences in CLASS between them. His letter has gone to the woman

he remembers and with whom he wishes to be reunited: to Margaret, not to Kitty.

The ladies in residence at Baldry Court are shocked to learn that Chris has forgotten his wife and even his child that had died before the war, but Chris's arrival home confirms Margaret's report. He does not know Kitty and longs passionately to be reunited with Margaret. The story of their love, including an idyllic visit to Monkey Island in the Thames, comes to Jenny from Chris, and she in turn relates it almost as a third-person narrator, admitting that some of the details have been imagined but feel right. Kitty is repelled by Margaret's tatty clothes and the premature aging that poverty has inflicted on her, but Jenny comes to appreciate the woman Chris fell in love with. Through Jenny's observant eyes, the author draws out a contrast between Kitty and Margaret that illustrates a broader classification of two types of women: the cool and refined but sexually repressed and self-absorbed beauty versus the warm and earthy, sexually giving, and unself-conscious nurturer.

Chris arranges to see Margaret again, but she ultimately realizes that she must do everything she can to restore him to his real life, even at the cost of his love for her. The soldier, having returned to his home, must also be returned to himself, and Margaret finds the way to restore Chris to the life he had left behind and then forgotten. The forgetting had been an anodyne to assuage the painful knowledge of the unhappiness of his marriage, restoring him to a nostalgically cherished past; however, with his "cure" he forgoes the dalliances of the lover and takes up his responsibilities with the fortitude of a soldier.

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REVENGE FOR LOVE, THE WYNDHAM LEWIS (1937) A turning point in the author's career as he moved away from the militant advocacy of

MODERNISM that dominated and marred his first novels, *The Revenge for Love* makes effective use of the techniques common to the thriller while also allowing LEWIS to exercise his flair for SATIRE to attack complacency, hypocrisy, and blind zealotry. The PLOT eventually centers on a gunrunning scheme to move arms to the besieged Republicans (who are under the control of Communist leaders) during the SPANISH CIVIL WAR, but first it makes a tour of the varieties of human folly to be found among London's Marxist intelligentsia.

The gunrunners are an odd couple formed by Percy Hardcaster, a Communist ideologue, and Victor Stamp, a down-on-his-luck artist. The third major character is Victor's doomed wife Margot, a mouthpiece for FEMINISM and an admirer of Virginia WOOLF; Lewis sets her up as a target for his satire on the insulated BLOOMSBURY world, the members of which advocate social change while they also soak up the benefits of the status quo. Margot, however, grows and changes, becoming a more complex character worthier of better treatment and ultimately forming the moral center of the novel. She devotes herself to Victor and to his talent with little thought for the hardship she endures as a starving artist's wife. Other key characters include Tristram Phipps, a Marxist artist with an established reputation, and his lascivious wife Gillian; Abershaw and O'Hara, wealthy older men who finance dangerous projects and recruit young men to carry them out; and the sex-starved patsy Jack Cruze, a wealthy tax accountant.

Lewis builds his story slowly through the tough voice of a third-person narrator. He begins with Hardcaster in a Spanish prison planning an ill-fated escape; by the time British diplomats rescue him, he has lost a leg to the cause. London's Marxist community welcomes him as a returning hero, and he, a *bona fide* member of the working CLASS, is drawn into a world of artists and intellectuals he scorns as poseurs, hypocrites, and dim-witted romantics. New characters are added in multichapter sections that function primarily to develop opportunities for satire. In the last quarter of the novel, the story begins to pick up speed as Hardcaster, Victor, and Margot are dispatched to Spain, where all of them will be relieved of their idealism regarding the cause they are fighting for. In 1937, this novel was out of step with the political enthusiasms of

educated young English artists. Like the American writer John Dos Passos, who made a similar break with the intellectual status quo after his experiences in the Spanish Civil War, Wyndham Lewis had come to a parting of the ways with communism and with people who substituted ideology for carefully reasoned analysis; this novel marks that moment in his own development as an artist.

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REVERSE OF THE MEDAL, THE PATRICK O'BRIAN (1986) See AUBREY-MATURIN NOVELS.

RHYS, JEAN (1890–1979) The author of *WIDE SARGASSO SEA*, *LEAVING MR. MCKENZIE*, and other novels that examine the lives of marginalized women, Jean Rhys was born on August 24, 1890, on Dominica in the West Indies. Her early life apparently bore a strong resemblance to the life she created for Antoinette Mason in *Wide Sargasso Sea*: She was close to the African-derived culture of the island's black population, and she was also educated in a convent school. In approximately 1907, she moved to England and lived with an aunt; her father soon died, and her mother, a Creole, died shortly after coming to England. At the age of 18, Rhys briefly studied drama and then went on the road as a chorus girl, traveling from one performance to another throughout England. In her personal life, she was bereft of family and homeland, and in her acting career she saw that women were dependents on the men they attracted, their fortunes varying as their attractiveness varied. This theme of male power and female vulnerability recurs in her fiction, which characteristically features as a protagonist a woman on her own in the world at the mercy of the relationships she is able to establish with men. Not uncommonly, that protagonist shares with Rhys a strong attachment to alcohol and a propensity to rely on it as an escape.

Rhys was married to Jean Lenglet (also known as Edouard de Nève) in 1919. Their married life was

unsettled; they moved to numerous European cities, losing their first child, a son, just weeks after his birth in 1919. A daughter arrived in 1922. By 1924, they were living again in Paris, but Lenglet was sentenced to six months in prison for questionable dealings in art. Rhys met Ford Madox FORD during this time of desperate financial need and was soon involved in an affair with him. Ford encouraged her writing—Rhys had been keeping notebooks for years by then—and helped get her first collection of short fiction, *The Left Bank* (1927), published. The relationship was complicated by the involvement of Sheila Bowen, an artist with whom Ford had been living for some time. Rhys used the ménage-a-trois as the basis for her novel *Quartet* (1927): H. J. and Lois Heidler are based on Ford and Bowen. Her marriage ended over this affair, and the affair ended as well, leaving Rhys in the vulnerable position that generally entraps her heroines.

Rhys continued to write, publishing three novels in the 1930s: *After Leaving Mr. McKenzie* (1931); *Voyage in the Dark* (1935), based on her acting experiences; and *Good Morning, Midnight* (1939), about an aging woman trying both to shut out emotional pain and also to find emotional fulfillment. These novels all portray ordinary women at the mercy of a world in which men control the means of financial security. They received positive reviews but did not sell. The impending war drove Rhys back to England; during this period she met a literary agent whom she married in 1934. He died just after the war ended in 1945, and two years later Rhys married his cousin, a lawyer. Like her first husband, her third ran afoul of the law and spent time in prison, leaving Rhys impoverished, alone, and dependent on drink.

Rhys did not write for nearly two decades, but in 1949 *Good Morning, Midnight* was adapted as a dramatic piece. By the late 1950s, she was working again on short fiction and *Wide Sargasso Sea*. A heart attack in 1959 delayed the completion of the book, which was finally published in 1966 to great acclaim. Her earlier novels were reissued, and they found readers to be more receptive in the era of feminist activism and women's consciousness-raising. Rhys also published the short fiction collections *Tigers Are Better Looking* (1968) and *Sleep It Off, Lady* (1976), and some autobiographical materials.

Jean Rhys was named a Dame Commander of the British Empire (CBE) in 1978 and died on May 14, 1979.

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RICHARDSON, DOROTHY (1873–1957)

An important innovator in narrative technique, Dorothy Richardson is one of the less well-recognized voices of MODERNISM. She was born on May 17, 1873, into a Victorian family of upper-CLASS ambitions; her father had inherited a grocery business, which he sold in order to create a leisured life supported by investments. He was only partially successful; Dorothy and her three sisters grew up alternating between luxurious homes and modest lodgings as their father's fortunes waxed and waned. She received a good education, but by the time she was about 17 she was working as a teacher (and briefly as a governess) to help her family financially. Her father was bankrupt by 1893, and the two years following placed increased burdens on Dorothy as she cared for her mother, who suffered from severe depression. In 1895, while under her daughter's care, Mrs. Richardson committed suicide.

Essentially alone in the world by the time she was 22, Richardson moved to London and found employment as a secretary-assistant to several dentists. Her choice was highly unusual—even bold—for a single woman of good family. While her sisters married, Dorothy remained single and made her own way in the world; in a world that restricted women's employment primarily to teaching—a specialized form of child rearing bearing a similarity to the duties of motherhood—she earned her living in the relatively new field (for women) of secretarial work. Dorothy's social circle included other working women and old friends as well, and she soon met H. G. WELLS, the husband of one of her old friends. She and Wells eventually became

lovers; in 1906, when she conceived a child by Wells, she broke off the affair, intending to rear it on her own. She lost the baby through a miscarriage and never had another. She eventually married: in 1917, the artist Alan Odle—15 years younger than Richardson—became her husband. They lived a financially marginal existence as each pursued her or his artistic passion.

By this time, Richardson was contributing articles to periodicals and consciously working toward a new form of fiction that would be distinctively feminine. She hit upon stream-of-consciousness as a point of view, limiting her narration to the mental landscape of a female protagonist. She completed her first novel using this technique, *Pointed Roofs*, in 1913, the year before James JOYCE published his first experimental novel, *A PORTRAIT OF THE ARTIST AS A YOUNG MAN*. Her novel, based on the six months she spent as a pupil-teacher in Germany, was published in 1915; although it received critical attention, it did not turn a profit. Richardson continued to write, however, producing 12 more volumes in the work eventually collected as *PILGRIMAGE*. Essentially an autobiographical novel, the story became more difficult to write as Richardson aged; the final volume, *March Moonlight*, was found unfinished among her things when she died on June 17, 1957. It finally was published in 1967. Although Dorothy Richardson never found a large audience for her highly original novels in her lifetime, the expanding work of academic FEMINISM has preserved the appreciation of Richardson's fiction.

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RIPPLE FROM THE STORM, A DORIS

LESSING (1958) Volume three in the ROMAN-FLEUVE collectively entitled *CHILDREN OF VIOLENCE*, *A Ripple From the Storm* follows *A PROPER MARRIAGE* (1954) and pre-

cedes *LANDLOCKED* (1965). The protagonist, Martha Quest, has moved through two important phases of her life: the period up to her first marriage in *MARTHA QUEST*, and the events of that marriage and its failure in *A Proper Marriage*. She has struggled to build a unified identity out of the conflicting demands and contrary options available to her in the setting of a British colony in Africa (modeled on Southern Rhodesia).

Having left her first husband and her child, Martha returns to Zambesia and to the life of leftist political activism she had discovered before her marriage, and into which she had thought she was marrying when she united her life with that of Douglas Knowell. She throws herself into the fight, attending meetings, distributing leaflets, and performing secretarial work for the Communist Party of Zambesia. The growing group is unified by its commitment to change but divided regarding the best way to achieve it. At the same time that a centripetal force draws individuals together in a collective purpose, a centrifugal force pushes them apart in individual efforts to gain ascendancy over the group. Lessing uses her minor characters to draw portraits of the kinds of people drawn to socialist activism at that time: workers, refugees, intellectuals, feminists, and others.

Martha works herself into a weakened and fevered state. Once again, she has visions: one is of England, the other of Africa. When she awakens from her distracted state, she discovers that one of the local party members, Anton Hess, is nursing her. Anton is a Jewish refugee from Hitler's destruction of Germany, and slowly a relationship develops between Martha and Anton that is a metaphor for the growth of Martha's political consciousness. When Anton is threatened with deportation, Martha marries him to provide him with citizenship and only afterward realizes that they are at best only poorly matched. She repeats the mistake of her first marriage, binding herself to another too quickly and too quirkily—having reasons to do so, but not the right ones. Martha realizes very nearly from the beginning of her marriage that it is doomed; Lessing uses the disintegration of the couple's political group to illustrate the deterioration of the marriage. Anton is a man of words, ideals, and stern adherence to party doctrine, but the marriage has no basis beyond the shared political talk of the husband and wife; when that dries up, the marriage is essentially over.

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RITES OF PASSAGE WILLIAM GOLDING (1980)

An example of NAUTICAL FICTION set in the early 19th century after the close of the Napoleonic wars, this novel is also a BILDUNGSROMAN and the winner of the BOOKER PRIZE in 1981. The author, working at the height of his powers, adapts the formula of the "ship of fools" narrative (the ship as a miniature reflection of the larger world), alluding strongly to both *Billy Budd, Foretopman* by Herman Melville, and "The Rime of the Ancient Mariner" by Samuel Taylor Coleridge. GOLDING draws on the metaphor of the ship itself as a pattern of society, with the upper ranks berthed on the upper decks and the lower ranks below deck, and on the metaphor of the navigation of the globe as a form of personal development on the part of the first-person narrator as that young man's insight grows, enabling him to judge underlying realities from surface appearances. Golding later produced two further volumes, using the setting and characters of *Rites of Passage* to create a trilogy, *Close Quarters* (1987) and *Fire Down Below* (1989); *Rites of Passage*, however, stands alone as a complete novel without its two sequels.

The story unfolds in the form of the journal of the protagonist, Edmund FitzHenry Talbot, a well-born gentleman recording his impressions of a voyage to Australia (or some other location in "the antipodes") for his aristocratic godfather. Talbot is on his way to begin a career as a colonial official in the still-growing British EMPIRE, but he is young, inexperienced, and untested. He initially mistakes the courtly surface manners of Deverel and Cumbershum, officers born to the upper CLASS, for true nobility, and he overlooks the merits of Summers, an officer born to the working

class. He does not see the true connection between Zenobia Brocklebank and the man she addresses as father, although he is initially pleased with his successful seduction of that woman—her virtue, it turns out, has been similarly easy for many men and for many years. Talbot is repelled by the appearance and behavior of Reverend Colley, and he finds it dismaying that the reverend should seem to have an opposite, highly positive opinion of Talbot himself. Despite his repugnance for Colley, Talbot is mystified by the behavior of Captain Anderson toward the reverend: Anderson belies his position as the leader of the ship through his rough, cold treatment of those below him, and through his persecuting denigration of Colley in particular.

The story reaches a crisis as the ship moves into the latitudes of the equatorial region: Passions rise with the temperature and climax when Reverend Colley appears on deck in the manner of barbaric savagery, half clothed and insanely incontinent. When Colley collapses back into his cabin in a depressed silence, Summers urges Talbot to speak to the apparently deranged man. Talbot's attempt is unsuccessful, but he notices some writing of Colley's and takes it when he leaves. Like Talbot, Colley has written a journal for an absent reader. Talbot and Colley have experienced essentially the same events since leaving port, but they are different men with different motivations, desires, and compulsions. Talbot goes to Captain Anderson to inquire into Colley's fate, where he learns that the reverend has died. From the Captain's perspective, the case is closed and requires no further action.

As Talbot begins to read Colley's journal, he relives his own recent life from a completely different perspective. Colley's writing sheds light on the aspects of the other people aboard the ship that had eluded Talbot; additionally, it reveals Colley's struggle with his own forbidden desire—he had been powerfully attracted sexually to one of the crew members, the foretopman Billy Rogers. Just as Talbot has experienced illicit sexual contact during the voyage, "seducing" Zenobia, Colley has engaged in a parallel but different situation. Colley's religious motivation to save Rogers's soul facilitates and complicates his personal reasons for seeking out the young seaman. His religion proscribes his personal attraction yet also enjoins him

to save the souls of sinners. Talbot arrives at a clear understanding of Colley's death by combining his own experience with the record of Colley's last days. Although Captain Anderson obviously intends to do nothing, and despite Rogers's callous indifference to Colley's tormented soul, Talbot records the details of the parson's life and death—and of the captain's handling of the entire affair—in his own journal, which is already marked for perusal by other eyes. Despite Talbot's limited youthful powers, the simple act of writing about his life may yet deliver justice from an unexpected quarter.

In addition to this main line of the PLOT, Golding explores numerous minor characters in several subplots that function to illustrate character flaws to Talbot's innocent eyes. The novel can be read as an ALLEGORY of one young man's acquisition of Christian virtue as he makes the crossing into adulthood and comes to understand the complexity of life and of human motivation.

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ROBBER BRIDE, THE MARGARET ATWOOD (1993) This novel, the author's eighth work of fiction, won the Commonwealth Writer's Prize in 1994. It is a study of the forces that shape women's behavior in relation to men, in relation to one another both as friends and as enemies, and in relation to their own pasts. The narrative features a triple set of nice-girl protagonists—the military historian Tony, the earth-mother Charis, and the business executive Roz—who share a single antagonist in the form of the femme fatale Zenia. ATWOOD launches her multilayered plot with the device of a luncheon meeting of the three protagonists, all of whom have been cruelly injured by Zenia's predation on their men. Certain that Zenia is

now dead, they are disturbed when they think she has resurfaced.

Each woman's story is revealed with particular attention to the childhood influences that have left her damaged and emotionally vulnerable in ways that Zenia has exploited with wicked relish. The friends share more than their victimization by Zenia: They also share victimized childhoods that have marked and weakened them. Atwood plumbs the psychological depths of each woman's character: Tony had been abandoned first by her mother, who ran off with a lover, and then by her father, who committed suicide; in adulthood, she compensates with rigorous adherence to rational intellectualism. Charis (originally Karen) had been emotionally abused by a mentally ill mother and sexually abused by her guardian uncle; in adulthood, she devotes herself to the suppression of her anger by avoiding rational thought. Roz had been reared as an impoverished Catholic while her father was away at war, but with his return she learned that he is Jewish and wealthy, and her life was turned upside down, giving her financial security and social standing that she lacked the grace and confidence to use effectively; in adulthood, she had allowed a philandering husband to abuse their marriage.

Each woman has lost a man to Zenia. In Tony's case, the predatory Zenia had flattered the gullible young woman into writing a paper for Zenia to submit under her own name and later blackmailed Tony over this incident to steal the passive West from her. Although Zenia had also tired of West, who had returned to Tony, their marriage has been damaged by the suffering that West inflicted on Tony in order to fulfill his desire for Zenia. In Charis's case, Zenia had attached herself to Charis like a parasite, claiming that she suffered from cancer and needed a caretaker. Meanwhile, she had seduced Charis's boyfriend, an American draft dodger, and persuaded him to return home and betray his radical friends; he had abandoned the pregnant Charis, leaving with Zenia. In Roz's case, Zenia had become an employee and then easily seduced Roz's philandering husband only to reject him subsequently, leading to his suicide.

The final section of the book reveals each woman's final meeting with Zenia as they try to put an end to

her predatory power over their happiness. As physically beautiful, sexually alluring, and emotionally indifferent as Zenia is, it turns out she is not invulnerable. Each woman also discovers why she has a reason to appreciate Zenia's impact on her life. As human beings, these women have grown, strengthened, and deepened their personalities; the men in their lives are static and flat in comparison. Atwood seems to play with a new perspective on the notion of the fortunate fall, suggesting that the suffering women inflict on one another when they compete for the love and loyalty of men ultimately—painfully—makes them better human beings, able to rise above that competition to find positive emotional bonds with themselves, with their families, and with other women.

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ROMAN-FLEUVE A French term, literally meaning "novel river," used to describe a long fictional series of interconnected novels, or a substantial slow-moving examination of a family across several generations. The roman-fleuve is more integrated than are the episodic adventures occurring to the same characters: Ian FLEMING wrote several novels featuring James BOND, but they do not constitute a roman-fleuve. The French writer Marcel Proust published one of the key examples of this genre, *À La Recherche du Temps Perdu* (1912–22). Important English examples include Anthony POWELL's 12-volume sequence *A DANCE TO THE MUSIC OF TIME* (1951–75), C. P. SNOW's 11-volume series entitled *STRANGERS AND BROTHERS* (1940–70), and John GALSWORTHY's *The FORSYTE SAGA* (1906–22). The roman-fleuve draws its power from the accumulation of detail that accrues over the volumes as characters grow and change. Names, events, and symbols become more

highly charged with meaning from the sheer scale of the work, and the leisurely pace allows a minute examination of behavior, motivations, and consequences.

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ROOM AT THE TOP JOHN BRAINE (1957)

An example of fiction from one of the most noted of the ANGRY YOUNG MEN, *Room at the Top* relates the story of Joe Lampton, a working-class man with ambitions to rise above the class to which he was born. He is also the first-person narrator of his own story, although occasionally he casts a clinical third-person eye over his actions. He relates the events of his story retrospectively, looking back on the crucial period of his first civilian employment and his courtship of a daughter of the class above his.

Joe is industrious, having studied accounting during a period of internment as a prisoner of war during WORLD WAR II. Although born to the union-dominated, left-leaning working class, he gets a white-collar position as a municipal bureaucrat in Warley. To polish his speech and deportment, and to associate with a better set of people, he joins a theater group. He meets Alice, a woman of middle years whose career as a professional actress has ended; they soon enter on an affair that becomes increasingly passionate. Joe, however, subordinates every aspect of his life to his career goals—even his love life—and he knows that Alice's love will not advance his career at the same time he enjoys her favors. John BRAINE captures the double standard of attitudes toward the expression of sexuality: for men, extramarital sex is an acceptable option, but women who pursue the same course of action receive the scorn even of the men who are their partners.

Joe's eye turns to Susan Brown; as a 19-year-old, she is ripe for the kind of marriage Joe wants to acquire, and she is the daughter of a prominent businessman to boot. Joe has a rival for her affections in dull-but-respectable Jack Wales, a young man born to the class Joe aspires to join and to the privileges Joe longs to enjoy. Through no effort of his own, Joe benefits from

the characteristic struggle between the generations when Susan drops Jack to avoid pleasing her mother, who finds Jack to be an ideal candidate as a son-in-law. Joe plays a risky game in pursuing relationships with both Alice and Susan, for to him Susan is as dull as Jack is to Susan—he needs the excitement and satisfaction of his affair with Alice.

The situation can only end badly for Alice, but she has few options at her stage of life. When an illness hospitalizes her, Joe takes advantage of her absence from his life to consolidate his pursuit of Susan. He eventually meets with Mr. Brown, a self-made man who has left behind his roots in the working class for the solid comforts of the town's Conservative Club. The two men bargain over the disposition of Susan's future; to Alice's misfortune, Joe's affair with her must be sacrificed if Joe is to put his marriage to Susan on the right footing. As an ethical choice, Joe's treatment of Alice is unwarranted; as a pragmatic choice, his rejection of her "seals the deal" with his future father-in-law.

Room at the Top can be unsettling to contemporary readers in its realistic depiction of the chauvinism and sexual prejudice—both toward women and homosexuals, who enter the story in a short coda of Joe's self-loathing after he strikes his bargain with Mr. Brown—in the middle of the 20th century. Still, it is a realistic portrayal of an important transition in British history as increased social mobility after World War II opens new opportunities to the working class.

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ROOM WITH A VIEW, A E. M. FORSTER

(1908) The protagonist of this BILDUNGSROMAN, Lucy Honeychurch, has traveled with her snobbish cousin Charlotte to Florence, Italy, where they meet the Emer-

sons, an American father and son touring the city at the same time they are. The young women are disappointed that the room they are assigned to at their hotel does not feature a view of the River Arno, but they are taken aback when Mr. Emerson offers them the room with a view that he and his son have. Mr. Emerson, in addressing them with such an offer before he had been formally introduced to them, has broken a key protocol of polite English behavior. Only when an English clergyman vouchsafes the social acceptability of the Emersons do the ladies accept this generous offer.

Lucy encounters George Emerson, the son, in some unusual circumstances, and each time George's spontaneity and casual deportment leave her confused; she is attracted to George physically and yet unable to cope with that attraction because of her conventional repressiveness. When she and Charlotte meet Cecil Vyse in Rome, a socially acceptable and perfectly proper Englishman, he impresses them with his impeccable politeness and reserve. Lucy and Cecil become engaged after they have returned to England. But Cecil brings George into Lucy's life again when he introduces his new acquaintances, the Emersons, to his (and her) social circle. Lucy knows from her one kiss with Cecil that she can never settle for a lifetime with him; her challenge is to find the strength to flout the conventional strictures imposed on her by her social status and choose passionate, joyous love over respectable, repressed propriety. Unexpectedly, her cousin Charlotte has a hand in connecting Lucy to those who can persuade her to follow her heart.

Critics often find fault with *A Room with a View*. Its heroine is a flighty girl, and key characters such as George Emerson are too thinly sketched for the major roles they play. Characters sometimes change their behaviors without apparent motivation. But the charm of the novel and its exploration of the suffocating price of conventionality redeem it, and it makes an interesting comparison with FORSTER's most important novels, *A PASSAGE TO INDIA* and *HOWARDS END*. *A Room with a View* became a successful FILM ADAPTATION in 1985, with the visual dimension of the movie compensating for some of the weaknesses in the printed text.

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ROWLING, J. K. (1966–) Author of the *HARRY POTTER* phenomenon, Joanne Rowling was born to a middle-CLASS family in the vicinity of Bristol, England, on July 31, 1965. She attended Exeter University, spending a year studying in Paris before she completed her studies. Although she had trained to be a bilingual secretary, she changed career direction when she was 26, relocating to Portugal to teach English as a second language. There, she was married to a Portuguese journalist and gave birth to her first child. By then, she was already working on her first novel, *HARRY POTTER and the Philosopher's Stone* (published in the United States as *Harry Potter and the Sorcerer's Stone*), with the long-term plan of following her protagonist through his entire secondary school career (age 11 to 17) in seven volumes.

Rowling lived in Portugal for three years; when her marriage ended, she moved to Edinburgh, Scotland, with her daughter. They lived a hand-to-mouth existence for a time; Rowling eventually gained a small arts grant to assist her in completing her novel, and she taught school for a while as well. These adverse financial circumstances ended after young readers took Harry Potter to their hearts and created a popular icon of him through the word-of-mouth playground grapevine, leading to the sale of well over 200 million books worldwide and a film franchise with huge box office receipts. Rowling was married for a second time in 2001. She continues to live and write in Edinburgh, enjoying her growing family and a vast international fan following.

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ROY, ARUNDHATI (1961–) Author of *The GOD OF SMALL THINGS*, which won the BOOKER PRIZE in 1997, Arundhati Roy was born in Kerala (in the south of INDIA) in about 1960. Her parents were educated members of the middle CLASS, one a Syrian Christian and one a Hindu. Roy studied architecture in New Delhi after her parents divorced, but eventually she took up acting and screenwriting. She was married to a filmmaker in about 1993. Her first novel was *The God of Small Things*, for which she negotiated an advance large enough to arouse considerable curiosity about the book that inspired such confidence from a publisher. The novel was a critical and popular success and has been translated into numerous languages. Since its publication, Roy has become a vocal political activist and has published collections of essays that argue her position on a variety of issues, including her opposition to globalization and the proliferation of nuclear weapons. Roy continues to live and write in New Delhi.

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RUBENS, BERNICE (1928–) Author of *The ELECTED MEMBER*, which won the BOOKER PRIZE in 1970, the second year the prize was awarded, Bernice Rubens was born on July 26, 1923, in Cardiff, Wales, to a family of Russian Jewish immigrants—a connection that frequently appears in her novels. She was educated at the University of Wales; she was named a fellow of the university in 1982 and received an honorary doctorate there in 1991. Rubens taught English in a Birmingham boys' school in 1948 and 1949. She has also worked as a documentary filmmaker, traveling to Asia and Africa in the course of making nonfiction films.

Rubens published her first novel, *Set on Edge*, in 1960; it is a comedy of suffocating mother-love and guilt, a theme that recurs in several of Rubens' early novels. Her second novel, *Madame Sousatzka* (1962), about an aging music teacher and her Jewish pupil, became the basis of a FILM ADAPTATION in 1988, with a screenplay by Ruth Praver JHABVALA. *The Elected Member* (published in the United States as *Chosen People*) was Rubens's fourth novel; it continues her exploration of suffocating mothers, but turns the topic to a tragic outcome, using the theories of R. D. Laing about the connection of psychological problems and dysfunctional families.

In a 40-year writing career, Rubens has published more than 20 novels that are highly diverse in subject matter and formal construction. She has explored Jewish experience, Russian experience, and immigrant life in England, but she has also written suspenseful murder thrillers such as *Mr. Wakefield's Crusade* (1985); historical novels such as *Kingdom Come* (1990), about a scholar who promotes himself as a new Messiah; and dark comedies such as *Autobiopsy* (1993), about an aspiring writer who steals the brain of his mentor and drains it of ideas. Bernice Rubens continues to live and write in London.

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RUSHDIE, SALMAN (1947–) One of the most controversial writers in the world, Salman Rushdie was born on June 19, 1947, in Bombay, India. Two months later, India gained its independence from the British EMPIRE and immediately split into the nations of INDIA AND PAKISTAN, dividing along religious lines. Members of the wealthy Rushdie family, as Muslims, found themselves suddenly part of a disempowered minority in Hindu-dominated India; in 1964 the family relocated to Pakistan.

Salman Rushdie attended the prestigious PUBLIC SCHOOL Rugby in England beginning in 1961, and then

in 1965 he matriculated at King's College, Cambridge, where he studied history, taking a degree in 1968. Although he returned to his family in Pakistan, he spent less than a year there, incurring official disfavor with a production of the play *The Zoo Story* by the American dramatist Edward Albee. Back in London, Rushdie trained for two years as a professional actor and worked as an advertising copywriter. He began writing fiction, but his first novel, *Grimus* (1975), was a failure in both sales and critical reviews. In 1981, however, his second novel, *MIDNIGHT'S CHILDREN*, was a tremendous success, winning the BOOKER PRIZE and becoming an international best seller. The novel went on to win the JAMES TAIT BLACK MEMORIAL PRIZE in 1982. His third novel, *Shame* (1983), was also short-listed for the Booker Prize. During the 1980s, Rushdie also wrote a nonfiction book, *The Jaguar's Smile: A Nicaraguan Journey* (1987), in which he harshly criticized the Nicaraguan policies of President Ronald Reagan.

Rushdie's great fame, or infamy, began with the publication of *THE SATANIC VERSES* in 1988. Muslims found Rushdie's treatment of Islam and of the prophet Mohammed to be inappropriate, even blasphemous. Sale of the book was quickly banned in India, South Africa, and Arab nations such as Saudi Arabia; in Pakistan, a protest against the book's expected publication in the United States degenerated into violence at the American embassy. Muslims all over the world publicly burned copies of the book, including English Muslims, and riots broke out in some places. The leader of Iran,

the Ayatollah Khomeini, declared a "fatwa," putting a price on Rushdie's head of a million dollars or more, and on February 14, 1989, only four and a half months after the publication of *The Satanic Verses*, its author went into hiding. Rushdie did not return to public life until 1996.

In 1995, Rushdie published *The MOOR'S LAST SIGH*, and this time politically extreme Hindus took issue with the story, but without the violence and political disruption that had accompanied the previous novel. Rushdie has continued to publish novels, a volume of short fiction, several works of nonfiction, and a collection of letters. The harsh Muslim response to the fiction he created in *The Satanic Verses*, however, has cast a shadow over his personal life.

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SACRED HUNGER BARRY UNSWORTH (1992) An examination of the profit motive—the sacred hunger of the title—and the desecration of humanity it has produced, Barry UNSWORTH'S novel shared the BOOKER PRIZE in 1992 with *The ENGLISH PATIENT*. He begins his story in the late 18th century with the entry into the slave trade of William Kemp, who finds the triple profit points attractive: Exchange cheap manufactured goods in Africa for slaves, then sell the slaves at a substantial profit in the New World and buy luxury goods such as tobacco with the proceeds, and sell those in turn at a substantial profit in England in order to acquire more cheap manufactured goods. He commissions the building of a ship, the *Liverpool Merchant*, to carry this enterprise forward, and hires a brutal seaman, Thurso, to captain the ship. He sends along his nephew, Matthew Paris, as ship's doctor; his son Erasmus, who considers Matthew to be his enemy, remains at home performing as an actor in the role of Ferdinand for a sweetened version of *The Tempest* and courting the play's Miranda, Sarah Wolpert.

Matthew Paris is a man of principle and intellect, and when Captain Thurso throws sick slaves overboard to stem the spread of disease while also qualifying for an insurance claim on the lost cargo, Matthew instigates a revolt that becomes a successful mutiny. The captain is killed in the process, making the mutineers doubly criminal. He lands the survivors in the wilds of Florida and establishes an ad hoc colony there

with the goal of pursuing equality for all citizens regardless of race. In the meantime, the failure of his uncle's business drives the old merchant to suicide, and Erasmus's plans to wed Sarah come to nothing. By the time word of the colony makes its circuitous way to Erasmus some 12 years after the mutiny, he is an embittered man with nothing but his wealth and his thirst for vengeance against his cousin to sustain him. He carries his spite and his hunger for profit on his quest for revenge, stopping to negotiate for Florida land with natives as he makes his way toward his goal. The peaceful colony is an easy target after a dozen years of idyllic life.

Unsworth's attention to historical detail is scrupulous and the details he selects are fascinating and instructive. His narrative emphasizes the sick logic of the sacred hunger that drives modern man onward, implying that those who take slaves for money are mired in a slavery of their own making.

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SATANIC VERSES, THE SALMAN RUSHDIE (1988) The publication of this novel led to perhaps the most extreme attempt at censorship in the history of literature when the leader of Iran, the Ayatollah Khomeini, issued a "fatwa"—essentially a death warrant—against the author and offered rewards to any Muslim who carried out the sentence; Salman RUSHDIE spent several years in hiding as a result. The novel's title refers to the tradition that the Koran (Qu'ran) had included some verses that had to be emended because Satan had disguised himself as the Archangel Gabriel in order to dictate them. A work of fiction that explored this territory was bound to be controversial, since some of the faithful might regard it as impugning the status of the Koran as the verbatim word of God. Additionally, sections of the novel can be read as a roman à clef featuring a character based on Ayatollah Khomeini. The ultimate result for the novel has been to cast it permanently in the shade of the international stir it created.

The novel has a double structure, with PLOT elements in the present-day world and in the remote past (during the seventh-century founding of Islam), with settings in England and in INDIA, with a pair of characters who occur in both settings and in both times, and with a thematic emphasis on the struggle between good and evil. The double structure extends to the chapter numbering: The odd-numbered chapters are set in the present and follow the lives of Gibreel Farishta, an Indian actor, and Saladin Chamcha, an Indian-born English voice actor, while the even-numbered chapters are set in the past and feature the angel Gibreel/Gabriel and Saladin/Shaitan, the two alter egos of the contemporary characters.

The modern story begins quite dramatically: Gibreel and Saladin are traveling to England on the same Air India jet when a terrorist bomb blows it up 29,000 feet above the English Channel. Miraculously, they survive the explosion and the fall (and the fact that they

undergo a fall is symbolically significant); by the time they reach land, Gibreel has acquired a halo and Saladin has acquired cloven feet. But Rushdie subverts the stereotypical association of "angel" with good fortune and "devil" with pure evil. Saladin's fortunes decline at first but then ultimately improve, and he occasionally acts in ways that produce good results; inversely, Gibreel's fortunes at first soar but then ultimately decline, and his judgment sometimes fails him, leading to bad events. Interspersed with the chronicle of their lives after the fall is the recurring motif of racial prejudice and class stereotyping as a corrosive and poisonous force in the modern world.

The minor characters of the novel are as well drawn as are Gibreel and Saladin: Gibreel has a lover, Alleluia Cone (from Cohen), a mountain climber who meets death in a fall from the height of a skyscraper rather than a mountain; Saladin has an unfaithful English wife, Pamela Lovelace—a name drawn from the 18th-century history of the novel, Samuel Richardson's *Pamela*, in which the virtue of the eponymous heroine is wronged by Lovelace, her employer. When his life begins to go to pieces, Gibreel winds up shooting a film producer, the well-intentioned but stuttering Whiskey Sisodia; Saladin loses his job on a television series when he is fired by producer Hal Valence. Driven to vengeance by his misfortunes, Saladin undermines Gibreel's happy life, helping to drive it to an unhappy end, even though he himself finds reconciliation and renewed interest in life upon returning to India.

Alternating with the chapters that tell the contemporary story of Gibreel and Saladin, the even-numbered stories tell of the Satanic verses. These chapters unfold as a dream vision that troubles the sleep of Gibreel. In his dream he sees "Mahound" (a pejorative epithet for the prophet Mohammed) bargain with Abu Simbel, the leader of pagan Arabia: He strikes a pragmatic deal to identify the local goddesses as minor divinities in return for the chief's support, but later, when his power is sufficient to back his ambition, he reneges on the deal and claims that the verses regarding the goddesses were the work of Shaitan. In another thread, a religious leader who resembles the Ayatollah Khomeini returns to his homeland and calls upon

Gibreel (in his angelic form) for the destruction of Ayesha, a symbolic representative of the United States.

In addition to the complex narrative structure, Rushdie's language is complex, playful, and imaginative. In both form and content, he uses his novel to explore the effects in the modern world of alienation, migration, and cultural clashes, casting these monumental stories in the particular terms of the lives of Gibreel and Saladin. He draws inspiration from a wide variety of texts in the CANONS of both English (Christian) and Indian (both Muslim and Hindu) literature and mythology, including Homer's *Odyssey*, the *Mahabharata*, and the wisdom literature of the three of the world's most populous religions. Rushdie's ambition in *The Satanic Verses* is vast, and his achievement is impressive.

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SATIRE A form of comic literature designed to chastise human folly, satire comes in two varieties, both named after Roman writers. Sharp, or Juvenalian, satire excoriates and may also humiliate its targets; its intention is to cure foolish behavior by inducing shame in those afflicted with it, holding them up to the scorn of the rest of the world. It is named after Juvenal, the author of the biting and bitter series of poems (*The Satires*) that attack corruption, greed, stupidity, coarseness, and a host of other maladies. Gentle, or Horatian, satire lightly taxes human folly, seeking to cure it by raising the consciousness of its targets through an entertaining kind of education. It is named for the Augustan poet Horace, author of the *Ars Poetica*, which immortalized the dictum that art must be both pleasant and useful—it must entertain *and* teach ("*dulce et utile*").

The availability of satire as a form of creative expression—both its creation by writers and its consumption by readers—has varied throughout human history, since it creates an easy target for censorship. Oppres-

sive political systems are generally opposed to the free use of satire, ironically adding grist for the satirist's mill through attempts to suppress the art. Satire on the stage in the English Renaissance was suppressed to protect the monarchy from criticism; Soviet bureaucrats also took a dim view of satire. Writers sometimes couch satirical observations in the guise of realism through representations of situations that actually occur but that are laughable when seen from the distance that a narrative provides; such "indirect satire" may not be immediately apparent to all readers, requiring explication of historical or cultural circumstances. In contrast, writers may use "direct satire" by speaking to readers (or viewers, in the case of drama) with unmistakable criticisms of a situation or a practice they wish to change.

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SAVILLE DAVID STOREY (1976) An autobiographical novel set among characters of the working CLASS, *Saville* won the BOOKER PRIZE in 1976. The protagonist of the story is Colin Saville; the setting is a coal-mining town in Yorkshire, in the north of England, similar to the one in which the author was born and reared. The action of the novel covers the period from the GREAT DEPRESSION of the 1930s to the DIMINISHING AGE of the two decades following WORLD WAR II. David STOREY uses his training as a painter to capture and represent a vivid picture of the lives of coal miners and the physical environment of the Yorkshire landscape in the earlier portions of the novel. The third-person objective point of view maintains an emotional neutrality in the

narrative without marginalizing the story of the protagonist's growth and development.

Colin begins life in the center of a loving family, but his essential differences from them in his abilities and interests—he realizes while he is young that he wants to be an artist rather than an artisan—drive a wedge between the boy and the rest of his family. Balancing the use of visual imagery with psychological realism, Storey begins the novel with the tragic death in childhood of the Saville's first child while Mrs. Saville is pregnant with Colin. Storey divides the novel into five sections that correspond to the stages of Colin's life, first concentrating on the family environment, then introducing his connection to other children at play and following him as he enters school and begins to develop the ambitions that will eventually separate him from his family. Ironically, the very schooling that his parents provide for him is also the primary means by which Colin is able to leave the world of his parents and dare to seek his living in the world as an artist.

Saville is a careful and sympathetic review of the clash that results when children diverge from the path their parents assume they will follow. Additionally, it is a revealing examination of the role education plays—especially for the children of the working class—in nurturing the capacity to strive for and imagine how to achieve a better life. Finally, it makes an accounting of the toll that an artist's growth can take on the world that gave rise to him.

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SAYERS, DOROTHY (1893–1957) One of the leading writers of English MYSTERY AND DETECTIVE FICTION, and the creator of Lord Peter Wimsey, Dorothy Sayers was a contemporary of Agatha CHRISTIE, writing during the formative period of the genre. She was born June 13, 1893, in Oxford, where her father was the

headmaster of Christchurch Cathedral Choir School. Four years later, he removed his family to the fen country of East Anglia when he took a position at Bluntisham; in *The NINE TAILORS* (1934), the book many critics think is her best, Dorothy Sayers recreates the fen country with sincere affection and vivid realism. At the age of six, Dorothy became her father's pupil, first studying Latin and then going on to modern languages with considerable facility. She was boarded at the Godolphin School beginning when she was 15. She had difficulty adjusting to the new social environment after a life as an only child, and in her second year she left, suffering illness and emotional distress. In 1912, she won a Gilchrist scholarship to Oxford and was matriculated at Somerville College. She excelled in modern languages, completing her studies with first-class honors in 1915, and was subsequently among the first women graduated from Oxford in 1920.

After college, Dorothy Sayers taught at Hull High School for Girls (1915–17), followed by two years of employment in Oxford at Blackwell's, a distinguished publishing firm. She met Eric Whelpton, a veteran of WORLD WAR I, and took a position teaching in France at the same school where he was employed; he may have been a partial inspiration for Sayers's creation of Lord Peter Wimsey, her recurring detective. During her year in France, she began writing crime fiction to expand her income. Upon returning to England in 1920, she taught for another two years and then went to work in 1922 for an advertising firm, Benson's, where she remained employed for nine years. While working as an advertising copywriter, she lived in BLOOMSBURY and followed the bohemian lifestyle of that district. She had a child outside wedlock during this period. In 1926, she was married to another war veteran, Oswald "Mac" Fleming, a journalist. By 1931, she had become successful enough as a writer to leave her job and earn her living from her publications.

Sayers's first novel appeared in 1923: *Whose Body?* introduced Lord Peter Wimsey to the world and was the first of 11 novels and several short stories in which he solved a perplexing crime. The last Peter Wimsey story appeared in 1940, to the disappointment of readers thirsting for more. Sayers had moved on to other writing projects associated with her deep religious

commitment and did not return to the field of mystery and detective fiction. Between 1923 and 1940, she helped move the genre of crime writing closer to the standards of the serious novel of manners through her fully developed characters, her richly detailed social settings, and her examination of the ethical underpinnings of her complex plots.

Sayers cofounded the Detection Club, and with members such as G. K. CHESTERTON, Agatha Christie, and others she cowrote several mysteries. Among her novels featuring Peter Wimsey, some of her most notable titles are *Clouds of Witnesses* (1925), set partially in Parliament, *The Unpleasantness at the Bellona Club* (1928), set in a gentlemen's club, *Strong Poison* (1930), in which Lord Peter meets Harriet Vane, *Murder Must Advertise* (1933), set in an advertising agency, and *Gaudy Nights* (1935), set in Oxford. Her novels are notable for their effective use of intelligent, capable women—she is perhaps underrated as a proponent of FEMINISM—and for their awareness of social issues needing attention. Critics have caviled at Lord Peter's aristocratic pedigree (Sayers created a family tree for him extending back to William the Conqueror), at his elitism, and at his CLASS snobbery, but in context he is affable and considerate of people high and low with whom his investigations bring him in contact.

Between 1940 and her death on December 17, 1957, Dorothy Sayers wrote numerous essays, speeches, radio dramas, devotional poems, translations of French and Italian works, including Dante's *Divine Comedy*, Christian treatises, and several sacred plays, including a 12-episode cycle of radio plays on the life of Christ. Her work as a crime writer has recently reached a new generation of enthusiasts by providing the basis for a series of television FILM ADAPTATIONS, initiated by the British Broadcasting Corporation.

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SCARLET PIMPERNEL, THE BARONESS ORCZY (1905) An exciting page-turner in the genre of HISTORICAL FICTION, *The Scarlet Pimpernel* takes the period of the French Revolution for its setting and follows the adventures of Sir Percy Blakeney, an apparently indolent English aristocrat who has a double life rescuing worthy French aristocrats from the guillotine. He is a master of disguise, an excellent swordsman, a crafty strategist, and a boldly courageous adventurer. He also has a nemesis, Citizen Chauvelin, who is also cunning with disguises, and an array of helpers such as Sir Andrew Ffolkes. Sir Percy's wife is the beautiful Frenchwoman Marguerite St. Just, who has no idea of her husband's double life and thereby accidentally betrays his secret to his enemy; Marguerite's brother Armand St. Just eventually joins Sir Percy's underground organization. Rounding out the character list is the beautiful Suzanne de Tourney, who falls in love with Sir Andrew.

At the opening of the story, members of the de Tournay family have been rescued and brought to England by the Scarlet Pimpernel—so called because he leaves a drawing of a small red flower behind when he liberates French aristocrats bound for the guillotine. Unfortunately, the Count remains in the custody of the bloody revolutionary government, therefore requiring another foray into danger. Chauvelin has pursued his quarry into England to no avail; there, he attempts to enlist the help of Marguerite, taking her patriotic attachment to the new government for granted. She rejects his solicitation; later, he acquires information against her brother, which he uses to blackmail her for assistance in gathering further information about the Pimpernel and his ring of cohorts. When Marguerite intercepts a note and hands it on to Chauvelin, she has no idea that she is endangering her husband's life.

Entwined with this story of intrigue and action is the love story between Sir Percy and Marguerite. His love for her has cooled because he thinks she betrayed an aristocratic family to the guillotine; for her part, she is too vulnerable to make an explanation to him about what really happened. Their marriage appears to be a complete mismatch between a beautiful social butterfly and a dull English squire devoted to hunting and country life. When Marguerite learns of Sir Percy's hidden

identity, her accidental betrayal has already occurred, and she must prove her courage to help save him. The Scarlet Pimpernel, however, is equal to any challenge Chauvelin can present to him, and the couple enjoys a happy reunion after yet another hair's-breadth escape.

The Scarlet Pimpernel is a minor classic well suited to beginning readers of literature. Its plot is complex and yet clearly presented, and its characters are stereotypes who learn to rise above their limitations. It is a melodrama and so lacks the subtlety that middle and high school readers might miss, yet it can serve as a training ground for sharpening the skill of paying attention to details. It is not without irony, especially in those scenes in which Sir Percy is in his indolent Englishman mode, but its irony is not abstruse. And finally, it is ostensibly inoffensive. Skilled readers (and teachers hoping to shape skilled readers), however, will know how to point up the novel's implicit CLASS bias, gender stereotyping, valorization of violent resolution to social discord, and moral AMBIGUITY.

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SCHINDLER'S ARK THOMAS KENEALLY (1982) Published in the United States under the title *Schindler's List*, and the basis for the 1993 FILM ADAPTATION of that same name, this novel won the BOOKER PRIZE in 1982. It is a "novelization" or "documentary novel" of historical people and events that centers on the Czech-born German industrialist Oskar Schindler; it preserves a riveting and compelling story of the Holocaust that had been little known before the novel was published. KENEALLY undertook the research and writing of the book after hearing the outline of Schindler's story from Leopold Page, one of the Jews whom Schindler saved from almost certain death as the Nazis undertook Hitler's "Final Solution" and attempted to eradicate a cultural and religious group all over Europe.

The novel recounts the story of Oskar Schindler's choices and actions, beginning in his childhood and extending to his old age and death, but it also chroni-

cles the story of the Jews of Krakow, Poland. Schindler had been a opportunistic businessman when WORLD WAR II began: As a charmer, a womanizer, and a member of the Nazi Party, he did not have the obvious makings of a hero. He acquired a Jewish enamelware factory in Krakow planning to reap huge profits as a defense contractor, and under Nazi regulations he was allowed to use the virtual slave labor of Jews penned in the ghetto of the city. Schindler's factory had a certain degree of protection since it was allegedly serving the great war machine of Germany, and Schindler used his status—and bribed Nazi officials when necessary—to retain Jews in this service who would otherwise have been sent to Auschwitz. His chief assistant in this work was his Jewish accountant, Itzhak Stern.

Schindler saved his workers repeatedly: When the villain of the story, the Gestapo officer Amon Goeth, destroyed the ghetto, killing everyone there or imprisoning them in the Plaszow Labor Camp, Schindler had his factory designated as a "sub-camp" so his employees could work *and* live there, allegedly to churn out war goods at an even faster rate. When Germany began retreating toward the end of the war and Schindler was forced to relocate his factory to Czechoslovakia, a paperwork error sent 300 of his female employees to Auschwitz, and Schindler managed to retrieve the 300 women virtually from the jaws of death. He spent millions of German marks in bribes and personally risked his own safety; in the end, some 1,200 Jews were saved. Schindler was recognized at Yad Vashem, the Israeli memorial to the victims of the Holocaust, as one on the "Righteous Gentiles" in 1962; he is buried in Jerusalem.

Thomas Keneally's recounting of Schindler's story has resulted in several controversies. When he won the Booker Prize, Britain's highest award for a work of fiction, some critics questioned whether a "documentary novel" really qualified as a work of fiction. Like works of POSTMODERNISM, *Schindler's Ark* blurs the (presumed) boundary between history and literature. But the larger quarrel arose over Keneally's qualifications to write the novel in the first place: Keneally is neither a Jew nor a survivor of the Holocaust. The distinguished writer Elie Weisel, who is a Jew and a Holocaust survivor, and whose own memoir of his experiences in a death camp, *Night* (1958), is a classic of the literature about

the Holocaust, has recommended that the events of the Holocaust should not be represented in works of fiction. The popular response to the book, however, has been to affirm that the story is important enough that it should be told in a form that makes it accessible to a wide audience, as Keneally's novel does. In calling his work a novel, considering that he made up conversation details for which no direct evidence existed, Keneally retains a respectful attitude toward the material while also fleshing out the story with the full range of narrative devices familiar in the world of literature but less common in strictly historical works. He meets the first mandate about the Holocaust: Never forget.

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SCIENCE FICTION A quintessential genre of 20th-century literature, science fiction is little more than a hundred years old, although earlier writers have also occasionally hit on the device of imagining that which has not yet become humanly possible. Science fiction is distinguished as a genre by its application of scientific knowledge to fictional purposes, by its interpretive forecasting of the consequences of technological innovations, and by its fondness for the use of the future as a setting for narratives. Although it is frequently linked with FANTASY literature, the two approaches to storytelling are very nearly opposite. The founders of science fiction literature are the French writer of impossible (at the time) adventure stories, Jules Verne, and the British writer of "scientific romances," H. G. WELLS, whose novels *The Time Machine* and *The War of the Worlds* are crucial early texts in the genre.

Broadly, examples of science fiction novels can usually be settled into one of two classifications, "hard" or "soft" science fiction. In hard science fiction, the exact scientific principles involved in making possible the

marvels of the story are made clear, and the PLOT may even hinge on the application of physics, astronomy, mathematics, chemistry, or biology to some hypothetical situation. In soft science fiction, in contrast, smoke and mirrors or hand-waving replaces scientific explanations. Sometimes the same writer works both of these veins productively. Thus Arthur C. CLARKE, Britain's greatest science fiction novelist, uses hard science fiction in his much-anthologized story "The Star": Attentive readers will figure out which star it is that disturbs the faith of the space-traveling priest from references to the date when the story occurs and the distance traveled to reach the star. On the other hand, in his novel *The City and the Stars*, Clarke hypothesizes a UTOPIAN future city in which machines never wear out because they are maintained by "eternity circuits." Clarke is also the author of "Clarke's Laws": (1) "When a distinguished but elderly scientist states that something is possible, he is almost certainly right. When he states that something is impossible, he is very probably wrong"; (2) "The only way to discover the limits of the possible is to venture a little way past them into the impossible"; (3) "Any sufficiently advanced technology is indistinguishable from magic."

Examples of science fiction novels vary greatly in the degree of importance placed on traditional narrative strategies such as character development and symbolism, and science fiction writers vary highly in their command of the literary qualities of diction and syntax. British and COMMONWEALTH writers who have gained critical attention for works of science fiction or works that draw on the conventions of science fiction include Clarke (2001: *A SPACE ODYSSEY* and *CHILDHOOD'S END*, among others), J. G. BALLARD (a quartet of apocalyptic novels and numerous short stories), Douglas ADAMS (*The HITCHHIKER'S GUIDE TO THE GALAXY*), Anthony BURGESS (*A CLOCKWORK ORANGE*), C. S. LEWIS (*The SPACE TRILOGY*), Aldous HUXLEY (*BRAVE NEW WORLD*), Doris LESSING (*The FOUR-GATED CITY*, *Canopus in Argos*, and other novels), Margaret ATWOOD (*The BLIND ASSASSIN*), and many others.

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SCOTT, PAUL (1920–1978) Born on March 25, 1920, into a family of artists who maintained a precarious hold on middle-class life by working as painters and designers, Paul Scott is the author of *The Raj Quartet*, one of the finest examinations by an English author of the end of British COLONIALISM in INDIA. Financial exigency forced Scott to leave school at 16 and find a job to help support the family. Although he was already writing poetry, his father encouraged him to pursue accounting. Scott found work in the business world and studied for accounting exams at night; he was successful in this work, but he also continued to read and write poetry.

With the outbreak of WORLD WAR II, Scott was drafted into the army in 1940. He met his future wife in Torquay, where she was serving as a nurse; they were married in 1941. Scott made his first trip to India in 1943, when he was stationed there; to his surprise, the British colonials were arrogant toward the native population, and the Indian nationals were resentful of their British administrators. Scott was deeply affected by what he saw and experienced in this twilight period of the British Raj, and once he started writing fiction, India was a nearly constant component of his stories.

During his military service, Scott continued to write poetry. After the war, he began to write plays and won a prize for *Pillars of Salt* (published 1948). In 1950, he began working as a literary agent, a profession he followed successfully for 10 years. He also began writing fiction in his spare hours, finishing five novels before 1960, when he left his employer to write full-time. His first novel, *Johnny Sahib*, was published in 1952 and won the Eyre and Spottiswoode Literary Fellowship

prize. His fascination with India and its connection to Britain continued in *Alien Sky* (1953), *A Male Child* (1956), *The Mark of the Warrior* (1958), *The Chinese Love Pavilion* (1960), and *Birds of Paradise* (1962).

Scott published two novels about work and creativity before traveling again to India in 1964 to do research for the novels now recognized as his masterwork, collectively known as *The Raj Quartet*. In *The Jewel in the Crown* (1966), *The Day of the Scorpion* (1968), *The Towers of Silence* (1971), and *A Division of the Spoils* (1975), Scott explores the lives of British and Indian characters living through the most momentous event in modern Indian history as the subcontinent is liberated and then partitioned along religious lines into India and Pakistan. Scott followed this set of novels with a fifth volume as a kind of epilogue or comic afterword, *Staying On* (1977), about the British who preferred to remain in India after it became a separate nation. This volume won the BOOKER PRIZE in the year it was published. Scott received critical recognition, but his books were not popular successes until television brought them to a mass audience.

Scott taught at the University of Tulsa in 1976 and 1977 as a visiting professor. Suffering from cancer, he died on March 1, 1978. After his death, *The Raj Quartet* became a highly successful adaptation for BBC television and also appeared in the United States on public television. His five last books remain the basis of Scott's literary reputation and constitute one of the best fictional treatments by a British author of the last days of the Raj, admired for their sensitive treatment of race, CLASS, gender, and COLONIALISM, and also for their attention to historical details of how British administration functioned—and in some cases how it failed—on the local level at which most Indians experienced it.

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THE SCREWTAPE LETTERS C. S. LEWIS (1942) This comic epistolary novel consists of a series of letters written by Screwtape, a senior demon in Hell, to his young protégé Wormwood, a demon undertaking his first “field work” on Earth. C. S. LEWIS is among the most effective writers of Christian literature in the 20th century, renowned during his lifetime as the “apostle to skeptics,” and while he draws on the conventions of religious ALLEGORY in other works such as *The CHRONICLES OF NARNIA* and *The SPACE TRILOGY*, in *The Screwtape Letters* he carries IRONY as far as it can go by making Screwtape the interpreter of Christian doctrine for the purposes of subverting it. Needless to say, Wormwood turns out to be an ineffective tempter, and Screwtape’s explanations reveal much about the misguided incompetence—and dreary, dogged, petty persistence—of evil.

In addition to maximizing his use of irony, C. S. Lewis also carries indirect narrative techniques to their extreme: The novel’s characters, PLOT, and setting are all presented obliquely or tangentially as Screwtape undertakes the instruction of Wormwood and as he comments on the younger demon’s few successes and many failures. Indeed, the novel’s human characters never even receive names, allowing Lewis to universalize his depiction of temptation without resorting to allegorical naming. The man Wormwood is attempting to lead astray could be any man—he could be “Everyman,” in the manner of the medieval morality play of that title—but Lewis makes the object of Wormwood’s temptations to be simultaneously a single, particular, unique man and also the unnamed representative of all mortals. Because of Lewis’s indirect narrative strategy, reading *The Screwtape Letters* is an extended exercise in “reading between the lines” in order to capture all that is implied as well as all that is said.

Lewis’s indirect method extends to several contemporary topics that he implicitly satirizes by allowing Screwtape to digress from the main object of keeping Wormwood “on task.” Screwtape is an expansive and oracular (and self-important) observer of the human condition in general and of the Christian condition in particular. He never misses an opportunity to sniff at human folly, to denigrate divine providence, or to celebrate the perversion of his infernal “father,” to whom

he makes frequent obsequious references. Along the way, Lewis indirectly comments on fashionably agnostic people, on the practice of human warfare, on education, on family relations, on love, lust, and marriage, and on religious hypocrisy. Screwtape works his way through the familiar trope of the seven deadly sins (pride, envy, wrath, sloth, avarice, gluttony, and lust) in the course of advising Wormwood; at the same time, Lewis works his way through a litany of indirect criticisms of the ways of the modern world. The effect is a wry, acerbic, and amusing examination of Christianity and human psychology that treats weighty matters lightly without trivializing them.

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SEA, THE SEA, THE IRIS MURDOCH (1978) Positioned at the intersection of Plato’s “Allegory of the Cave” and Shakespeare’s *The Tempest*, this novel won the BOOKER PRIZE in 1978; MURDOCH had previously won the WHITBREAD Novel Award for *The Sacred and Profane Love Machine* in 1974 and the JAMES TAIT BLACK MEMORIAL PRIZE in 1973 for *The BLACK PRINCE*. This novel displays the author’s characteristic use of a male protagonist of middle- to late years who undergoes a trial that alters his perception of the world and his place in it.

The first-person narrator of the novel is Charles Arrowby, a retired theater director and manager. In his 60s, Charles has retired to a house by the sea where he expects to write his memoirs, particularly with respect to his late mentor, Clement Makin, and to renew an affair with Lizzie Scherer. Charles has devoted his professional life to the world of illusions, but this connection has not deepened his ability to perceive the larger illusion in which he lives contentedly—the illusion that he has any real power to work his will upon the world in any significant way. He thinks he knows what he will do and that he has the wherewithal to do it, but life quickly delivers an entirely different banquet than

the one that he had ordered. Absorbed in the minutiae of numbering the stripes of the tulip—thinking even that he must get his magnifying glass to help him see even finer details of the phenomena of the world—Charles is taken by surprise when things beyond his control begin happening.

Charles starts out thinking to review the past and capture it—although his memoir quickly degenerates into a diary focused entirely on the insignificant details of the present—but instead the past asserts itself in an unexpected way and captures him when he discovers that his first love, 60-year-old Hartley Fitch, is also living in the very town he has retired to. By then, Charles has “discovered” that he is actually writing a novel, and when he is seized by the return of his old attachment for Hartley he begins to pursue her, even though she is now a woman in a marriage of many years’ standing. Charles goes so far as to kidnap Hartley, deluded by his egotistical fantasy of being able to write the script that can dictate the performance of the entire real world. Charles, however, is grasping at shadows and failing to comprehend the larger reality that casts them.

Murdoch deploys several narrative devices to create Charles’s experience, including letters and intensely conversational chapters in the style associated with Ivy COMPTON-BURNETT. With respect to Iris Murdoch’s fiction, however, understanding the formal elements of narrative devices that communicate PLOT, characters, theme, and symbolism will provide an understanding only of the story’s skeleton. Students wishing to gain a full appreciation for Murdoch’s novel should familiarize themselves with the works of Plato, especially the philosophical issues explored in the dialogs entitled *The Phaedrus*, *The Symposium*, and *The Republic*.

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SECOND TRILOGY JOYCE CARY (1952–1955) See *PRISONER OF GRACE TRILOGY*.

SECRET AGENT, THE JOSEPH CONRAD (1907) With John BUCHAN’s *The THIRTY-NINE STEPS*, published in 1915, this story is one of the progenitors of the subgenre of SPY NOVELS. Whereas Buchan’s tale is a fast-paced adventure filled with episodes and incidents, CONRAD’s novel uses psychological realism to examine the motivations and reactions of characters under stress. The reader looks on during interviews, meetings, and discussions, and additionally can examine thoughts and feelings, but the dramatic actions happen elsewhere.

Although Mr. Verloc is the title character of this novel, his wife, Winnie, becomes the listening post through which his activities are studied. Verloc is an agent provocateur for an unnamed foreign government, and during his tenure in England he has made himself comfortable, blending into the background by marrying an English girl and acquiring a modest shop in Soho. He supports his wife’s simple-minded brother, Stevie, and tolerates him since she dotes on the young man. A band of anarchists meets regularly at Mr. Verloc’s house, but Winnie takes little notice of them. For Mr. Verloc, this group fulfills part of his job requirements: He helps keep them going so that his own masters can benefit from any damage the anarchists inflict on England. But Mr. Verloc’s effectiveness has come under review in the opening section of the novel, and he receives orders to blow up some cultural or educational location, preferably the Greenwich Observatory.

The narrator’s focus shifts to Winnie as Verloc begins working out how to fulfill his orders. She wants Stevie and her husband to spend some quality time together to develop a stronger bond, and to her surprise her husband agrees to take Stevie on his walks. Only later does it become apparent what Verloc trains Stevie to attempt, and Winnie has to learn from a police inspector what her brother’s tragic fate has been. Winnie is driven to a horrible act and finds herself alone in a world that she is ill-equipped to deal with. When she encounters one of the anarchists and accepts his help, entrusting him with her money, she takes yet another

step toward her destruction. The narrative focus shifts to the anarchist, Winnie's betrayer, as the story's final listening post, and readers learn the fate of Winnie only indirectly through him.

Conrad depicts the London of the later 19th century as a hellish place of filth, chaos, grossness, and moral decay. He draws on real-world events as the inspiration for his story, creating personalities for his characters that are capable of performing heinous actions and reacting to heart-rending news with further violence. Through this almost nihilistic lens, Conrad condemns the isolated indifference of the modern urban world by showing the depths of despair and desperation to which it drives otherwise ordinary people.

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SEXING THE CHERRY JEANETTE WINTERSON (1989) A novel that combines aspects of folk tale, MAGIC REALISM, mythic ARCHETYPES, and FEMINISM, *Sexing the Cherry* is a highly imaginative story that begins in the Renaissance and ends in the modern world with new versions—descendants—of the original characters. The protagonist is Jordan, a young man in training under John Tradescant, the Royal Gardener, at a time when the technique of grafting to change the characteristics of fruit trees is beginning to be used. Jordan was an orphan found in the bulrushes by the Dog Woman, his adopted mother. She is a giantess of a girth so vast that musket balls are harmless against her—the sexual symbolism of guns that cannot penetrate their target is significant. The narrative moves back and forth between the mother and son, so that the reader sees the son's interest in the wider world and the mother's pain in setting her child free to be an adult. Jordan eventually sets out on a voyage of adven-

ture and discovery, bringing the first pineapple back to England.

On his voyage, Jordan is also seeking Fortunata, one of the Twelve Dancing Princesses. Winterson is especially imaginative in the passage describing the amazing sights Jordan encounters, such as the word cleaner who mops up tired phrases, or the island that has given up gravity; her imagery here brings to mind the short fiction of the American postmodern writer Donald Barthelme. When Jordan finally locates Fortunata and the other princesses, they tell him new versions of familiar fairy tales. In these versions, however, "happily ever after" does not include the inevitable pairing of Prince Charming and his beloved. Instead, women in the new fairy tales eschew romance and marriage: They manage life perfectly fine without it. Winterson implies that the gender stereotyping of traditional fairy tales may be part of the problem, and that women must develop new narratives if they wish to achieve true equity in the world. The Dog Woman is an example of a woman who has created such a new narrative, giving her the courage to face down her opportunistic Puritan neighbors and the power to succeed in her challenge.

The other woman who follows a new narrative is introduced in the contemporary portion of the story. Winterson universalizes her by not giving her a name, but she is a chemist—bright, passionate about her calling, and idealistic. She has not succumbed to the fantasy of the traditional "happily ever after" fairy tale ending. The modern Jordan has to learn how to interact with this kind of strong woman. In order to love her, he must accommodate his life to hers, not the other way around. The novel ends without resolving whether his attempt to do so will be entirely successful.

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SHIP OF THE LINE, A C. S. FORESTER (1938) The second volume in the Horatio HORNBLOWER series, this novel follows *Beat to Quarters*, and the story's action concludes in *Flying Colours*. FORESTER later collected these three novels under the title *Captain Horatio Hornblower*.

After completing his mission off the Pacific coast of Spanish America in *Beat to Quarters*, Captain Hornblower receives orders to report to the Mediterranean under Admiral Leighton. He had previously escorted Lady Barbara Wellesley, sister of the Duke of Wellington, from Panama to England, and they had fallen in love. As a married man, Hornblower had honored his vows and restrained his attachment to Lady Barbara; now, she is married to Admiral Leighton. In command of a 74-gun frigate, the *Sutherland*, in an episodic series of adventures on the way to join the fleet, Hornblower encounters privateers, captures a French ship, and shells French land forces.

Leighton orders Hornblower to take charge of the siege of Rosas, but the Spanish troops he commands fail to perform adequately. In retreat, he learns of the approach of a four-ship French squadron and decides to give battle, a decision that is later supported by orders from the admiral. The ensuing fight forms the climax of the novel. Hornblower at first prevails, taking on the enemy ships one by one, but he is forced to surrender when the last two French ships are able to join forces before he has been relieved by his own fleet. A prisoner at the town he formerly besieged, he becomes a bystander to the action, looking on from shore when Admiral Leighton arrives and finishes the work Hornblower had begun, suffering a mortal wound in the process.

The narrative ends without concluding, following the cliffhanger technique of serialized stories. Only in the following book does Hornblower escape his captors, find allies, and eventually make his way back to a hero's welcome in England, where his wife had died during his absence, and where Lady Barbara has been left widowed.

Forester delivers admirable, well-developed characters, realistic historical settings, and rousing action throughout the Hornblower series. The stories, exam-

ples of escapist literature, provide a mass audience with an absorbing and satisfying reading experience.

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SIEGE OF KRISHNAPUR J. G. FARRELL

(1973) An example of HISTORICAL FICTION, this novel helped to revive its genre by attracting critical attention and achieving popular success. It won the BOOKER PRIZE in 1973, establishing the reputation of its author.

The novel is set in British INDIA during the Sepoy Mutiny of 1857–58 in the fictional city of Krishnapur, loosely based on the historical city of Lucknow. The story unfolds through a third-person omniscient narrator and has as its protagonist “the Collector,” Mr. Hopkins, who is the chief administrator of the colonial system in the district of Krishnapur. This thoroughly British and thoroughly Victorian gentleman is both a tax collector by profession and a collector of arts and antiquities by preference. He lives in the English settlement where colonial officials have built familiar English homes to house their families in somewhat greater splendor than they could have enjoyed in England. This settlement becomes a besieged garrison with the outbreak of the Sepoy Mutiny (also referred to in historical accounts as the Indian Mutiny).

Mr. Hopkins demonstrates his acuity as a leader first in recognizing the obscure signs that some unusual stir is afoot, second by making preparations for the onset of that unknown stir, and third by the example of his courage and fortitude once the colonials are surrounded by hostile troops. The lull before the storm—the period when the obscure signs begin to appear—allows the narrator to explore the routine lives of the characters, establishing their strengths and weaknesses under ordinary circumstances. Then the long, slow stressful waiting that necessarily accompanies a siege, interrupted by brief but intense battle sequences, provides the opportunity to test the characters by subjecting them to an extended crisis.

The tension mounts as supplies and ammunition run low and the defenders are thrown back on their ingenuity and tenacity. In the process, the author is able to examine the Victorian and colonial mind of the English occupants of Krishnapur. The defenders of the tiny garrison are ultimately able to survive the siege only by the luck of being rescued when military reinforcements arrive: Their achievement lies in holding out long enough to be rescued. Although their lives are saved, their ideals, values, and beliefs do not survive the experience unscathed.

The author uses the array of colonials in Krishnapur to explore character in general and Victorian character in particular. The settlement's two doctors, for example, old-fashioned and self-righteous Dr. Dunstaple, with his dangerously outdated ideas on the proper treatment of cholera, and newfangled and coldly rational Dr. McNab, remain at odds both personally and scientifically. The enthusiasm of Mr. Willoughby for phrenology (the belief that personality can be predicted from knowledge of the placement of slight protrusions on the head) illustrates one of the oddities of 19th-century pseudoscience. Young George Fleury, coincidentally visiting new acquaintances in Krishnapur and trapped there when the rebellion breaks out, learns that he can be courageous under fire. Not all the defenders of the garrison prove to be as resilient in coping with their unexpected transformation from luxury to desperation, and not all of them survive the ordeal.

In the history of British COLONIALISM in India, the Sepoy Mutiny was a turning point that led to the abolishing of the East India Company and the assumption of colonial administrative authority by the British government, including for the first time a degree of input from the people of India over whom British rule had been extended. FARRELL implies much of this in his handling of Mr. Hopkins in particular: The Collector survives the siege, but his faith in the colonial enterprise and in the modern notions of progress is shaken. In the closing chapter, the narrator provides a last glimpse of Mr. Hopkins in London after the glory of his achievement has been largely forgotten. He is somewhat dispirited for a man known as the hero of Krishnapur, and he has withdrawn from the world's stage to a quiet existence; only a few decades later, the entire

British colonial system in India makes a similar withdrawal.

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SILLITOE, ALAN (1928–) One of the ANGRY YOUNG MEN who dominated British literature in the wake of WORLD WAR II, Alan Sillitoe was born to a working-CLASS family in the slums of Nottingham on March 4, 1928. Too young to fight in the war, he left school and worked in factory jobs between the ages of 14 and 18 (1942–46), when he joined the Royal Air Force. He was stationed in Malaya for two years, serving as a radio operator. During this time, he read extensively—he had been a good student before leaving school to work—and began writing, especially when he was confined to bed to recuperate from tuberculosis. He destroyed these early drafts of poems and fiction but continued to work on his writing.

For 10 years after completing his military service, Sillitoe traveled in the Mediterranean countries of Spain, Italy, and France. He met the noted writer and mythologist Robert GRAVES in Majorca; Graves befriended Sillitoe and advised him to write about the people and settings with which he was most familiar. With this focus, Sillitoe published his first novel, *Saturday Night and Sunday Morning*, in 1958. It was set in Nottingham and featured working-class characters, and it won the Author's Club award for a first novel. In 1959, Sillitoe continued working with the setting and characters of his own background and published *The LONELINESS OF THE LONG DISTANCE RUNNER*, a book that includes a novella by that title and several other stories, winning the HAWTHORNDEN PRIZE. Also that year,

he and the American poet Ruth Fainlight were married and in time became the parents of two children.

Sillitoe's work experience and his political exposure made him a supporter of socialism, but when he visited the Soviet Union in the early 1960s, he was disappointed by what he saw there. He published a nonfiction account of his travels, *The Road to Volgograd*, in 1964. He was also publishing poetry and short fiction in the late 1950s and early 1960s. In his novels, he continued to compose stories of social and political protest that drew on his Nottingham roots, but gradually he diversified his subject matter and developed his narrative strategies without abandoning his stance as a critic of the English status quo. In *Key to the Door* (1961), his protagonist is autobiographical: a proletarian with artistic aspirations and leftist political leanings that lead him to revolutionary sympathies. The protagonist's story continues in the 1989 sequel, *The Open Door*, in which the thematic focus has moved away from politics and is solidly grounded in the development of a creative man's talent. Not all his novels in between were successful with critics and readers, but he is among the first English writers to construct a metafictional plot: In *The Storyteller* (1979), he writes a story about a character who uses stories as a means of survival in an unsympathetic world.

Alan Sillitoe has continued to publish in several genres. His output includes more than 20 novels, four screenplays, more than a dozen volumes of poetry (one in collaboration with Ruth Fainlight and the poet Ted Hughes), seven collections of short fiction, three original plays and an adaptation of a Lope de Vega play, seven works of nonfiction, and a few children's books. He continues to live and write in England.

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SILVER CHAIR, THE C. S. LEWIS (1953)

See *The CHRONICLES OF NARNIA*.

SILVER'S CITY MAURICE LEITCH (1981)

The winner of the WHITBREAD Book of the Year Award in 1981, this novel is set in Belfast, NORTHERN IRELAND, at the height of "the troubles." A third-person narrator dispassionately presents the story from inside the operations of a nameless Protestant militant organization that is indistinguishable from a crime syndicate. William Bonney runs a so-called security company, but his primary occupation is terrorism. In the book's opening chapter, Bonney's cold-blooded hit man, a Scot named Galloway, kills a doctor who is alleged to treat Catholic militants ("Finians"). He is assisted by Bonney's worthless brothers-in-law; their presence underscores the family-based nature of the organization, intensifying its similarity to the Mafia. Later, the scene shifts to a brothel, and other discussions suggest that Bonney also runs a protection racket. Much viciousness is in evidence, unadorned by even the pretence of pursuing a just cause or serving a higher ideal.

In the brothel, the novel's actual protagonist makes his first appearance. Silver Steele is an aging and legendary militant who has been in prison for at least a decade. Through no effort or desire on his part, he has been sprung from a prison hospital and placed under the control of Bonney. Steele is certain that he is a marked man—that his sensational death, done in such a way as to cast blame elsewhere, will serve the purposes of his fellow militants more than will his continued incarceration. He is kept drugged and prevented from seeing news programs, but as he is shuffled among secure locations, he sees his name in graffiti everywhere he goes. For some reason, Bonney is delaying the execution, and in the meantime Silver tries to collect himself, searching, with as much nonchalance as he can muster, for a moment of carelessness or inattention when he can make his escape. What he doesn't know is that he was already marked for death before his liberation: Fatal disease is gnawing at him, and he has mere months to live even if he receives medical treatment.

The novel alternates between a focus on Bonney's organization, especially examining the thoughts and actions of Galloway, and a more sympathetic view of Silver's thoughts, feelings, and actions. Memories fill in their background stories that gradually explain the current state of events. The narration avoids exposition of place and time, and it begins *in medias res*, so the reader must piece together the evidence of the location and circumstances of the action. The tone of the story mirrors the grimness of its historical setting, with characters moving through a virtual wasteland of bomb sites and economic decay, their hearts hardened by violence, hatred, and bigotry. In the midst of this desolation, Silver Steele has one last moment of shared human tenderness, demonstrating that hope of a better life has not been entirely extirpated from the land and its people. The novel bears a kinship to American hard-boiled crime fiction, and yet it also stands as a testimony to one of the smaller violent chapters in the history of the 20th century.

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SLEEP OF REASON, THE C. P. SNOW (1968) The 10th and penultimate volume in the ROMAN-FLEUVE entitled *STRANGERS AND BROTHERS*, *The Sleep of Reason* follows *CORRIDORS OF POWER* (1964) and precedes *LAST THINGS* (1970). As always, the first-person narrator is Lewis Eliot; in this volume, he is an active participant in the events of the plot rather than a passive observer of someone else's life as he makes his last foray into the legal system in his role as a barrister.

Eliot has retired to his hometown, a location which has not featured prominently in the series since Eliot had gone out into the larger world. After four years of retirement during which he spends his time writing, he agrees to serve on a committee at his old college in response to a request. He is drawn first into a campus scandal which brings the narrative into contact with the changing sexual values of the 1960s; from there, however, Eliot becomes involved in a sensational case concerning two lesbian lovers accused of torturing and

murdering a child. One of these women is the niece of George Passant, Eliot's mentor and a key character in the introductory volume of the series. He and Eliot have renewed their acquaintance, and out of loyalty Eliot endures the spectacle of the trial. The theme of death—and especially the irrational deaths of those victimized by others—emerges. Eliot's elderly father dies, and then Eliot himself faces the possibility of death when he is struck down by illness. His own life reaches the point at which it forces him to meditate on death, and the murder case has turned his thoughts to the persistence of evil in the world. His thoughts on the human race darken, reflecting on the horrors of the Holocaust, and the novel closes on a somber and disheartened tone.

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SMALL WORLD DAVID LODGE (1984)

Short-listed for the BOOKER PRIZE in 1984, this novel is a sequel to *CHANGING PLACES*, and technically a *CAMPUS NOVEL*, although it does not maintain a permanent setting at any particular campus for long. The story picks up the lives of Philip Swallow of Rummidge University and Morris Zapp of Euphoria State University—the former a British academic, the latter an American—some 10 years after their exchange experiences. But for this *COMIC NOVEL*, Lodge widens his scope to take in the entire world of academic conferences, and he broadens his cast of characters to include, eventually, scholars of English from all over the world. The omniscient third-person narrator begins the story in Rummidge at a miserable conference attended by only 50-some professors of English. Morris Zapp is the featured speaker, as a special favor to his old friend Philip, now the head of the English Department at Rummidge University. Morris returns the favor and invites Philip to attend a conference of postmodernists in Jerusalem later that summer, even though Philip is a literary critic

of the most traditional and least postmodern (see POST-MODERNISM) stripe.

From the pool of attendees at the wintry Rummidge event, two new key characters are introduced, professor Persse McGarrigle, an aspiring poet, and Angelica L. Pabst, a beautiful graduate student. Several minor figures from *Changing Places* are in attendance—old enemies and rivals of Philip—and some new minor figures as well, especially Miss Sybil Maiden, a retired professor of Girton College, Oxford, who had once been a student of Jessie L. Weston, author of *From Ritual to Romance*. Fiction intersects reality with this casual reference in chapter one: *From Ritual to Romance* is a real-world work of literary criticism that sets forth and interprets the legend of the Fisher King and the quest for the Grail in terms of fertility symbolism. Later, when a minor (but important) character appears named Arthur Kingfisher, a man whose fertility and intellectual vigor have dried up, the novel begins to resemble an ALLEGORY, in modern terms, of the medieval quest. Literary scholars have taken the place of knights errant, and the circuit of academic conferences has taken the place of the quest. Some scholars search for truth, some for riches, and some for glory, but a select few, including Morris Zapp and Philip Swallow, are soon on a quest for the UNESCO chair in literature, a newly created position luxuriously endowed with both money and prestige. The novel's comic elements, however, continually convert this allegorical structure into a parody.

When the Rummidge conference breaks up, the characters disperse to various points, and the narrative follows along, fragmenting in multiple directions and adding new characters as the circle widens. Soon letters and phone calls have compounded the reach of personal travel, pulling the story to France, Italy, Japan, Turkey, and other locations. Entire chapters of snippets slowly draw together a large, diverse group of scholars headed for Zapp's summer conference in Jerusalem and then for the December conference of the Modern Language Association in New York City (another real-world element in LODGE's fiction). As for Persse, his quest has placed him in pursuit of the beautiful Miss Pabst; before he finds her again, he has circled the world by hopping from one literary conference to another, helped by the bottomless

depths of the American Express card he acquires along the way and occasionally by unexpected encounters with Miss Sybil Maiden. Meanwhile, a series of accidents boosts Philip Swallow's study of William Hazlitt to the center of a controversy, carrying his career to its zenith when he is nominated for the UNESCO chair. Morris Zapp is kidnapped by radical associates of a wealthy Marxist scholar he meets and feels humbled—temporarily—when his ex-wife, Desiree (a key character in *Changing Places*), bargains with the kidnappers to reduce his ransom. In a final glorious tournament of ideas, the candidates for the UNESCO chair present their positions, and Arthur Kingfisher makes a surprising selection for the post.

Lodge's story is a delight for well-prepared readers who are familiar with such canonical standards as "The Eve of St. Agnes" by John Keats, the Arthurian legends, *The Wasteland* by T. S. Eliot, *The Importance of Being Earnest* by Oscar Wilde, and the novels of the ANGRY YOUNG MEN of the 1950s. Familiarity with the many schools of literary criticism that have arisen in the 20th century is useful, although not necessary—Lodge refers to structuralism, Freudianism, reader response criticism, Marxism, archetypal criticism, and traditional literary appreciation, among others, but he also provides explanations by way of the lectures and conversations various characters undertake. Persse, a "conference virgin" in the opening chapter, becomes the reader's surrogate, soaking up the new languages of criticism while searching for the woman he thinks he loves. He is the first and the last character that the narrator examines, and he figures in both of the novel's endings—the traditional ending that restores lost family members, and the modern ending that suspends the story in AMBIGUITY rather than bringing it to closure.

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SMITH, DODIE (1896–1990) Actress, playwright, novelist, and children's writer, Dorothy Gladys Smith was born on May 3, 1896, in Lancashire. Her father died soon after, and her mother returned to the family home in a suburb of Manchester, where a large variety of aunts, uncles, and grandparents adored the newest addition to the brood. One of Dodie's uncles had an interest in amateur dramatics; he put his niece onstage while she was still a toddler, and as a young teen she played boys' roles. Her mother died when Dodie, then 18, was enrolled in the Academy of Dramatic Arts (now RADA, the Royal Academy of Dramatic Arts).

Dodie set out to be a professional actress, but although her outgoing personality and charm got her some roles, her acting lost them. By 1923, she was working as a department manager in a home-decor and furniture store, where she met her future husband, Alec Beesley. By then she had sold a movie screenplay but had failed to sell a play for the stage. In 1929, after visiting a toy fair in Germany for her employer, she wrote a play set at the inn she had stayed at. This play, *Autumn Crocus*, was a great success, and Dodie followed it with four more. These plays were light social comedies with a broad popular appeal.

In 1938, Dodie and Alec came to the United States with Alec's Dalmatian, Pongo; Alec was a pacifist and wished to avoid contributing to the war effort. He and Dodie were married in 1939, and with the entry of the United States into the war, they were unable to return to England. They wound up staying in America until 1953. At first, Dodie worked as a screenwriter in Hollywood. She befriended the playwright John van Druten and through him became acquainted with the expatriated English writer Christopher ISHERWOOD. Alec Beesley made the suggestion that Isherwood's character Sally Bowles, from *GOODBYE TO BERLIN*, would make an excellent subject for a stage play. John van Druten wrote the play *I Am a Camera*, and its success turned around Isherwood's fortunes; later, the play served as the basis for the hit movie and Broadway musical *Cabaret*.

In 1948, still in America, Dodie began writing a COMIC NOVEL that has since been recognized as a minor masterpiece, *I CAPTURE THE CASTLE*. One of the high points of Dodie's career occurred when her novel was identified in the *Times* as one of the year's best: She had longed to be appreciated as a serious writer, not just the author of light stage comedies. In 1956, Dodie produced another small masterpiece in the genre of children's literature, *The Hundred and One Dalmatians*. Exaggerating the experience she and Alec had had when Pongo's replacements, Buzz and Folly, became the parents of 15 puppies, the story features one of the immortal villains of children's literature, that devilish Cruella De Vil.

Dodie Smith's four volumes of autobiography continue the comic voice she had worked in so successfully in three genres. She lived to the age of 94, leaving a fifth volume of memoirs unfinished at her death in November 1990.

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SMITH, ZADIE (1975–) The daughter of a Jamaican mother and an English father, Zadie Smith was born—with the name "Sadie"—in England on October 27, 1975. She was educated at Cambridge University, completing an undergraduate degree in 1998. She had begun writing stories in childhood, and at Cambridge her story "The Newspaper Man" appeared in an anthology of student writing; it drew the attention of publishers. Smith acquired a literary agent on the strength of her writing samples and published her first novel, *WHITE TEETH*, in 1999 at the age of 24. The story contrasts two key characters who have been friends for many years, a white London laborer and a Muslim from Bangladesh. The book received both positive and negative reviews,

perhaps the most hostile of which was written by Smith herself under a pen name. The novel was a commercial success and won both the *GUARDIAN* FICTION PRIZE and the JAMES TAIT BLACK MEMORIAL PRIZE for 2000; it also won the WHITBREAD Best First Novel Award and the COMMONWEALTH Writer's First Book Award in 2000, among other awards and prizes. Smith became something of a literary celebrity overnight. Her next novel, *The Autograph Man*, appeared in 2002; it examines the human fascination with celebrities through the character of a Jewish-Chinese autograph dealer. In both of the novels Smith has published so far, she has reappraised the roles of race and ethnicity in contemporary life by normalizing the existence of differences among human beings.

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SNOW, C. P. (1905–1980) A novelist, essayist, and scientist, Charles Percy Snow was born October 15, 1905, in Leicester, England, into a lower-middle-class family. His mother encouraged him to study and improve himself; she made sure he received a quality education in elite grammar schools. In 1925, Snow received a scholarship that allowed him to matriculate at Leicester University College, where he completed an undergraduate degree in chemistry and a master's degree in physics by 1928. He chose a program of scientific studies for practical reasons, even though he had already conceived an ambition to write novels. Upon completing his master's degree, he entered the doctoral program in physics at Cambridge University, where he worked in the Cavendish Laboratory, a leading center of cutting-edge studies in physics. He completed his doctoral studies in 1930, at the age of 25, and was elected a Fellow of Christ's College at Cambridge, holding this post until 1950.

Snow published his first novel, *Death Under Sail*, in 1932; it is an example of MYSTERY AND DETECTIVE FICTION

that rejects the impressionistic narrative techniques of MODERNISM espoused by Virginia WOOLF, D. H. LAWRENCE, and James JOYCE. His plain prose style reaches back to the realism of 19th-century writers, and his content reflects his assertion that art must serve a moral purpose. His early works show that he has settled on the philosophy of writing he wishes to defend, but he is searching for his niche: Leaving behind the mystery and detective genre, his second novel, *New Lives for Old* (1933; published anonymously), explores the possibilities and effects of turning back the clock on human aging, verging on the SCIENCE FICTION themes of H. G. WELLS. In *The Search* (1934), about the lives of research scientists, he broaches material that he will explore again in his masterwork, the 11-volume ROMAN-FLEUVE collectively titled *STRANGERS AND BROTHERS*. Snow began developing his ideas for the series in 1935 and published the initial volume with the same title as the series in 1940. Progress on the series halted while Snow worked, during WORLD WAR II, in the Ministry of Labor. The second volume of the series, *The LIGHT AND THE DARK*, appeared in 1947, followed by *TIME OF HOPE* (1949), *The MASTERS* (1951), *The NEW MEN* (1954), *HOMEcomings* (1956), *The CONSCIENCE OF THE RICH* (1958), *The AFFAIR* (1960), *CORRIDORS OF POWER* (1964), *The SLEEP OF REASON* (1968), and *LAST THINGS* (1970). The first volume was reissued under the title *George Passant* in 1972. With quiet realism and plots that frequently hinge on ethical questions, these novels capture the political, social, and economic issues of the era they were written in while also developing the life story of the autobiographical first-person narrator, Lewis Eliot.

In 1950, Snow married a writer, Pamela Hansford Johnson; they collaborated on six original plays and an adaptation published between 1951 and 1967. He had become increasingly involved with the administration of science projects rather than the conducting of laboratory experiments, and he worked for several government agencies and in other forms of public service. He was named a Commander of the Order of the British Empire in 1943, and in 1957 he received a knighthood. He was appointed a life peer and assumed the title Baron Snow of the City of Leicester in 1964. Numerous universities awarded him honorary degrees,

and he was named rector of the University of St. Andrew's in Scotland.

In 1959, Snow developed one of his most enduring works—a nonfiction piece—and delivered it as the Rede Lecture at Cambridge University: “The Two Cultures and the Scientific Revolution” is an essay that explores the widening gap between the intellectual spheres of the humanities and the sciences. It detonated an academic debate that raged intensely for a decade and that continues to draw attention to the present day. Snow felt that the ignorance, among those in literary circles, of the language and the concepts of science constituted a negligent corrosion of Western culture and an abandonment of social responsibility. F. R. Leavis, the distinguished Cambridge professor of English and the most influential literary critic of the day, shot back a withering reply, and the cause was taken up on both sides of the issue in numerous articles and books.

Throughout the 1960s, Snow's health declined. He continued answering his critics on the issue of the two cultures, and he completed his great roman-fleuve in 1970. He published three additional novels during the 1970s—*The Malcontents* (1972), *In Their Wisdom* (1974), and *A Coat of Varnish* (1979)—before he died on July 1, 1980. Snow also wrote plays and several works of nonfiction, including examinations of science and government, biographies, and works of literary criticism. Critics are divided on the long-term merit of his fiction, with advocates of realism continuing to admire his novels and advocates of experimentation minimizing his contribution to 20th-century literature. In the end, the ongoing debate over the issue of “the two cultures” may prove to be his most lasting stamp on the world of ideas.

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SOCIALISM See FABIAN SOCIETY.

SOLDIER'S ART, THE ANTHONY POWELL (1966) Volume eight in the ROMAN-FLEUVE entitled *A DANCE TO THE MUSIC OF TIME*, this novel is positioned in the middle of the third of four movements in the series, and in the middle of WORLD WAR II as well. It follows *The Valley of Bones* (1964) and precedes *The Military Philosophers* (1968). The series narrator, Nicholas Jenkins, is serving in the British army as a middle-aged junior officer and has just been posted, at the end of *The Valley of Bones*, under the wing of Kenneth Widmerpool, for whom he has had little fellow feeling ever since they met in their PUBLIC SCHOOL.

The novel opens, as several others have, with a luncheon. In attendance are Nick, Widmerpool, Colonel Hogbourne-Johnson, and General Liddament, who had caught out the unit Nick serves in by means of an unannounced inspection for which they were unprepared in *The Valley of Bones*. The general recommends that Nick meet Finn, a member of the French resistance; the colonel humiliates Widmerpool. But the biggest surprise, for Nick, is the sight of his best friend from school, the well-born Charles Stringham, serving as a waiter in the mess hall. Charles had sunk into an alcoholic funk when his marriage had broken up in the years before the war, and his family had essentially assigned him to a governess and kept him too poor to buy booze. But the discipline of army life and the urgency of the war seem to have helped Stringham to cope with his own problems. He accepts his humble post with equanimity.

On a visit to London, at the height of the blitzkrieg, Nick meets his brother-in-law, Chips Lovell, for a drink. Chips and his wife, Priscilla, who is the sister of Nick's wife, Isobel, have been estranged for some time, and Priscilla has engaged in an affair; nonetheless, Chips wants to be reconciled to her. Nick meets various other friends for dinner, including the composer Hugh Moreland, and Nick's sister-in-law, Priscilla, who is out with her lover, Odo Stevens. But Priscilla leaves

by herself when she becomes upset. Later, Nick learns that Chips has been killed in a bomb explosion, and when he goes to visit Lady Molly, where he expects to find Priscilla, her house also has been destroyed by German bombs. Chips and Priscilla ironically die together and yet apart, killed in two different locations in the same raid.

Jenkins returns to his post to find that chaos has intensified: Lt. Bithel's drunkenness gets him into so much trouble that the efforts of Nick and Charles Stringham to cover for him are ineffectual, and Widmerpool has Bithel dismissed. But another form of trouble is brewing for Widmerpool, and he can do nothing but wait for it to strike. Stringham, too, is headed for trouble: He has been transferred to the mobile laundry, which is soon to be posted to the Far East. Nick's efforts to persuade Stringham to transfer out are ineffectual. Nick's fellow officer, Capt. Biggs, commits suicide by hanging himself, and Nick receives yet another transfer, this time to the War Office.

Midway through the third movement of the story, at Britain's darkest hour, as bombs rain on London and invasion by Germany seems nearly inevitable, Nick's life is a reflection in miniature of England's plight. Characters are killed, or they are doomed to be killed, or they are immersed in a continual fog of chaos, disorder, and mismanagement. The future looks grim as Nick receives his orders and heads for the new chapter in his life that they herald.

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SOME DO NOT . . . FORD MADDOX FORD
(1924) See *PARADE'S END*.

SOMETHING TO ANSWER FOR P. H. NEWBY (1968) The first novel to win the BOOKER PRIZE upon its establishment in 1969, this novel is set

in the SUEZ CANAL during the crisis of 1956. The protagonist, Townrow, is a former army sergeant who had served in the Canal Zone in 1946, where he had made the acquaintance of the aging Lebanese entrepreneur Elie Khoury, and his gray-haired English wife, generally referred to in Townrow's thoughts as "Mrs. K." The novel opens with Mrs. K.'s cry for help from Townrow, via letter, after her husband is murdered. Townrow is something of a scoundrel, employed by a charitable fund from which he has been embezzling money for some time; still in his 30s, divorced and handsome, he decides that helping Mrs. K., whom he believes to be a rich widow, could lead him to a very comfortable life with prospects of inheriting the resources of the childless Mrs. Khoury. He departs for the Canal Zone on the eve of the action by Egyptian President Nasser to nationalize the Suez Canal, but he knows nothing about this momentous event until after several unsettling incidents have slowed the progress of his journey.

The third-person narrator is limited to Townrow's loquacious thoughts, and although the narrative voice sounds reliable, Townrow himself proves to be a very unreliable protagonist. In his first meeting with Elie Khoury, Townrow had been upside-down on the beach, having been thrown from a horse the first time he had ever ridden one. The narrator emphasizes that Townrow's view of the world is askew; the action of the story will serve to correct that situation and restore some degree of admirable qualities to him. As he journeys to Egypt, Townrow exhibits his personal weaknesses: an excessive fondness for alcohol, an unthinking support of the British government and an unquestioning belief in the essential nobility of the British enterprise, a smart mouth, and a lack of respect for authority, especially that of foreign lands. His first act after finally reaching the Canal Zone is to resort to his favorite former drinking haunt, the Cypress Bar, where old Christou gets him thoroughly drunk. Townrow perceives himself to be launching his investigation of Elie's death, doubting Mrs. K.'s claim of murder, but determined to get to the bottom of it and see justice done if murder can be proved. He wakes up the next day out in the desert—naked, injured, and severely hung over—with no recollection of the previous night's discussion with Christou. The reader is thus placed in

the position of knowing more about Townrow's activities than the character himself can recall.

Townrow soon finds a powerful love object: not the presumably wealthy Mrs. K., who of necessity decks him out in her late husband's clothes, but Leah Strauss, the daughter of Mrs. K.'s solicitor, Mr. Abravanel. Leah is a Jew who has become an American citizen by marriage; Townrow is soon madly in love with her, hoping she has no scruples against adultery. The nationalities and religious allegiances of the characters constitute an important aspect of the story, for in miniature form it plays out the larger struggle—the Suez Crisis—that follows from the European response to the nationalization of the canal. Townrow is soon entangled in events he only partially understands, but the seriousness of the situation cannot be doubted: People are dying, and the more deeply he probes into Elie Khoury's death, the greater the threat becomes to himself, to Mrs. K., and to Leah. His experiences are consciousness-raising, so that he comes to despise the man he is and to aspire both to be a better man and to make some restitution for the paltry record of his life so far.

Something to Answer For tells the story of an English antihero's redemption; however, that transformation is occurring in a world that no longer has a place for the British EMPIRE. The end of the novel thus cannot fully resolve Townrow's personal crisis. Some of the people he cares for will reach safety, and Townrow will find the better part of himself, but the story's end suspends him in AMBIGUITY.

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SONGLINES, THE BRUCE CHATWIN (1987) Though this experimental book is arguably not a work of fiction at all, POSTMODERNISM makes it possible to call it a novel. The protagonist is a character named Bruce who is undertaking a journey that

bears a marked similarity to Bruce Chatwin's own travels in the Australian outback.

The title refers to the tradition among Aboriginal Australians of venerating the invisible paths walked by their ancestors—paths that function as a metaphor for the system of values, beliefs, and practices that binds the people together and connects them to their history. Bruce (the narrator) observes the details of the physical world and the disappearing traditions of the people who have inhabited it for thousands of years, bringing to the task the eye of both an anthropologist and an art collector. Additionally, he presents the theory that the natural state of the human race is one of migratory wandering, and that divergence from this natural state—the formation of settlements and the agricultural systems that make them possible—is at the root of the problems of the modern world, perhaps even a sacrilege offensive to God. The Australian outback and the Aborigines' long migratory history in it provide a pretext for Chatwin's advocacy of a different way for human beings to exist in the world.

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SOUR SWEET TIMOTHY MO (1982) The author's second publication, *Sour Sweet* won the HAWTHORNDEN PRIZE and was considered for both the BOOKER PRIZE and the WHITBREAD AWARD. Set in London, the novel explores the experiences of a Chinese immigrant family from Hong Kong. The family members settle into contented isolation, failing to connect either with the provincial English people around them, who all seem to look alike, or with London's thriving Asian community. Chen, the husband, clings to traditional Chinese ways, considering himself to be an outsider in England, while his wife, Lily, makes efforts to

connect to the wider world and find a middle ground between the old ways and the new. The birth of their son, Man Kee, leads to a further expansion of the family when Lily's sister Mui joins them to help with the baby. Mui soon fits right into English life by studying it on television.

Chen mysteriously disappears after the family opens a Chinese food stand at a truck stop. In an ironic twist, mild-mannered Chen has been mistakenly identified as a drug thief by the Chinese Triad, an organized crime ring with a long tradition in Hong Kong and a strong position in London. An Asian-style "mob hit" has ended Chen's life. Mo seems to suggest that traditional ways in an alien culture can contribute to the eradication of traditional ways. Never fully informed of her husband's fate, Lily must raise her son to function effectively in the English world without forgetting his roots.

Timothy Mo uses his most typical subject matter in this early novel, examining the connection between the Chinese and the English, but using that cultural intersection as a point of departure for the universal human experience of being an outsider in a puzzling and unfamiliar world. Chen fails to solve the problem of his isolation, while the women in the novel accommodate themselves to the circumstances that surround them.

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SOUTH AFRICA See BOER WAR, EMPIRE (END OF), and COLONIALISM. For significant South African novelists, see Justin CARTWRIGHT, J. M. COETZEE, Nadine GORDIMER, Christopher HOPE, and Alan PATON.

SOUTH WIND NORMAN DOUGLAS (1917)

A huge, popular success during WORLD WAR I, this novel provided war-weary readers with an escape to a charming Mediterranean island. The novel opens with the arrival of the Bishop of Bampopo at the island of Nepenthe (loosely based on Capri and other islands to the west of Italy). He is on his way home to England after a lengthy period of service in Africa, and he is making this call in order to fetch his cousin, Mrs. Meadows, home with him. Traveling with him on the

boat are several other people, two of whom feature in the PLOT: Retlow, whose name suggests his dastardly character, and Don Francesco, a local priest who introduces the bishop to the island and its international community of colorful residents, such as Miss Wilberforce, an English lady afflicted with the need to remove her clothing in public.

The thin plot involves an incident that the bishop witnesses when he sees Mrs. Meadows push Retlow—her former first husband—off the cliff near her home. A native boy is later accused of the murder and a trial ensues at which the boy is acquitted after a rather incompetent defense. During all of this the bishop does not speak out, since he is certain that Retlow got what he deserved and that the world has been made a better place for the loss of such a despicable person. This rather questionable ethical stance, however, is insignificant compared with the novel's main attraction, which is its cheerful narration of pleasantly eccentric characters in an idyllic setting. The narrator delivers lectures on the natural features of the island and on the cultural significance of the antiquities to be found there, relics of earlier glorious civilizations.

Although *South Wind* served as a form of escapist literature when it appeared, it has been surprisingly influential on serious writers such as Graham GREENE, Aldous HUXLEY, and Lawrence DURRELL, all of whom borrowed elements from Douglas's approach to fiction or learned lessons in narrative style from him or shared his Mediterranean enthusiasms. Huxley caricatured Douglas, a learned and sociable man, in *Crome Yellow* in the figure of Scrogan.

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SPACE TRILOGY C. S. LEWIS (1938–1945)

The three volumes that make up this series include *Out of the Silent Planet* (1938), *Perelandra* (1943; republished as *Voyage to Venus* in 1953), and *That Hideous Strength* (1945). It is also referred to as the "Ransom trilogy" or the "Cosmic trilogy." Since it involves travel to other planets of the solar system via space ship, it meets the criteria for inclusion in the genre of SCIENCE

FICTION; however, C. S. LEWIS is primarily interested in developing a religious ALLEGORY that stretches Christian ideology to cover Mars and Venus as well as Earth, while reemphasizing the value of religious faith to its readers. The story is related in the third person, although the omniscient narrator occasionally refers to himself in the first person, especially in the second volume, adding a degree of intimacy in the telling of the tale (a strategy Lewis also uses to good effect in the volumes of *The CHRONICLES OF NARNIA*). The focus of the narrator's attention remains on the protagonist, Professor Ransom, a philologist modeled on Lewis's friend and fellow Christian (and fellow novelist of FANTASY literature), J. R. R. TOLKIEN.

In the opening of *Out of the Silent Planet*, Ransom is abducted while trying to do a good deed as he pursues a walking vacation in a remote part of England. He knows one of his abductors, the ironically named Devine (later elevated to the title Lord Feverstone in the third volume of the trilogy), because they attended the same PUBLIC SCHOOL, and he has heard of the other, the renowned physicist Dr. Weston. Before Ransom realizes what is happening, this devilish pair has drugged him, dragged him aboard the ship Weston has built, and launched it for points unknown, but not on Planet Earth. During the long journey, Ransom overhears an ominous reference to the Sorns of Malacandra—wherever they are—and concludes that he is to be handed over to them when the ship reaches its destination. He resolves to flee into that unknown world at the first opportunity and trust to his wits to survive.

Ransom's flight from the Sorn welcoming party is successful, and before long he encounters something that is not a Sorn but that is an intelligent user of language. As a linguist, Ransom is ideally suited to handle this situation and quickly becomes the first philologist in the history of the human species to learn an extra-terrestrial language. His rescuer is a Hross; Ransom is soon enjoying a prolonged stay in a Hross community and developing a treatise on Hross grammar and syntax. But his abductors have not given up the search, and Ransom still doesn't know where he is, why he's there, or how the Hross can know so much about the Solar System with their simple technology. By the novel's end, he has overcome his fear of the Sorns and

traveled to face the Oyarsa (or regent) of Malacandra, where he learns many staggering truths that form part of Lewis's allegory and that provide the cosmological backdrop against which the subsequent volumes unfold. He comes to accept the existence of the eldila, invisible ethereal beings who watch over the Malacandrans, and of Maleldil, who rules the universe. In particular, he discovers why he has never heard of any of these beings in his life on his home planet, which he learns is properly known as Thulcandra. The three earthlings are allowed to attempt the return home and barely reach it before their ship disintegrates.

In *Perelandra*, the narrator moves into the periphery of the story, participating in the opening and closing scenes on Earth and recounting Ransom's adventures in between at second hand. Here, Lewis is reimagining the story of Milton's *Paradise Lost*. Because of the unique problem with the Oyarsa of Earth, human help is needed on Perelandra; Ransom is dispatched by supernatural means to provide that help. On Perelandra, a new world is in the making, with a new Eve; however, she has become separated from the new Adam. Ransom encounters her, knowing only that he is to provide aid, but not knowing what kind or when or how. Eventually, Weston arrives in a new spaceship, and he unwittingly brings with him an evil tempter. Soon Ransom, Weston, and Eve are locked in a struggle for the fate of the new world. Lewis's creation of that world is highly inventive, and the three-way struggle takes the form of a compelling discussion that touches on numerous philosophical and theological points, and even on the nature of human consciousness. Ransom's subsequent conflict with Weston uses many tropes drawn from the ARCHETYPE of the hero's journey into the underworld and back again, but Lewis presents it with some surprising comic touches that effectively humanize the story without trivializing it. Once again, Ransom makes a safe return to Earth, but not before Lewis finishes his reinterpretation of Christian doctrine to take all the planets into account.

In *That Hideous Strength*, the story remains entirely on Earth and moves more firmly into the category of fantasy. At a small British university, the sale of campus lands is once again on the agenda; this time, however, a venerated and ancient wood that includes "Merlin's

Well" is for sale to N.I.C.E.—the National Institute of Coordinated Experiments. The sale is brokered through deceit and by an appeal to the greed of underpaid young faculty members. One of these, the trusting Mark Studdock, is offered a lucrative position in the organization that will soon raise its towering glass headquarters over Merlin's Well. In the meantime, Mark's intelligent wife, Jane, is beset by nightmares featuring people who show up in the morning newspaper. Eventually, she meets Mr. Fisher King—Ransom's identity since his return from Perelandra—and with his advice she discovers what N.I.C.E. is really up to; Mark and Jane are two innocents caught on the opposite sides of a struggle neither of them would have imagined possible. So powerful is N.I.C.E. that Merlin himself must be summoned to assist Ransom, Jane, and their allies. Evil is ultimately defeated, allowing Ransom to plan his return to the paradise of Perelandra.

In his *Space Trilogy*, Lewis ironically uses the conventions of science fiction to undermine the valorization of science in the modern world. Ransom is a figure of faith ready to lay down his life if necessary in order to defend that faith and defeat evil; in contrast, when evil chooses to incarnate itself, it does so in the body of a scientist. From Lewis's Christian perspective, science has only become useful to humankind as a consequence of the Fall in the Garden of Eden. In the new Eden of Perelandra, where the unfallen king and queen live without sin in a world of abundance and in direct communication with Maleldil, science will never become necessary. Lewis creates a vivid, compelling, and memorable set of circumstances and characters to serve as his stalking horse in presenting what is essentially an antimodernist message.

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SPANISH CIVIL WAR An illustration of the political polarities of WORLD WAR II, the Spanish civil war pitted a leftist Republican government, elected to power in 1936, against a right-wing Nationalist movement eventually headed by General Francisco Franco. The war began when a conservative coup against the government failed to dominate the entire country. Both sides appealed for international aid, and the distribution of support that poured in pointed up the political divisions that would soon lead to global warfare: Germany and Italy supported the conservative Nationalists, using Spain as a theater for trying out new methods of ground and air tactics, while the Soviet Union, France, England, and numerous Americans supported the liberal Republicans. Several of these nations signed a non-intervention pact in August 1936; nonetheless, some 60,000 fighters and support personnel flocked to Spain to serve in the International Brigades. Noted writers such as George ORWELL and Ernest Hemingway were among those drawn to Spain during this war.

The war was notable for the viciousness that characterized the conflict: Assassinations and executions became commonplace on both sides, and the Nationalists engaged in a program of deliberate terror. The Republican faction was hampered by infighting that threatened to splinter the alliance of urban workers, rural agricultural laborers, and much of the educated middle class; among the communist elements on the Republican side, supporters were divided by their allegiance to either Joseph Stalin or his chief rival Leon Trotsky. The Nationalists benefited from greater solidarity among businessmen, Catholics, landowners, and the military. The war ravaged the nation and resulted in a death toll variously estimated to range from 500,000 to 1 million casualties. As the Republican forces were pushed back, a half-million refugees flooded into southern France. The war culminated in bloody street fighting in Madrid that ended in a Nationalist victory, placing Franco in a position of power that continued until his death in 1975.

The Spanish civil war is notable for the effect it had on artists and intellectuals. British novels of the period with any degree of political awareness are likely to make reference to the war or to include characters who join the International Brigades. Anthony POWELL sends

a character loosely (and ironically) based on George Orwell to the war in his monumental series, *A DANCE TO THE MUSIC OF TIME*, and leftist characters in the story—primarily artists, musicians, and writers—establish their political credentials through references to the war. Wyndham LEWIS develops his satire of communist posturing in *The REVENGE FOR LOVE* against the backdrop of this civil strife, and in *The PRIME OF MISS JEAN BRODIE*, by Muriel SPARK, a minor character's meaningless death during this war becomes a crucial plot element.

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SPARK, MURIEL (1918–) A celebrated 20th-century writer of some 21 novels, along with numerous volumes of short fiction, poetry, and literary scholarship, Muriel Spark was born on February 1, 1918, in Edinburgh, Scotland, with the birth name Muriel Sarah Camberg. Her period of study at James Gillespie's School for Girls provided material for her most famous novel, *THE PRIME OF MISS JEAN BRODIE* (1961). In 1937, when she was 19 years old, she married and became Muriel Spark, the name she has continued to use; the newlyweds relocated to Rhodesia (modern Zimbabwe). The marriage produced one son and ended in divorce after only two years. In 1944, delayed by the outbreak of WORLD WAR II, Spark moved to London and took up work with a propaganda agency of the British Foreign Office, producing anti-Nazi materials.

After the war, Muriel Spark served as General Secretary of the Poetry Society; additionally, she edited *Poetry Review* in the late 1940s and cofounded the short-lived journal *Forum Stories and Poems*. She became interested in literary biography, beginning with the inventor of the Frankenstein myth, Mary

Wollstonecraft Shelley, in 1951, and turning to Emily Brontë (with a cowriter, Derek Stanford) and then to John Masefield in 1953. During this time, she also edited or coedited (with Stanford) texts of the works of William Wordsworth and of the letters of Mary Shelley, the Brontës, and John Henry Newman. In 1952, she published her first collection of poetry just as her inner life was undergoing an important transformation.

In 1954, Muriel Spark converted to Catholicism, and she also received a commission from a publisher to write a novel. She has credited her conversion experience as a key personal transformation that allowed her to move from poetry and short fiction to the novel; her fiction frequently addresses moral and philosophical issues raised by her theological interests. In 1957, *The Comforters* appeared, telling the self-reflexive story of a woman who begins to hear the thoughts of a writer who is constructing a story using this woman as a character. Spark began publishing steadily, producing *Robinson* in 1958, along with a collection of short stories. In 1959, she published *Memento Mori*, in which messages from Death affect the story's course, and in 1960, she published *The Ballad of Peckham Rye*, in which the protagonist begins interfering in the lives of the people he "studies." In 1961, Spark published a second collection of stories that included her radio plays; she also published *The Prime of Miss Jean Brodie*, which became the basis of a successful FILM ADAPTATION and of the film's popular theme song.

Spark also began traveling in 1961. She spent time in Jerusalem conducting research for her longest novel, *The Mandelbaum Gate*, which won the JAMES TAIT BLACK MEMORIAL PRIZE in 1965. Between beginning her research and publishing the result of it, she also wrote a play, *Doctor of Philosophy*, which was performed in London in 1962 and published the following year. And in 1963, she published *The GIRLS OF SLENDER MEANS*, drawing on her experience of living in a women's hotel in the closing days of World War II. In 1964, she moved to New York City for about a year, and continued from there to a 15-year residence in Rome.

In the 1970s and 1980s, Spark produced a new novel every one to three years. Some of the best received of these include *In the Driver's Seat* (1970), about a woman who intends to die by finding a man to

murder her; *The Hothouse by the East River* (1973), about the uses of political propaganda; *The Abbess of Crewe: A Modern Morality Tale* (1974), set in an abbey bugged for eavesdropping; *LOITERING WITH INTENT* (1981), the story of a novelist who takes a job as the secretary of an autobiographical society and finds her fiction being plagiarized; and *A Far Cry from Kensington* (1988), about a woman's transformation from an unappreciated do-gooder to a fuller but less giving existence. This novel also includes satirical portraits of the British publishing world and of Wilhelm Reich's eccentric psychological theories about human sexuality.

In 1962, Muriel Spark became a Fellow of the Royal Society of Literature, and in 1967 she was awarded the Order of the British Empire. Two of her works were short-listed for the BOOKER PRIZE: *The Public Image*, in 1969, the first year the prize was awarded, examined the power of publicity to make and destroy an actress's career, and *Loitering with Intent*, in 1981. In 1982, she settled in Tuscany, where she continues to live and write. Her autobiography, *Curriculum Vita*, appeared in 1992. In 2000, at the age of 82, she published *Aiding and Abetting*. Critical opinion about Spark's literary merit is stronger among British critics than among American critics, and her strongest admirers include writers of POSTMODERNISM, such as Malcolm BRADBURY and David LODGE, who recognize the sophistication of her economical yet many-layered style.

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SPY NOVEL Like SCIENCE FICTION, this popular genre has developed primarily in the 20th century. It was founded with the 1915 publication of *The THIRTY-NINE STEPS* by John BUCHAN, and spy fiction continues to follow the model laid down in that novel, with some

variations on the theme. Key British authors who followed after Buchan include Graham GREENE, Eric Ambler, Ian FLEMING, Len Deighton, and John LE CARRÉ. Interestingly, James Bond is reading a novel by Eric Ambler at one point in *FROM RUSSIA WITH LOVE*.

Spy novels often share the characteristic, with MYSTERY AND DETECTIVE FICTION, of some puzzle that must be solved. Some spies, James BOND in particular, may have access to technological wonders that might fit just as easily into a science fiction story. Spy novels may also share characteristics of the thriller, with some disastrous outcome hanging in the balance that will be averted only if the protagonist acts in a timely manner; saving the day usually immerses the protagonist in the conventions of an adventure story; and, not uncommonly, the protagonist may dawdle in the purloins of the romance novel—generally not of the chaste courtship variety—on the way to saving the day.

Spy novels easily function with only flat characters and stereotypes, and they thrive on complex plotting with unexpected twists; consequently, this genre is generally not categorized as serious literary fiction. Spy novels flourished during the cold war, when the stage of world politics offered a relatively simple two-part division between the forces of democracy and those of communism. They have varied significantly, however, in the degree of realism and grittiness with which the phenomenon of espionage is treated. John le Carré is noted for realism with respect to the bureaucratic dreariness of the day-to-day functioning of espionage; Graham Greene presents possibly the grittiest examples of the genre, keenly aware of the fundamentally corrupt and corrupting nature of the endeavor. These two authors—particularly Graham Greene—are generally recognized as the most literary writers of this genre.

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SPY WHO CAME IN FROM THE COLD, THE JOHN LE CARRÉ (1963) Written in a style that strips the glamour and adventure from espionage to show the morally ambiguous nature of the game, this SPY NOVEL was the basis of a successful FILM ADAPTATION by the same name that starred Richard Burton as LE CARRÉ'S doomed spy Alec Leamas.

The story unfolds through a third-person narrator. At the novel's beginning, Alec Leamas works in Berlin for the British Secret Service as a handler of East German double agents. He is nearing the end of his career at 50 and winding down his operations. His last agent, Karl Riemeck, is shot down virtually at Leamas's feet while attempting what should have been a routine crossing of a Berlin Wall checkpoint. This opening scene of the novel provides the location for the closing scene as well, but in between, Leamas undergoes a labyrinthine journey. In England, he reports to Control, the man in charge of the "Circus"—the entire Secret Service—and receives a new assignment: He will help protect Britain's last double agent in East Germany. Control does not, however, reveal this agent's identity to Leamas, so important and precarious is the man's position in the Communist hierarchy. Through this device, le Carré does not reveal the identity to the reader, either, thereby increasing his opportunities to develop suspense and AMBIGUITY in the remaining PLOT.

Leamas, placed on a desk job in London, embarks on a course of action that destroys his reputation and his apparent utility to the Secret Service through drinking and petty embezzlement. He seems locked in a downward spiral that takes him first to an insignificant job in a library, where he enters into an affair with Liz Gold, a minor official in England's Communist Party, and then to a brief stint in prison. He alerts Liz that he will disappear; after completing his time in jail, he travels to Holland, apparently lured by a Soviet agent attempting to turn him. An unexpected newspaper story proclaiming him to be a defector appears, and Leamas is forced to flee to safety in East Germany. There, he is interrogated by Fiedler, the second-in-command to Hans-Dieter Mundt, deputy director of the East German Secret Service. Fiedler is attempting to establish that Mundt is a double agent, but when Leamas arrives in the court where the case is being

tried and finds Liz Gold as a witness, he realizes that he has become a pawn in a much larger game than he had thought he was playing. Soon, his life and Liz's as well are at risk in a characteristically cold-blooded episode in the aptly named cold war.

Le Carré carries the spy novel beyond the formulaic episodes of the adventure story by relying on fully rounded characters who are intensely aware of the larger ethical issues at stake in their espionage careers. Leamas the puppeteer in the end finds himself to be a marionette, but by the time he makes this discovery, another life is entangled in his game—a life he has come to care about deeply and sincerely. Free will seems impossible on the chessboard of the cold war, and yet in the end Leamas finds the courage to make a free choice.

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STAYING ON PAUL SCOTT (1977) A kind of comic epilogue to the epic four-volume tragedy of *The Raj QUARTET*—a novel functioning somewhat like a satyr-play at the end of a triple Greek tragedy—*Staying On* won the BOOKER PRIZE in 1977. The novel relates the story of a British couple who choose to remain in INDIA after its emancipation from the British EMPIRE in 1947, opening with a death in 1972 and then looking back over the previous year and over the previous half century in the memories of the survivor. The protagonists are Tusker and Lucy Smalley; Tusker is a colonel retired from the British army, and the two of them are spending their penurious retirement years in residence at Smith's Hotel in Pankot. The action of the plot is set in motion with the arrival of a letter evicting the Smalleys so that the exciting new Shiraz Hotel (a metaphor for the new postcolonial India) can expand into the space now occupied by Smith's (a metaphor of the outmoded British Raj).

The Smalleys had been minor characters in *The Raj Quartet*, occupying a low social position with respect to the other upper-CLASS colonials. In the new India, they realize that they have actually sunk lower on a much larger scale. Social arrangements of all sorts are different in the new world, so that servants and persons of mixed English and Indian blood can legitimately interact with “respectable” society—the sharp lines that had separated the colonizers from the colonized have eroded or been erased. And the treatment of the body is radically transformed: Scott achieves much of his comic effect through the examination of corporeal existence now that the stifling repressions of ultra-proper colonials, who had struggled to maintain superiority through scrupulous propriety, are thrown off. Sex, for example, becomes a fact of routine life, requiring its own adjustments and strategies, instead of a hushed-up and shameful secret.

The lives of Indians also take on a quality which is simultaneously ordinary and exuberant: They have become the norm against which everything is measured in their own land, and so their self-respect no longer must defer to the status of the colonizers. An Indian man pursuing a foolish passion for an exotic dancer (as the Smalley's landlord does) need not be scorned for revealing the low passions peculiar to his race and thereby lowering the esteem in which his brethren are held. Mr. Bhoolabhoy's passion is his own, and its merits or lack thereof affect only his place in the world. Ibrahim's position as a servant expresses his employment status with respect to the Smalleys without reflecting in any way on his merit as a human being. Accustomed to the privilege of belonging to a ruling class (even if occupying its lowest position) that had considered itself not merely in charge of but also superior to those they ruled, the Smalleys must make a huge adjustment to the postcolonial world. Scott's novel is a comic elegy to the passing of the Raj.

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STOREY, DAVID (1933–) Trained as a painter and successful in the genres of both drama and fiction, David Storey is an admired writer sometimes classed with Alan SILLITOE, one of the ANGRY YOUNG MEN. Storey shares the commitment of that group to the sympathetic representation of the working CLASS, but his interests as an artist have been more diverse.

Storey was born in Wakefield, Yorkshire—a northern mining town—on July 13, 1933; his father was a coal miner. Although born and reared in a loving family, from an early age Storey's interests in art and his academic abilities pulled him in a direction away from the traditions of his family's class and the occupations available in his hometown. He knew at an early age that he was interested in art and that he possessed the talents to pursue that interest. He was educated at Queen Elizabeth Grammar School and then spent two years at the Wakefield School of Art. His parents opposed his interest in art, and his teachers counseled him to train as a commercial artist. Storey broke with his family to attend the Slade School of Fine Art in London, and to support himself and pay for his education, he played professional sports for Leeds Rugby League Club. In 1956, he completed his diploma at Slade; the same year, he was married. He and his wife have four children.

Storey had won awards for his painting, but he turned his attention to writing and published his first novel, *This Sporting Life*, in 1960. An autobiographical novel about a professional rugby player who falls in love with his landlady, it won the Macmillan Award for Fiction and became the basis for a FILM ADAPTATION. His second novel, *Flight into Camden* (1960), presents the story of a young woman's defiance of her working-class family's values; it won the John Llewellyn Rhys Memorial Prize and a Somerset Maugham Award. In 1963, he published an allegorical novel, *Radcliffe*, which represented British class relations as a homosexual love affair. Before continuing his career as a fiction writer, Storey turned his hand to drama, writing several successful plays, including *In Celebration* and *The Changing Room*; in this arena as well, Storey's work has been well received and has won numerous awards.

In 1973, Storey devoted his third novel, *Pasmore*, to the depiction of the effect a failed marriage has on the

former spouses, and the following year the novel won the Geoffrey Faber Memorial Prize. His most admired novel, the autobiographical *SAVILLE*, appeared in 1976 and won the BOOKER PRIZE for that year. Storey continued writing plays and novels in the following years; he published *The Thin-Ice Skater* in 2004, a study of two brothers separated in age by some 40 years. David Storey continues to live and write in London.

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STRANGERS AND BROTHERS SERIES—11 VOLS. C. P. SNOW (1940–1970) The 11 volumes of this series include *George Passant* (1972; originally *Strangers and Brothers*, 1940), *The LIGHT AND THE DARK* (1947), *TIME OF HOPE* (1949); *The MASTERS* (1951), *The NEW MEN* (1954), *Homecomings* (1956; published in the United States as *Homecoming*), *The CONSCIENCE OF THE RICH* (1958), *The AFFAIR* (1960), *CORRIDORS OF POWER* (1964), *The SLEEP OF REASON* (1968), and *LAST THINGS* (1970). The action of the entire series covers some 50 years, from WORLD WAR I to the 1960s, viewing this tumultuous period of history from the perspective of one man living through it and contributing to its events.

The entire series has a first-person narrator, Lewis Eliot; born in a Midlands province in a middle-CLASS family, he rises to a position as a barrister of some power, wealth, and influence both in the academic world and in the political world. Considered as a whole, Eliot's story is a ROMAN-FLEUVE, and as such it is frequently compared to Anthony POWELL's *A DANCE TO THE MUSIC OF TIME*, although the two are very different in tone, subject, and style: *Strangers and Brothers*, for example, contains very little of a comic or satirical nature. The first three volumes and *The Conscience of the Rich* are also examples of the BILDUNGSROMAN or novel of a maturing consciousness. SNOW also creates

memorable examples of CAMPUS NOVELS in *The Masters* and *The Affair* (the two most admired books in the series), and he addresses the moral and practical issues related to the development of atomic weapons in *The New Men*. In some of the volumes, Eliot tells his own story, introspectively examining his emotional response to the challenges he faces in life, in some he is a major force in the development of the events in the PLOT, and in some he is an onlooker, virtually a third-person narrator of the events in someone else's life.

Set in 1925, when Eliot is about 20 years old, the first volume of the series is a novel of observed experience, and the subject of observation is George Passant, a solicitor's clerk, a brilliant lecturer, and an effectively inspiring mentor to students at the local technical college. Although first in the series, this novel occurs in *medias res* with respect to Eliot's life; retrospective narratives, especially in *A Time of Hope*, fill in his childhood, family background, and first marriage. In *Strangers and Brothers*, he becomes part of "the group" of bright young people that develops around George Passant's charisma. The key plot complication begins with a legal case against George's business partner in a small advertising enterprise: Jack Cotery is accused of "corrupting" a 15-year-old boy, the son of the local newspaper's owner, Jack's employer. The boy is Roy Calvert, still boarding at a PUBLIC SCHOOL but home on vacation as the story opens. The case faintly echoes, in a middle-class environment, the trial of Oscar WILDE some 30 years prior to the time of the novel.

George Passant prepares a vigorous and effective defense of Jack, and the novel follows the case carefully, detailing public and private conversations, analyzing strategies, and recording key testimonies and speeches. But the victory is a Pyrrhic one: Accusations in the case spill over to George's personal and professional life, and although these cannot be proved, they stain George's reputation. More important for Eliot, they turn out to be true, or partly true: George Passant is a brilliant man, but he is also insecure, and his advocacy of liberal freedoms is undermined by his need to hold himself and his group above the law. Thus, although strictly speaking Jack's shady business practices should have been censured by George, they are allowed to pass uncorrected because of the benefits

that have accrued to the group through them. Eliot learns that George knew what was going on and allowed it to continue—a sin of omission rather than one of commission, but wrong in any light. Furthermore, certain sexual irregularities have also been silently tolerated.

George Passant is the first of several flawed, brilliant men to influence Lewis Eliot, and in this first volume in a lengthy treatment of modern life, C. P. Snow establishes significant oppositions that he will repeatedly revisit. Weaknesses that derail competent men remain key topics of investigation, especially when such men cross into the gray region between right and wrong and are cast into the legal sphere that is Eliot's professional world. Strategies and politics recur throughout the series: the public politics of government officials charged with the well-being of the entire population, and the private politics of businesses, committees, friendships, and families. Snow consistently relates these issues to the larger historical context in which his characters—and the author himself—exist, placing Eliot in a specifically liberal political position. The challenge of living a personally fulfilling and morally sound life in a world shared with the unpredictable remainder of the human race—against whom he must also compete—occupies Lewis Eliot's humane and sensitive thoughts through a long and productive adulthood that begins with the discovery of George Passant's hollow idealism.

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STRUCTURALISM See POSTMODERNISM.

SUBTLE KNIFE, THE PHILIP PULLMAN (1998) Volume two in the FANTASY trilogy collectively entitled *HIS DARK MATERIALS*, *The Subtle Knife* introduces a young man, Will Parry, who will join the heroine of the story, Lyra Silvertongue, and help her to complete a monumental journey. This volume follows *The GOLDEN COMPASS* and paves the way for *The AMBER SPYGLASS*.

The PLOT first brings the two young people together. Will is from a small town near Oxford, England, in the world we are familiar with; Lyra is from an Oxford in a parallel universe. Will is searching for his father just as Lyra is searching for hers. His father disappeared during an arctic exploring mission when Will was a baby, and his mother's mental health has been deteriorating since then. Others—sinister, determined men—are also looking for any way to get to his father, and so Will decides to find him first. While fleeing the sinister men, he finds a window into another world, which turns out to be a kind of crossroads between universes. There he meets Lyra, and the two of them soon realize that their journeys are linked in some mysterious way.

During the first part of the novel, Will and Lyra explore the strange new world they have found, Cittagazze, and make occasional trips back to Will's world, where Lyra meets a physicist, Dr. Mary Malone. Dr. Malone is studying Dust, although she has a different name for it, and soon she too is on a dangerous quest. Lyra unexpectedly loses her alethiometer to a strangely familiar thief, and Will strikes a devil's bargain to get it back: He must obtain a powerful knife in Cittagazze and trade it for the alethiometer. The struggle to obtain the knife costs more than Will could have guessed, but in a thrilling sequence he becomes the knife-bearer and regains the alethiometer as well.

The novel features a key subplot in which the balloonist Lee Scoresby joins the northern witches and, upon learning more about Dr. Stanislaw Grumman, sets out to locate this mysterious figure who has been in the background of the story from the very first chapter. Soon word comes of the great struggle that Lyra's father, Lord Asriel, has undertaken against the Author-

ity itself, and the characters of the subplot decide to join him at his mighty fortress. The plot is slowly drawing all the characters together, but powerful counterforces are working to keep them all apart.

Like other middle books of adventure trilogies, the novel ends without closure. Will and Lyra cross paths with Scoresby, Grumman, and the witches, but Lyra's mother, the wicked Mrs. Coulter, arrives on the scene with a force of zeppelins and armed warriors who have been severed from their "daemons"—the animal companions that house their souls. No sooner has Will made the best friend he has ever known and reached the brink of fulfilling his quest than everyone is driven asunder or killed. Even allies turn out to have fatal impulses.

The Subtle Knife is the story of a boy who is called to do the work of a man before he is entirely ready enough—or old enough—to take on the job. Following the ARCHETYPE of the hero's journey, he sets out on his adventure, acquires helpers, and battles adversity. In the concluding volume of the story, he will be required to make the last leg of the hero's journey as he and Lyra enter the afterlife and struggle to return to the worlds of the living.

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SUEZ CANAL/SUEZ CRISIS In the east of Egypt, the narrow isthmus that separates the Mediterranean Sea from the Red Sea has been crossed by canal at various times going back as far as 1850 B.C. The ancient canal came to an end in A.D. 775, when it was buried as part of a military defensive strategy. When Napoleon occupied Egypt in 1798, he ordered a survey of a canal route across the isthmus and investigated the evidence of the ancient canal's path. His surveyor erred in calculating a 33-foot difference in height between the northern and southern ends of the route; if true, this difference would have required an expensive system of locks, and so construction was delayed. In fact, both ends of the canal are at sea level.

With a vigorous sea trade to Asia dominated by British sailing routes around the Cape of Good Hope at the southern tip of Africa, the strategic value of a canal, providing a shortcut to valuable markets, was a strong enticement to undertake the project. In 1854, the viceroy of Egypt, Said Pasha, granted a concession to the French diplomat Ferdinand de Lesseps to build the canal; in 1856, the Suez Canal Company was formed (headquartered in Paris) and given the control of the canal for 99 years after the completion of the building project. Construction finally began in 1859 and continued for 10 years, culminating in an opening ceremony in November 1869. British interest in the canal began in 1875, when Benjamin Disraeli, the British prime minister, authorized the purchase of the Egyptian pasha's shares in the Suez Canal Company. British participation made the canal highly profitable, and numerous British civil servants and others soon settled in Port Said at the northern end of the canal and in Suez at the southern end.

Egypt's role in and profit from the canal disappeared until 1949, when the nation crossed by the canal was invited to rejoin the board of directors. Then on July 26, 1956, Egyptian president Gamal Abdel Nasser nationalized the canal 13 years before the concession was scheduled to end, instigating an international conflict, the Suez Crisis. Nasser was retaliating against an American and British reversal of policy to finance the Aswan High Dam on the Nile River; for their part, American and British politicians were punishing Nasser for his ties to the communist Soviet Union and its allies. With the canal in Egyptian hands, Europeans feared that access to oil imports from the Middle East would be cut off; Britain and France joined in a plan to repossess the Canal Zone and accepted Israel as a partner in the enterprise. Israeli troops invaded on October 29, 1956, defeating Egyptian resistance. British and French troops landed at the northern end of the canal in early November, and the United Nations called for a cease-fire. But this military action did not win popular support in Great Britain, and the Soviet Union threatened to intervene on Egypt's behalf. The United Nations evacuated all British and French troops, along with civilians who had been working or living in the

Canal Zone, on December 22, 1956. Israeli troops withdrew three months later.

Once the strongest European presence in the Middle East, the British essentially ended their influence there with the failure to regain control of the Suez Canal. The Suez Crisis marks a milestone in the 20th-century decline of the British EMPIRE. The cost of maintaining an overseas presence, both in terms of money and lives, had exceeded the willingness of British citizens to pay it. In literature, the events of the Suez Crisis were chronicled in P. H. NEWBY's 1967 novel, *SOMETHING TO ANSWER FOR*, the first novel to receive the BOOKER PRIZE.

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***SURGEON'S MATE, THE* PATRICK O'BRIAN (1980)** See AUBREY-MATURIN NOVELS.

SWIFT, GRAHAM (1949–) Born in London on May 4, 1949, Graham Swift was educated at Dulwich college (the alma mater of P. G. WODEHOUSE) and at Cambridge University, where he completed an undergraduate degree in 1970 and a master's degree in 1975. He taught part-time in London in the early years of his writing career, which began in 1980 with *The Sweet Shop Owner*, a novel about an elderly shopkeeper's belated rebellion against the routine of his life. His second novel, *Shuttlecock* (1981), uses AMBIGUITY in telling the life of an alleged war hero working as a researcher for the police. Swift had his first important success with his third novel, *Waterland* (1983), in which a history teacher uses his own family tree and personal life (much of it set in the Fens of East Anglia, a location that also served Dorothy SAYERS in *The NINE TAILORS*) to teach his students some important but elusive lessons. This novel was short-listed for the BOOKER PRIZE and won the GUARDIAN FICTION PRIZE. It was also the basis for a FILM ADAPTATION that provides visual

metaphors for fiction's postmodern interaction of past and present.

Swift had established a characteristic perspective in his use of narrative by this time. His interest in history is typically present in his fiction as characters struggle with the present consequences of past events, actions, and choices: To explain one character's present circumstances, an entire nation's history may be necessary, or at the very least the earlier life of that character must be examined for the trace that leads to the present result. In 1988, Swift published *Out of this World*, a novel about a father and daughter attempting to heal a damaged relationship. In *Ever After* (1992), the protagonist must pull his life together after losing several family members and attempting suicide. In 1996, Swift won the Booker Prize for *LAST ORDERS*, a commemoration of the generation that fought in WORLD WAR II. In addition to novels, Graham Swift has published a collection of short fiction, *Learning to Swim and Other Stories* (1982). He continues to live and write in London.

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***SWORD OF HONOUR TRILOGY* EVELYN WAUGH (1952–1961)** This series of ironic novels about the impact of WORLD WAR II on English life consists of three volumes: *MEN AT ARMS* (1952), *OFFICERS AND GENTLEMEN* (1955), and *The END OF THE BATTLE* (1961; originally published in England as *Unconditional Surrender*). The events of the narrative are drawn from the author's real-life experiences as a somewhat older first-time soldier, and most of the characters correspond to the men with whom WAUGH served.

The protagonist is Guy Crouchback, Waugh's alter ego. Divorced from his wife for her flagrant infidelity, Guy is a member of the educated upper CLASS,

descended from an ancient Catholic family; he is a gentleman but not an aristocrat. Waugh's elitism and class snobbery are apparent in his creation of Guy, but his insecurity comes out as well as he endows Guy with everything Waugh himself longed for in social status and family heritage. In the first volume, Guy locates a unit willing to take someone his age—the very unglamorous but honorable Royal Corps of Halberdiers. There, he becomes acquainted with several characters who recur throughout the trilogy: Brigadier-General Ben Ritchie-Hook, Frank de Souza, and Trimmer. The other important character in the first volume, Apthorpe, meets a tragically comic end. Guy's promiscuous ex-wife, Virginia Troy, and his courtly father, Gervase, are also introduced.

In the second volume, Guy relocates to the more exciting unit of the Commandos, also under the command of Ritchie-Hook; new characters include Colonel Blackhouse, the charming Ivor Claire, and Ludovic. The men train in Scotland for frontline action on the island of Crete, but they are defeated when unexpected cowardice nullifies the training Guy's fellow officers received. Guy rejoins the unglamorous but well-trained and efficient Halberdiers.

Guy's last military assignment takes him to Yugoslavia, where the British are supporting, much to Guy's surprise, the Communist rebels rather than the monarchy's loyalists. He finally manages to do some good in the war before returning to London at the war's end. An epilogue brings readers up to date with Guy's life in 1951, happily married and successful.

The *Sword of Honour Trilogy* shows Waugh at the height of his powers as a comic writer who also has important, serious points to make. As a strong right-wing conservative and a Catholic, Waugh uses humor as a stalking horse for his condemnation of the new ways that are crowding out traditions he cherished. War's mixture of the dangerous and the ridiculous and the military's mixture of pointlessness and efficiency provide Waugh with ample opportunities for verbal and situational IRONY and for passages of SATIRE as well. Even though the occasional coward receives a medal or an egregious mistake turns into a propaganda success, Waugh is not writing an antiwar novel. Instead, he is commemorating the effort of the nation to shake itself

out of its GREAT DEPRESSION doldrums and discipline itself to the arduous—and morally compromising—task of winning the war.

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SYRETT, NETTA (1865–1945) A prolific novelist, short story writer, and playwright, Netta Syrett's first stories appeared in *The Yellow Book*, the illustrated literary quarterly, during the vibrant 1890s, and during her long career she published 38 novels, 27 short stories, four plays, and 20 children's books. Her themes and subjects were topical ones: socialism, the "woman question," Irish folklore, the labor movement, educational reform, aestheticism, and psychic phenomena.

Born in London, she trained as a teacher, but she soon turned to writing to make her living. Her earliest stories and novels deal with "the marriage question" and the New Woman; These include *The Day's Journey* (1906), *Rose Cottingham* (1915), and *Dreder's Daughter* (1911). In 1938, her novel *Portrait of a Rebel* (1929) was made into a successful movie, *A Woman Rebels*, starring Katharine Hepburn. Syrett channeled her love for teaching into writing plays, travel books, and fairy tales for young people; typical are *The Jam Queen* (1914) and *Tinkelly Winkle* (1923). Her later novels often deal with psychic phenomena. These include *Gemini*, her last novel (1940). She died at a nursing home in London on December 15, 1943. Her works are not widely available, but they provide a valuable window on the mental, moral, and social climate of her day.

—Jill Jones

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TEMPORARY KINGS ANTHONY POWELL (1973) Volume eleven in the 12-volume ROMAN-FLEUVE known as *A DANCE TO THE MUSIC OF TIME*, *Temporary Kings* follows *BOOKS DO FURNISH A ROOM* (1971) and precedes *HEARING SECRET HARMONIES* (1975). The first-person narrator, Nicholas Jenkins, is growing old, along with his friends, relatives, and acquaintances, simultaneously reaching the heights of success and facing the limits imposed by age.

The story opens at an academic conference in Venice, Italy. Sights and sounds in Venice set off memories which in turn develop associative links to other memories, and the recollected scenes and characters from the earlier volumes constitute much of the first chapter. But the dance of life never stands still: Nick soon meets a young American, Russell Gwinnett, who plans to devote his doctoral dissertation to the late English writer X. Trapnel, a major character in *Books Do Furnish a Room*. Nick had been a good friend of Trapnel, and had been present at a key scene involving Kenneth Widmerpool, a kind of tragicomic villain in the series, his wife, Pamela, and her lover, Trapnel. At an exclusive Venetian palace, Nick and Gwinnett encounter Pamela herself, apparently involved with an American movie producer. Her husband soon arrives and an ugly row between them ensues. Pamela's repeated affairs, before and after her marriage to Widmerpool, have been a recurring mystery since she entered time's dance in *The MILITARY PHILOSOPHERS*.

Pamela agrees to tell Gwinnett about X. Trapnel, and they apparently are soon involved in an affair. Nick hears about their meetings at a distance; unlike the scenes that he witnessed during Trapnel's affair with Pamela, he now listens to others' accounts—an aging man, he is still in the dance, but no longer at its center. Insinuations about Widmerpool continue to crop up regarding his personal life and political dealings. Although nearly 15 years have passed since the end of WORLD WAR II, the survivors are still discovering details about it, and when Sunny Farebrother discusses the death of Charles Stringham during the war, he also hints that Widmerpool will be arrested for treason. The weight of suspicion mounts: Pamela has already suggested that Widmerpool will soon fall, so this new story bolsters her low credibility.

The climactic scene of the novel reintroduces Hugh Moreland, the composer who plays a major role in *CASANOVA'S CHINESE RESTAURANT*, one of the most admired books in the series, and who was among the participants acting out the Seven Deadly Sins as an after-dinner entertainment at Stourwater Castle in *The KINDLY ONES*. He is now terminally ill but still active. He conducts Mozart at a private party and afterward witnesses the last confrontation between Pamela and Kenneth Widmerpool, who has escaped prosecution but not public humiliation. Pamela exposes salacious secrets about their life together and about his political double-dealings as the partygoers are leaving. Her own death occurs in a manner that parallels but reverses

one of the incidents she reveals. Again, Nick stands outside these events, learning of them later from eyewitnesses. Gwinnett's connection to Pamela becomes as melodramatically disastrous as her connection to Trapnel had been, but readers glean only hints of the details from letters they exchange.

As in other volumes in the series, music, painting, and literature all play key roles in the characters' lives and the plot events of this penultimate volume. Although the pace slows and the tones become subdued as memory gains ascendancy over action, the wit remains sharp. POWELL doesn't allow Nick to sink into sentimentality or to indulge in maudlin excess even though his past years vastly outnumber those of his future. As his friends die off and the center of attention passes to the next generation, Nick continues through the turns of life's dance with grace and good humor.

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TEY, JOSEPHINE (1897–1952) Born Elizabeth Mackintosh in Inverness, Scotland, Josephine Tey was a private person who made few details of her life available to the reading public. She attended schools in Inverness and studied physical education at Anstey Physical College; afterward, she taught her specialty in English schools until 1926, when she devoted herself to nursing her invalid father.

Tey's first novel was published under the pseudonym "Gordon Daviot": *The Man in the Queue* (1929), also known as *Killer in the Crowd*. She introduced the recurring figure of Detective Alan Grant of Scotland Yard in this novel of mystery and detective fiction, bringing him back in varying degrees of importance in five more novels, including the popular success, *The Franchise Affair*. Her second novel in the Alan Grant series was *A Shilling for Candles* (1936); the year after it was published, Alfred Hitchcock used it for a film

ADAPTATION, *Young and Innocent*. In *The Daughter of Time* (1951), Grant exonerates Richard III of the crimes that have been ascribed to him; the novel was a popular success, but critics fault its polemical condemnation of historians and its slant in favor of Richard's innocence.

Tey's interests in natural landscapes, fishing, and horses—particularly horse races—come through in her novels, but little else of her does. Her approach to detective novels is refreshingly free of formula, so that her novels appeal to general readers rather than to a genre segment of the popular market. She concentrates on character development and plot structure, and since Alan Grant is something of an outsider at Scotland Yard, there is little emphasis on police procedures. Grant solves mysteries by applying his considerable intelligence, and he displays courtly and decorous behavior in conducting investigations.

Under her masculine pseudonym, Tey also published three adventure novels, nine plays, seven radio plays, and a volume of nonfiction. As Josephine Tey, she published two novels outside the Alan Grant series, *Miss Pym Disposes* (1946), set in a physical education school, and *Brat Farrar* (1949), the story of an impostor who takes the identity of the missing heir to a fabulous fortune and who also solves the mystery of the heir's death. Josephine Tey died on February 13, 1952, in London.

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THAT HIDEOUS STRENGTH C. S. LEWIS (1945) See *THE SPACE TRILOGY*.

THEORY OF WAR JOAN BRADY (1993)

This novel won the WHITBREAD Book of the Year Award in 1993, making Joan BRADY the second American to win that prize (after Paul THEROUX). An author's note

following the novel's text explains the little-known phenomenon of impoverished white children being sold into slavery in the years following the Civil War, indicating that the author's own grandfather fell victim to this abuse. Slavery, she points out, imposes suffering not only on those ensnared in it but also on succeeding generations of family members who are marked by the emotional trauma inflicted on a recent ancestor. In the case of the author's grandfather, several of his children became suicides, and among his grandchildren alcoholism was common. Her grandfather falls into a relatively small number of whites enslaved in this country; by implication, the millions of blacks enslaved in the United States between 1620 and 1863 must have accumulated enough heartache and misery to ruin the hopes of many generations.

The first-person narrator of *Theory of War* is the granddaughter of a white boy—Jonathan Carrick—sold into slavery at the age of about four. The narrator is confined to a wheelchair, a metaphor for the disabled condition her grandfather's suffering has inflicted on his progeny. The novel opens with the narrator attending Columbia University and seeking to understand the concept of truth from faculty members who have tried to reduce it to a method modeled on mathematics. She is sure that truth is something more complex and elusive than equations and proofs; her drive to understand truth in the abstract is entwined with her efforts to understand her grandfather's twisted emotional logic: She is decoding his secret journals with the help of powerful computer algorithms, and the story revealed is one hard to comprehend from the perspective of the modern world.

Her grandfather's owner, Mr. Stoke, had been an abusive, even sadistic man with an equally abusive son, George. Jonathan had been deprived of education in order to convert as much of his time as possible into labor and thereby into profit. He had been chained to the floor at night to prevent him from running away, and he had been beaten and abused in other ways, especially in terms of humiliation and degradation, on a regular basis. Ultimately, the only thing left inside him was hate unending and unmediated by the slightest touch of mercy or compassion. The first time he has an opportunity to fight back against George Stoke, he

attempts to kill him and leaves him for dead sure of success. Only years later does he learn the truth: George survived and went on to a long and distinguished career as a politician of the lowest ilk—which is to say he covered his district with federally funded projects and himself with glory.

Jonathan is virtually a wild boy after his childhood of enslavement. He goes to work as a brakeman on the first train to pull across the Rockies. Rootless and violent, he wanders on until he finds a reason to stop in Maine, where he unexpectedly finds care and receives the education previously denied to him. This education enables him to write the journal; the violence of the thoughts he records persuades him to encode it. Jonathan eventually experiences other changes; he becomes a preacher and a family man, but his soul has been bent from his earliest days, and without meaning to, he bequeaths his suffering to his children and grandchildren. Without any clear plan, he is looking for the opportunity to take his revenge on George Stoke, and when the chance arises he does not make the same mistake twice. Jonathan's life has been a study in emotional war, and he is well prepared for the oily politician his former tormentor has become.

Joan Brady captures the anger and frustration of Jonathan through the voice of her narrator, branded by her grandfather's anger as indeed the whole family had been. Her story is a condemnation not just of slavery but also of cruelty and inhumanity of all sorts, but most especially to children. The realism deployed in her novel prevents readers from dismissing it as fantasy, a hypothetical scenario, or merely imaginary lives: The dysfunctional life of Jonathan Carrick is a model for what the world can expect when cruelty is allowed to flourish unchecked.

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THEROUX, PAUL (1941–) Born on April 10, 1941, in Bedford, Massachusetts, Paul Theroux is one of two Americans (with Joan BRADY) to win the WHITBREAD Book of the Year Award, qualifying because of his lengthy residency in Great Britain. Theroux's

novel *PICTURE PALACE* won this prize in 1978, the second year that a book of the year was selected from among the individual category winners in that competition. He is particularly noted as a travel writer, having produced best-selling nonfiction in this genre, including *The Old Patagonian Express: By Train Through the Americas* (1979) and *The Kingdom by the Sea: A Journey Around Great Britain* (1983). His novel *The Mosquito Coast* was a best seller in 1981 and the basis for an effective FILM ADAPTATION, and in 1985 he collaborated with Bruce CHATWIN on *Patagonia Revisited*. Theroux has also written two studies about V. S. NAIPAUL: An introduction to his work in 1972 and *Sir Vidia's Shadow: A Friendship Across Five Continents* (2000).

Theroux graduated from the University of Massachusetts in 1963 and entered the Peace Corps after a short period of graduate study at Syracuse University. He taught English in Malawi until he was arrested and deported for spying over an incident in which he carried a message for an opponent of the ruling government. Although he lost his post with the Peace Corps, he remained in Africa until 1968, teaching in Uganda. He married an Englishwoman in 1967 and taught in Singapore between 1968 and 1971, when he decided to write full-time. He had been publishing fiction since 1967 without great financial success; however, with the publication in 1975 of *The Great Railway Bazaar: By Train Through Asia*, he had a surprise success in the usually lackluster field of travel books. He resided for several years in England but returned to his home state of Massachusetts when his marriage ended in divorce.

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THINGS FALL APART CHINUA ACHEBE (1958) The title of this novel is an allusion to the poem "The Second Coming" (1920), by William Butler Yeats. The line indicates that the modern world is losing its coherence and disintegrating into a chaos that will give birth to unforeseeable new forms of power; considered in the context of the entire poem, however,

this decline into chaos is the permanent condition of life, which is always falling apart and always being renewed. ACHEBE draws on this renowned symbolism, applying it not to 20th-century Europe but to 19th-century Africa, specifically to an Ibo (or Igbo) village in the British colonial territory that will eventually become the nation of Nigeria. Achebe's novel is an example of postcolonial literature and testifies to the lasting effects of the colonial experience on those colonized. For example, the novelist chose to write his masterwork in English, the language of the colonizers, in order to reclaim the right to narrate his people's experience in a manner that diverges from that of earlier colonialist writers such as Joyce CARY and Joseph CONRAD. His goal is to tell, as an African, the story of Africa's collision with European culture, and to do so in the language with the greatest political, economic, and cultural influence in the world.

Achebe uses a third-person narrator to tell his story, setting it in the village of Umuofia just before British traders and missionaries begin to transform it. The protagonist is a leading man in the village, Okonkwo. This character represents the old way of Ibo life while also demonstrating that the seeds of its undoing are already present before the colonizers arrive. In this way, Achebe creates a sympathetic yet dispassionate picture of precolonial life: It was not a world of ideal pristine perfection, but it was a coherent and effective form of human social organization. Okonkwo demonstrates both the strengths and weaknesses of that culture.

Ibo village culture emphasized communal harmony and cooperation but also rewarded individual excellence. Okonkwo is the son of a decent but lazy man who shored up no wealth to leave to his son; consequently, the son is thrown on his own resources to achieve his ambitions. Unlike his father, whom he repudiates, Okonkwo is a "self-made man." Through his drive to succeed and garner material comfort and social influence, he dedicates himself to hard work, self-denial, and delayed gratification. He is a strong and courageous man with a strong and inflexible will. Ironically, in the precontact period, he is more similar to Europeans in his self-reliance and individualism than he is to his own neighbors. But Ibo culture has self-correcting mechanisms that can curb and reform

excessive individualism. When Okonkwo violates a sacred ceremony and accidentally kills the son of another man, the routine punishment is applied to him: His property is destroyed and he is exiled to the village of his mother's people for seven years.

During his exile in Mbanta, Okonkwo learns the value of communal culture under the patient instruction of his uncle Uchendu. He comes to appreciate the traditions of Ibo life encapsulated in the many proverbs he quotes. But in accommodating himself to the shared life of the village and the clan, he does not lose the inflexible component of his personality. Where previously he was driven by his will to pursue personal success with single-minded concentration, during his exile he shifts his focus to a similarly single-minded valorization of Ibo traditions and religious beliefs. This process is reinforced by the presence of Christian missionaries in Mbanta, who are dividing the spiritual allegiances of the villagers by making converts of some of them.

When Okonkwo completes his seven years of exile and returns to Umuofia, Christian missionaries and British colonial administrators have arrived there as well. Had his village remained in the same condition as it had been when he left it, Okonkwo would have returned in the perfect frame of mind to harmonize and cooperate with his neighbors. Instead, the old ways are already beginning to fade as young men choose the new religion and serve the interests of the new political and economic system the British have instituted. When his son converts to Christianity, Okonkwo must suffer the breaking of the father-son bond that he himself had earlier inflicted on his own father. After another young man publicly violates a sacred ceremony, Okonkwo becomes the doomed defender of his faith, destroying the Christian church. But Ibo culture is flexible and moderate in its values, and other leaders do not support his call for bloodshed and warfare. The Ibo recognize that they can survive by adapting to the new ways, not by clinging to the past. Lacking this characteristic of moderation, Okonkwo will not be able to survive the influence of European religion and culture on African traditions.

Achebe creates a tragic hero in Okonkwo. Like Oedipus and Hamlet, Okonkwo is flawed in a fundamental way that has come about through no fault of his

own and that he cannot change with the emotional and cultural resources available to him. In the face of futility, however, he maintains his nobility of character. His experiences are thus universalized rather than particularized. Although he is a quintessentially Ibo man, his fall is not unique to his Ibo identity. Readers can identify with his ambitions, his goals, and his reactions to the stresses life places upon him: They can pity his end and fear that they themselves may be tested in the same way. Achebe's great achievement is to bring African experience to the world stage so comprehensibly and to bring world readers to the African experience so sympathetically as to build a bridge between the two.

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THIRKELL, ANGELA (1890–1961) A writer of popular fiction from 1933 until her death, Angela Thirkell produced more than 30 novels of English life set in Anthony Trollope's fictional district of Barchestershire. She was born Angela Mackail on January 30, 1890, and was related both to the British writer Rudyard Kipling and to the Pre-Raphaelite painter Edward Byrne-Jones; both of these artists played a role in her life during her childhood, contributing incidents to her memoir, *Three Houses*, published in 1931.

Angela Mackail was married in 1911 to James Campbell McInnes, a famous singer of that day, and had three children, of whom two survived to adulthood. The marriage ended in divorce in 1917, and the next year she acquired the name she was to write under when she married an Australian military man stationed in England during WORLD WAR I. The couple

relocated to Australia in 1920, traveling by troopship; the experience became the basis of *Trooper to the Southern Cross* (1934), the fifth novel Thirkell published (although she used the pseudonym Leslie Parker) and one of the few not devoted to life in Barsestshire. The story of an Australian doctor traveling home, as Thirkell herself did, by troopship, it has recently been republished to an appreciative critical reception.

The Thirkell marriage produced one son and ended in divorce in 1929; Angela Thirkell returned to London. She had already begun publishing stories in Melbourne, Australia, to eke out the family income, and in 1931 she began her professional career by publishing her childhood recollections. Beginning in 1933, Thirkell published vigorously (three books in 1933 alone) nearly every year for the rest of her life, with some disruption during WORLD WAR II (paper was in short supply in Britain, as Anthony POWELL notes in *BOOKS DO FURNISH A ROOM*). Her novels have been compared with the work of Jane Austen, and they appeal to readers in both England and the United States. The novels of her Barsestshire series form the main bulk of her output, chronicling the lives of well-behaved small-town English families in sympathetic detail. Among the most recognized titles are *Pomfret Towers* (1938), *Marling Hall* (1942), *The Headmistress* (1944), *Peace Breaks Out* (1947), and *Love Among the Ruins* (1948). Angela Thirkell also published short fiction in periodicals and a study of Harriette Wilson in 1936. She died on her 71st birthday, January 30, 1961.

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THIRTEEN-GUN SALUTE, THE PATRICK O'BRIAN (1989) See AUBREY-MATURIN NOVELS.

THIRTY-NINE STEPS, THE JOHN BUCHAN (1915) The famous film directed by Alfred Hitchcock in 1935 bears only a partial resemblance to the novel that provided its hero and a few of the key story elements. Generally recognized as the origin point for

the subgenre of the SPY NOVEL, *The Thirty-Nine Steps* follows the adventures of Richard Hannay, a mining engineer who is drawn into an international intrigue through an act of kindness directed toward a neighbor bearing a fantastic tale of conspiracies, impending assassination, and attacks on English soil. When Hannay finds the neighbor dead in his apartment, he must flee from both the police, who suspect him of the murder, and from the conspirators, who suspect him of knowing about their plans. Hannay performs repeated hairbreadth escapes and is actually captured at one point and must blow up a building to get away. All the while he works on deciphering his neighbor's little codebook, gradually figuring out the specifics of the time and place that the conspirators will strike.

Hannay is up against a mysterious organization known as The Black Stone; the ruthlessness of this group becomes apparent early in the story with the murder of Hannay's neighbor. This imaginary evil force allows BUCHAN greater freedom in setting his PLOT since he is not hampered by the need to remain within the bounds of historical facts. He can make his villains more aggressive than the agents of a real nation would be and provide them with all the resources and skills that exaggerate the tension produced by the pursuit of the hero (but that do not succeed in overcoming him). Since the story follows the format of a chase, the plot can be episodic, broken down into mini-adventures along the way, while simultaneously remaining coherent and focused, since all those smaller adventures build to the climax of the main adventure, adding more clues to the solution of the riddle and putting more pieces of the puzzle in place.

The action of the story moves along at a quick pace; the hero is also the first-person narrator. Since Hannay is reporting straight out of his own thoughts and feelings, Buchan is able to develop him as a believably resourceful character who is also a decent chap. Hannay has acquired a small fortune in South Africa, but the events of the story immediately thrust him into the world with very little else but the clothes on his back and the sum of his intelligence and his experience. He resorts to disguises and subterfuges, and Buchan provides him with an adequate supply of luck and a small number of coincidences to help him on his way. Buchan

deliberately stretches credulity with the events of the plot—he referred to this kind of story as a “shocker” rather than a thriller—but he does not cross the line into FANTASY. By keeping the surprises and twists flowing rapidly through the story, Buchan sets a new benchmark for suspense in this novel that also became the blueprint for a new form of escapist literature.

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THOMAS, D. M. (1935–) Born on January 27, 1935, in Cornwall, Donald Michael Thomas began his writing career as a poet and a translator of Russian poetry (by Anna Akhmatova, Yevgeny Yevtushenko, and Alexander Pushkin) and earned great acclaim among critics in the United States for *The WHITE HOTEL*, which was short-listed for the BOOKER Prize in 1981.

Thomas was matriculated into New College at Oxford University and earned a bachelor's degree there in 1958 and a master's degree in 1961. He taught grammar school in Devonshire from 1960 to 1964 and was then appointed to a position at Hereford College of Education, where he remained until 1979. He began publishing poetry in 1964; his first translations of Russian poetry appeared in 1976. Thomas's first novel was a book for juvenile readers, *The Devil and the Floral Dance* (1978), followed by two works of FANTASY: *The Flute Player* (1979) and *Birthstone* (1980). Critics noted the poetic language of these novels; the books, however, reached only a small readership. In 1980, *The White Hotel* appeared first in England and seemed doomed to the same fate that had befallen his earlier works until American critics received it a little later. By the spring of 1981, the novel had become a best seller in the United States. It reached the Booker Prize short list that same year but did not have quite the same effect on British critics that it had had on Americans.

Thomas's other novels include the five-volume “Russian Nights” series of *Ararat* (1983), *Swallow*

(1984), *Sphinx* (1987), *Summit* (1988), and *Lying Together* (1990); these novels constitute an exercise in POSTMODERNISM, for the story is about storytelling (among other things) and frequently reconfigures itself into new narrative channels. His novel *Pictures at an Exhibition* (1993) revisits the Holocaust and is set partly in Auschwitz and partly in London several years later. In *Eating Pavlova* (1994), he fictionalizes the last days of Sigmund Freud's life, once again mixing history and fiction. *Lady with a Laptop* (1996) follows the adventures of an English novelist who is teaching creative writing on a Greek island. Thomas has also written a biography of Alexander Solzhenitsyn. He continues to live and write in Cornwall.

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TIETJENS TETRALOGY FORD MADOX FORD (1924–1928) See *PARADE'S END*.

TIME OF HOPE C. P. SNOW (1949) The third volume in SNOW's 11-volume sequence collectively known as *STRANGERS AND BROTHERS*, this novel provides a flashback, through recollection, to the early life of the first-person narrator of the series, Lewis Eliot. It thus provides the part of the story that would come earliest in the chronology of Eliot's life, making it a BILDUNGSROMAN that begins in 1914 when Eliot is nine years old and that overlaps with events up to 1933 out of *Strangers and Brothers*, *The LIGHT AND THE DARK*, and the early part of *The CONSCIENCE OF THE RICH*.

The events of *A Time of Hope* explain the conditions that set Eliot on the path he chooses and that form his character for better and for worse. The key formative event in Eliot's young life occurs when his father is bankrupted during WORLD WAR I, plunging the family into poverty and leaving young Lewis marked by a sense of insecurity that becomes a driving force in developing his ambition. His frustrated, demanding, doting mother is the other key influence, in addition to the poverty of his childhood, which determines the

shape of Eliot's future. By the time his mother dies, during his teenage years, Eliot has already developed an emotional neurosis that will prevent him from finding happiness in marriage and that will cause him compulsively to prefer a woman incapable of loving him. He pursues Sheila Knight and marries her even though he knows that in her he will not find a lasting and meaningful love relationship.

From this marginalized origin in a provincial town as a member of a financially disadvantaged CLASS, Eliot eventually rises to a position of wealth, power, and prestige, but his success in the professional and political world provides only a partial fulfillment for him because of his impaired ability to seek love and claim it for himself. Although *A Time of Hope* is only one part of a much larger series, it succeeds as a reading experience independent of the rest of the books it belongs with: It provides the most intimate view of Lewis Eliot's personal life and thereby produces a greater emotional bond between the reader and the fictional world of the novel. It is critically regarded as second in literary qualities only to the excellence of the fourth volume in the series, *The MASTERS*.

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TITUS ALONE MERVYN PEAKE (1959) See The GORMENGHAST NOVELS.

TITUS GROAN MERVYN PEAKE (1946) See The GORMENGHAST NOVELS.

TO LET JOHN GALSWORTHY (1921) The closing volume of *The FORSYTE SAGA* proper, although not the end of GALSWORTHY's attention to this fictional family, *To Let* rejoins the story of Soames Forsyte 20 years after the close of *IN CHANCERY*. The two children born at the end of that novel, Fleur and Jon, are young adults, but they have never met because of the split in the family that no one ever talks about. They fall in love when they both happen to be visiting two other

Forsyte cousins who married, Val and Holly Dartie, at their horse farm. Afterward, they arrange further meetings secretly and even begin to talk of marriage.

Curiosity leads Fleur to learn of the story of Soames, her father, and Irene. Her mother, Annette Lamotte Forsyte, has taken a lover, and he supplies the story of Soames' failed first marriage and the protracted divorce. But Jon also learns this story from his father, Jolyon Forsyte. Jon is the darling of his parents, especially his mother, and he breaks with Fleur rather than bring Soames back into Irene's life. After his father dies, he immigrates to the United States, where the widowed Irene soon joins him. Fleur had inherited her father's possessive nature and felt toward Jon as Soames had felt toward Irene. Her options, however, are more limited, and she soon accepts the proposal of a young man her father approves of, Michael Mont. With this marriage, the wealthy Forsytes acquire a connection to an aristocratic title, since Michael is the heir to a baronetcy.

The title, *To Let*, equates to the American phrase "for rent," and by the novel's end, Soames has come to feel old and empty, like a vacant house. The older generation of Forsytes has passed away, as have some of the members of his own generation. Soames realizes that a way of life has also passed away: He is a Victorian living in a modern world that belongs to the next generation—the generation of Fleur and Michael Mont.

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TOLKIEN, J. R. R. (1892–1973) A linguist, a medieval scholar, and the author of some of the most important works of FANTASY ever written, John Ronald Reuel Tolkien was born on January 3, 1892, in Bloemfontein, in what is now South Africa. His father worked as a bank clerk; although earlier generations of the family had owned a successful piano factory, it had dissolved in bankruptcy. In 1895, Tolkien's mother brought him and his younger brother home to England, and less than a year later their father died in South Africa, leaving his family virtually penniless.

Tolkien and his brother were educated at their home in Sarehole Mill by their mother, since she could not afford to send them to school, and since she was herself well trained in languages, art, and natural science. In 1900, she converted to Catholicism. Four years later when she died, her sons were reared by Father Francis Xavier Morgan at their mother's request.

Tolkien won a scholarship and entered Exeter College, Oxford, earning an undergraduate degree in 1915. The outbreak of WORLD WAR I interrupted his life: He had fallen in love with Edith Bratt, another orphan, while he was still a teenager, but they had been forbidden to continue seeing each other until after he turned 21. They were married in 1916 just before Tolkien departed for the front with the Lancashire Fusiliers. In France, he experienced the horrors of trench warfare and was present during the battle of the Somme; these experiences inform his descriptions of battles and ravaged landscapes in *The LORD OF THE RINGS*. Suffering from trench fever, he was returned to England to recuperate. During this period, he began writing down the stories that were posthumously published as *The Silmarillion* (1977), although he had been developing his narratives of Middle Earth for many years before then.

After the war, Tolkien worked for two years on the staff of the *Oxford English Dictionary*, and then he taught at the University of Leeds between 1921 and 1925. He concentrated on scholarly works, winning the Oxford position of Rawlinson and Bosworth Professor of Anglo-Saxon Studies in 1925. He held this post until 1945, when he was appointed Merton Professor of English Language and Literature at Oxford; he retired from Oxford in 1959. While living in Oxford, Tolkien became friends with C. S. LEWIS, whom he was influential in reconverting to Christianity, and he belonged to the INKLINGS, an informal association of thinkers and writers interested in imaginative literature and fantasy.

Tolkien made a habit of telling imaginative stories to his four children, and out of that family tradition and the encouragement of the other Inklings grew his first published novel of Middle Earth, *The HOBBIT* (1937). This children's book was a great success, and his publishers asked for more tales of this sort. He worked on

the three volumes of *The Lord of the Rings* for some 15 years, including the years of WORLD WAR II, publishing both *The FELLOWSHIP OF THE RING* and *The TWO TOWERS* in 1954, and *The RETURN OF THE KING* in 1955. When a single-volume paperback edition appeared in the United States in the '60s, the books became a cult phenomenon that spread to every corner of the globe. Tolkien's fictional works form the foundation of the genre of modern fantasy: Numerous writers have drawn inspiration from the vast expanse of his imagined world, with varying degrees of success.

Tolkien kept revising and refining his unpublished stories of Middle Earth, seeking to create a MYTHOLOGY for England that would be a worthy but distinctive counterpart to the great mythologies of Greek and Norse traditions. After Tolkien's death in 1973, his son Christopher undertook the task of editing the vast body of notes and drafts his father created into publishable form. Indeed, more of Tolkien's writing has been published since his death than the amount published in his lifetime.

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TONGUES OF FLAME TIM PARKS (1985)

A mild SATIRE on the enthusiasms of Christian fundamentalist religion, particularly the practice of speaking in tongues, this COMIC NOVEL features a first-person narrator, Richard Bowen, the son of a traditional Anglican vicar. Their quiet routines are suddenly disrupted when Donald Rolandson arrives to take up the curate's position in the parish. A man of vociferous religious passions, Mr. Rolandson has come under the influence of the American evangelist Joy Kandinsky. At first, he makes his fervor known through a resounding "Amen!" whenever Rev. Bowen makes a good point in his

sermon; however, on the day the action of the story opens, Mr. Rolandson falls to his knees and suddenly begins spouting “words without words,” as Richard describes it, or speaking in tongues. In a short time, this enthusiasm spreads even to the Reverend and Mrs. Bowen, and life at the vicarage undergoes a radical change as Richard tries to find the inspiration to speak in tongues himself but repeatedly fails to do so.

Although Richard narrates the story, the source of the conflict that drives the PLOT is his older brother, Adrian. A handsome and intelligent young man, Adrian enjoys his father's favor in spite of his rebelliousness, his burgeoning religious skepticism, and the clubfoot that Adrian hides from the world as best he can. Adrian remains untouched by the fervor sweeping through the Reverend Bowen's congregation. In contrast, Anna Bowen, the sister of Adrian and Richard, follows the lead of her parents and becomes one of the most dramatic expostulators of the new approach to expressing faith. When her fiancé, a missionary in training, breaks off their engagement, Anna sets her heart on Mr. Rolandson. The family dynamic becomes even more unstable when Mrs. Bowen takes in a boarder, Maggie. Mrs. Bowen's good nature will not allow her to see that Maggie delights in the manipulative destruction of any positive relationship she encounters.

When these ingredients have reached a full boil, the church goes on its annual holiday—even Adrian is compelled to join. But with Maggie's conniving, the event turns to disaster in unexpected ways and Richard finds himself in a position to help his brother. The comedy quickly converts to drama and just barely falls short of tragedy, and the Bowen family is never the same again. Tim Parks manages a tricky ending with skill, creating a smooth transition from droll witticisms to sober reflection. His introductory note indicates that his story grew out of personal experiences long past, and that he has fictionalized these beyond recognition. His portrait of the group psychology of the Reverend Bowen's church is sympathetic, avoiding easy ridicule, but his ending implicitly condemns the exercise of unbounded emotional enthusiasm.

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TO THE LIGHTHOUSE VIRGINIA WOOLF (1927) When Virginia WOOLF wrote *To the Lighthouse*, theories of contemporary art consumed her thoughts. With little action and a stream of consciousness narration, Woolf's novel confounded some critics and delighted others. Combining themes of time, the end of time through death, and transcendence afforded by art, she produced an homage to her own mother in the story of Mrs. Ramsay and her family. The book's sections are labeled “The Window,” “Time Passes,” and “The Lighthouse.” The three sections work together but in nonlinear fashion.

With its action completed in a single summer day, “The Window” introduces the Ramsay family on vacation on the Scottish coast. While Mrs. Ramsay's warmth and creativity attract all around her, her husband's cold logical approach to life often disappoints others, particularly his children. Mrs. Ramsay's compassionate character is revealed in her knitting a stocking for the son of the poverty-stricken lighthouse keeper and in her sympathy for his solitary existence. Much as Woolf's family had growing up, the Ramsays entertain a large group that includes painter Lily Briscoe, poet Augustus Carmichael, scientist William Banks, and the academic Charles Tansley, a protégé to Mrs. Ramsay who irritates her daughters, Prue, Rose, and Nancy. Conflict develops between Mr. and Mrs. Ramsay when he counters his wife's offer for six-year-old James to cross the bay the following day by predicting that bad weather will prevent the trip. Woolf also emphasizes the traditional conflict between art or intuition (the feminine), and science or logic (the masculine). The first portion is further divided into sections, one of which is related from Lily's point of view, as she paints a portrait of Mrs. Ramsay. As the entire brood later sits at the table, Mrs. Ramsay realizes how tiring her job of keeping the family together can be. The children argue before bed about a pig's skull in their room, over which Mrs. Ramsay drapes her shawl,

assuring her sons that the shawl represents a magical garden hiding the pig's head beneath it.

In the book's second part, the vacation home sits empty, symbolizing the desolation experienced by the Ramsays over the deaths of both Mrs. Ramsay and James. James's death appears especially tragic, since he was lost in WORLD WAR I, the result of mankind's technological advances. Mrs. Ramsay's shawl symbolically slips a bit from the skull, and droops further upon the death of Prue in childbirth. However, Lily and Augustus, the two artists in the group, return, their creative natures rejuvenating the atmosphere that scientific advances had served to depress.

In the third section of the novel, "The Lighthouse," readers are offered an out-of-sequence event occurring some years after the day celebrated in "The Window." Lily awakens and, dazed and sleepy, wonders why she is once again at the vacation house. At age 16, James convinces his father to take him to the lighthouse, while Lily completes a painting of a nontraditional Madonna inspired by Mrs. Ramsay. When she realizes that Mr. Ramsay and James must have at last reached the lighthouse, she centers a line in her painting, declaring it finished.

Woolf's interaction with her friend, art critic Roger Fry, who had staged London's first display of postimpressionist art, had always lifted and challenged her spirits. More than anything written by Virginia, *To the Lighthouse* proved Roger's theories about art. He had once produced a simplified, cubist version of a Raphael painting of the Christ child that provoked negative public reaction from those who desired a more conventional presentation. Woolf had always considered his painting a heroic act. When the artist Lily Briscoe reduces a Madonna and child to a purple triangle, Virginia pays tribute to her old friend and inspiration. When another character realizes that the shape of the object does not detract from the reverence in which artists hold their subjects, Woolf clearly communicates that readers should come to that same realization. She had drawn a figure in her later published diary, two blocks joined by what she termed a "corridor," which represented Roger's idea of balance in art. Her novel took the same form, with two traditional narratives joined by a nontraditional midsection.

Basing the novel on her own family, the Stephens, who often escaped to the ocean side when she was a child, Virginia developed a series of images depicting the family in various groupings. The novel's Mr. and Mrs. Ramsey clearly represent Woolf's parents, Julia and Leslie Stephen and, like the Stephen family, they have eight children. The lighthouse the Stephens had admired across the bay symbolizes in the novel as many different things as the people who observe it. To the Ramsay children, it offers adventure, and they celebrate their father's promise to take them there. Mr. Ramsay, who uses the lighthouse as an object of control, will never honor that promise. To Mrs. Ramsay, an expert at looking for and finding love, the lighthouse represents the center of her vision of family. To the lighthouse keeper and his handicapped son, it serves only as a place to live.

Despite their weaknesses, Mr. and Mrs. Ramsey hold the family together with a strong bond of love. American writer Eudora Welty later wrote, "Love indeed pervades the whole novel. If reality is what looms, love is what pervades—so much so that it is quite rarely present in the specific; it is both everywhere and nowhere at a given time." "Quite rarely present" describes what bothered many readers about the novel, which did not follow a logical time-directed sequence and hinted at more than it identified. Welty went on to proclaim the novel a work of great rhythm "that moves as waves of the sea move, and the rise and fall of the heavenly bodies that pass over the sleeping house. Rhythm is visible in the silent strokes of light from the Lighthouse, and sounds in the pounding of the waves. . . . It is administered in the blows of chance and fate." Woolf's writer-husband, Leonard, labeled it "a psychological poem," declaring it original, something totally new. Roger Fry stated it was by far the best of Woolf's writings, while writer E. M. FORSTER told Woolf it was "very beautiful both in (non-radiant) colour and shape, it stirs me much more to questions of whether and why than anything else you have written." While contemporary reviews were mixed, the novel outsold Woolf's three previous novels.

—Virginia Brackett

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TOWERS OF SILENCE, THE PAUL SCOTT (1971) Volume three in *The Raj Quartet*, this novel continues the story begun in *The Day of the Scorpion* of the Layton family at their second home in Pankot, an escape from the sweltering heat of the dry season. The narrative focus shifts, however, to the life of a retired schoolteacher, Miss Barbie Batchelor. She is a former colleague of Miss Crane, one of the chief characters in *The Jewel in the Crown*, and she rents living quarters at Rose Cottage from Mabel Layton, the mother-in-law of Mildred Layton and grandmother of Sarah Layton and Susan Layton Bingham, all characters introduced in the second volume of the series. Miss Batchelor makes the tragic error of accidentally discovering that Mildred, a woman overly fond of gin, is engaged in an affair with a British officer. Mildred decides to destroy Miss Batchelor's social standing and credibility to protect her own; she also wishes to live in Rose Cottage with her daughters in place of Miss Batchelor.

The death of Mabel Layton provides Mildred with a pretext for evicting Miss Batchelor, who makes a chaotic and disastrous retreat and is ultimately stranded in a nursing home. Within sight of the home are the "towers of silence" of the title: the place where the Parsee (or Parsi) *CLASS*—an upper-class non-Hindu element in Indian society—leaves the bodies of its dead to be stripped to the bones by vultures. The image is a key metaphor for this volume of the series: The Raj is a dead body left exposed to scavengers, and soon even its fleshless bones will be scattered.

Before her own death occurs, Miss Batchelor accidentally encounters Ronald Merrick at Rose Cottage when she goes there to collect her few remaining things. The Laytons are away; Sarah Layton is having an abortion in Calcutta. Merrick is another link to Miss Crane, since he had investigated her death. Miss Batchelor's connection to Miss Crane carries the narrative back to the past in places, providing readers with a new perspective on the events first recounted in *The*

Jewel in the Crown. Additional flashbacks fill out the stories of Teddie Bingham and Susan Layton. From *The Day of the Scorpion*, readers know that Teddie has died. Now his widow's vulnerability leads to her complete mental collapse after the birth of her son by Teddie. By the novel's end, when Miss Batchelor dies, the three remaining women face uncertain futures, as does the British Raj and India itself. These stories conclude in *The Division of the Spoils*, the last volume of the series.

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TRAINSPOTTING IRVINE WELSH (1993)

The American edition of this novel partially written in Scottish dialect includes a useful glossary, although most words unfamiliar to American readers will eventually be explained by contextual clues or overt glosses. In terms of its reading comprehension challenge, the novel resembles *A Clockwork Orange* by Anthony Burgess; its characters also share more than a passing similarity to that novel's protagonist, Alex, and his gang of droogs as they commit mayhem in the opening sequences. The key difference is that Alex seems to belong to a dystopian future, while the characters of *Trainspotting* seem to belong to the kind of present-day sordid news stories that appeal to media outlets specializing in sensationalism. In Welsh's vision, dystopian literature comes to roost in a realistically rendered present-day world: Dystopia is no longer the thing that we fear may come to pass but is instead the world around us in the here and now.

This story of working-class "schemies"—people reared in the ghettoized environment of Edinburgh schemes, or public housing projects—focuses on the joblessness and hopelessness of young adults on public welfare who self-medicate with drugs and alcohol. The nickname "schemies" seems doubly apt, since some of the characters are involved in illicit activities such as welfare fraud, and their lives are plunging downward on trajectories that seem to be aimed, albeit artlessly, at death or prison. The novel features the raw

language and degraded behaviors of heroin addicts and soccer hooligans: Readers repulsed by the idea of a scene involving a junkie retrieving heroin suppositories from a backed-up toilet should stop before reaching chapter two. The author seems to make a point of violating every taboo, short of necrophilia, regarding the bodies and bodily functions of men and to a lesser extent of women.

The novel is constructed as a series of interlinking short stories featuring a cast of recurring characters who grew up and attended school together and who are spending their 20s unavoidably unemployed and stoned or drunk or both. The author's narrative strategy changes from one segment to another, frequently taking the form of first-person point of view; as the novel unfolds, however, the first-person narrator is slowly displaced by a third-person observer. The most frequent narrator—and the character with whom the novel opens and closes—is Mark Renton, also known as Rents or Rent Boy. Mark's best friend through the first half of the book is Sick Boy, or Simon Williamson, but slowly the more mundane Danny "Spud" Murphy fills the best-friend slot. At various times, these young men are either addicted to heroin or in withdrawal—intended or enforced—from it, as are their friends Rab "Second Prize" McLaughlin, Frank Begbie, Matty Connell, Tommy Laurence, and Johnny "Mother Superior" Swan. Before the novel's end, some of the main characters have become infected with HIV, some have lost limbs to gangrene, some have died, and some have amplified their drugged isolation through the betrayal of friends.

WELSH'S grim picture is relieved by the cynical humor of his characters, by Mark's clear-sighted honesty about himself, and by darkly comic episodes that are frequently as painful as they are funny. The characters are steeped—marinated—*pickled*—in irony; however, Welsh is almost old-fashioned in his avoidance of AMBIGUITY. He constructs a logical decline for each character: The handsome ladies' man turns to pimping, the angry boy becomes a thief, the weak-willed and the slow-witted die, and the ubiquitous friend betrays his mates. Along the way, Welsh finds moments of mercy and glimmers of humanity in these grotesquely hardened castaways of the modern urban world.

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TREASON'S HARBOR PATRICK O'BRIAN (1982) See AUBREY-MATURIN NOVELS.

TREMAIN, ROSE (1943–) Born Rose Thomson on August 2, 1943, Rose Tremain is the author of numerous award-winning novels, radio plays, teleplays, short stories, and plays. She was educated at the Sorbonne and at East Anglia University, where she earned a bachelor's degree in 1967; upon completing her undergraduate studies, she taught school for two years, followed by nine years of working as an editor or part-time researcher. Beginning in 1979, she taught at the University of Essex for a year and then part-time at East Anglia University, specializing in the teaching of creative writing. She has been a full-time writer since 1980. Tremain has been married and divorced twice and is the mother of one child.

Rose Tremain began her publishing career in 1973 with a work of FEMINISM, *The Fight for Freedom for Women*, followed in 1975 by a biography of Joseph Stalin. In 1976, she published her first novel, *Sadler's Birthday*, an unsentimental study of a former servant's life viewed from the vantage point of old age. Her next novel, *Letter to Sister Benedicta* (1978), recounts a transformation in the life of middle-aged Ruby when disasters strike her husband and children, requiring her to take the leading role in managing the family. *Restoration* (1989) is an example of HISTORICAL FICTION set during the reign of King Charles II; it was short-listed for the BOOKER PRIZE the year it was published. It

follows the adventures of Robert Merivel, who establishes a minor role at court until he loses the king's favor and then must restore his life to some degree of order. Tremain turned to the difficult subject of gender identity in *Sacred Country* (1992), winning the JAMES TAIT BLACK MEMORIAL PRIZE for her exploration of Mary Ward's fictional quest to turn herself into Martin Ward in body as well as name. In 1997, *The Way I Found Her*, a BILDUNGSROMAN, was published; it tells of a precocious boy's summer in Paris where he develops a crush on a Russian novelist who disappears. Tremain's next publication, *MUSIC AND SILENCE* (2000), another historical novel, won the WHITBREAD Book of the Year Award for its narrative of an English lute player serving in the 17th-century court of the Danish monarch Christian IV.

Rose Tremain continues to live and write in England, dividing her time between homes in London and Norwich.

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TREVOR, WILLIAM (1928–) Born under the name William Trevor Cox on May 24, 1928, in County Cork, IRELAND, William Trevor has published some 15 collections of short fiction and 17 novels, along with several plays, adaptations of his work for other media, and two volumes of nonfiction. He matriculated at Trinity College in Dublin, earning a bachelor's degree in 1950. His creative impulses first found an outlet in sculpture while he earned his living teaching school. In 1952, having won an award for his sculpture, he relocated to England; in that year, he also was married. Increasingly, he turned his attention to fiction, publishing his first novel, *A Standard of Behavior*, in 1958; his second novel, *The Old Boys*, appeared in 1964 and won the HAWTHORNDEN PRIZE.

Trevor relocated to England in search of better employment opportunities: He taught at the PUBLIC SCHOOLS of Rugby and Taunton, and he also worked in advertising for a time. His early fiction focused on England and the English, but by 1978, in *Lovers of Their Time and Other Stories*, he turned his eye on the characters and customs of his homeland. He frequently

examines marginalized characters or misfits in—even outcasts from—the social order. They are protagonists rather than heroes, and Trevor depicts them by means of psychological realism. Readers can understand the limitations and the failures of such characters because of the narrative skill Trevor brings to his stories, but he balances characterization with well-crafted PLOTS. He presents his ordinary working people of the middle and lower CLASSES in such a way that he keeps their dignity intact, avoiding SATIRE or caricature while also steering clear of maudlin sentimentality.

The excellence of Trevor's fiction, particularly his short fiction, has brought him numerous awards. He is a member of the Irish Academy of Letters and a recipient of the Royal Society of Literature Award, the Allied Irish Banks' Prize for Literature, and the Irish Community Prize. His novel *FOOLS OF FORTUNE* won the WHITBREAD Book of the Year Award in 1983; he received the same award in 1994 for *FELICIA'S JOURNEY*, a novel that also won the Sunday Express Book of the Year Award. He was named a Commander of the Order of the British Empire in 1979, and he has received numerous honorary doctorate degrees. Trevor settled in Devon when he became a full-time writer, and he continues to live and write there with frequent trips to Ireland, Italy, and Switzerland.

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TRUELOVE, THE PATRICK O'BRIAN (1992)

Published in England under the title *Clarissa Oakes*. See AUBREY-MATURIN NOVELS.

27TH KINGDOM, THE ALICE THOMAS ELLIS (1982)

This novel is set in London, at Dancing Master House, in 1954. Aunt Irene (pronounced "Irina") owns this bohemian establishment and presides over an unusual collection of residents, visitors, and occasional invaders. As the story opens, the house shelters Aunt Irene's handsome but vain nephew Kyril,

her prescient white cat Focus, and little Mr. Sirocco, who came to visit and never left again. It is cleaned by Mrs. Mason, the painfully CLASS-conscious wife of a military man who has become a drunkard after losing his men in the war; it is supplied with both necessities and luxuries by a clan of Cockney dealers in second-hand goods and pilfered merchandise, the O'Connors. True to her bohemian ethos, Aunt Irene is an artist, but the media in which she excels—cooking and home-making—require a large and continually available audience, and so she keeps Dancing Master House at its full occupancy.

Irene's sister Berthe, the reverend mother of a convent in Wales, sends a guest for an indefinite stay—an 18-year-old postulant from the West Indies who lost her family in a tragedy. At first, Aunt Irene sees only Valentine's race, but others soon see Valentine's saintly quality: The cynical Kyril longs to seduce her, the superstitious Mrs. O'Connor is very nearly ready to worship her, Mr. Mason is miraculously resuscitated by her so that he swears off drink, and girls ready to fling their lives away in loose living consider taking the veil after talking to Valentine.

Although Aunt Irene is a likeable, generous, free-spirited woman, her choices are in fact usually either illegal or immoral or unjust: She herself creates the problems she suffers from. Valentine quietly expends her powers in fixing the problems Aunt Irene creates through her indiscriminate bonhomie, and she heals every other ill she encounters as well. She heals every one, that is, except one suicide: Valentine's saintliness encounters the limits of its powers in the face of self-willed death.

Nominated for the BOOKER PRIZE in 1982, this novel is more a character study than a tightly plotted narrative. Initially the story seems to be a satirical treatment of a realistic, albeit unusual, household; gradually, however, Valentine's supernatural abilities add a FANTASY element to the story without sacrificing realism. Although the novel opens with a single first-person sentence and closes in the same way, purporting to be an eyewitness account, the incidents and ironies that grow into a story are told by a third-person omniscient narrator who takes the reader into the minds of the key characters to expose their weaknesses and flaws. The voice of this narrator is the novel's most compelling

attraction—wry, witty, truthful, poetic, and ironic—and is characteristic of the author's writing style.

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2001: A SPACE ODYSSEY ARTHUR C. CLARKE (1968)

One of the most famous films of the 1960s began when director Stanley Kubrick contacted Arthur C. CLARKE in 1964 to discuss ideas for a movie about man's place in the universe. The narrative began with Clarke's short story "The Sentinel," about an alien artifact found on the moon; additional ideas were drawn from another Clarke story, "Expedition to Earth," but much new material was required as well. The screenplay for the film, which credits both Clarke and Kubrick as coauthors, and the novel, for which Clarke is the sole author, both came into existence out of the same creative process, in an intimate interconnection that is unusual either for FILM ADAPTATIONS of novels or for "novelizations" of films. *2001: A Space Odyssey* seems to be a story that took form simultaneously in the two media preferred by the collaborators who created it.

The story opens in the prehistoric past as early hominids hover on the brink of extinction. One day a crystal monolith appears along their path, searching for signs of potential intelligence. The monolith also changes the minds it probes, silently "teaching" the primitive man-apes to use tools, to eat meat, and to slay predators. Warfare is born, and thousands of years of adaptive changes ensue from it. Those changes in turn launch the human race into the solar system, and explorers on the moon make a stunning discovery when they excavate a crystal monolith. Since humans could not have placed it there, it must be an alien artifact, providing the answer to the question of whether other intelligent life exists in the universe—it does. Scientists examining the monolith receive the same treatment that their primitive ancestors did: It probes their minds and subtly changes them.

Without understanding what they will find, the American space agency mounts a mission to Saturn (Jupiter in the film version) without revealing the monolith's existence to the two astronauts, David Bowman and Frank Poole, who will head the mission. Because the purpose of their mission is kept from them but not from HAL 9000, the computer that runs the ship, Dave and Frank are soon threatened; in fact, only Dave survives the mission (although Clarke revives Frank Poole to observe the world of this novel's third sequel, *3001: Final Odyssey*). Dave continues the mission alone; his target is the moon of Saturn known as Iapetus, where he spots a monolith created on a huge scale. He decides to approach it in a space pod, broadcasting a running commentary back to Earth. Suddenly, his perspective seems to shift and he realizes that the monolith is some kind of a gate.

As he is drawn mysteriously along, he passes the flotsam and jetsam of unimaginable technologies. Then, in an unknown binary star system, Dave's ship settles down on the floor of a comfortable hotel room stocked with nourishing food, pure water, and television transmissions from Earth. Dave realizes that somehow he is being incubated within the larger of the two stars in this system, and the time slowly passes until one day it seems to run backward. He has been transformed by his stay in the "hotel" and has become the Star Child—no longer human and no longer limited by the constraints of matter and time. He floats at large in his home solar system, and his first act is to destroy the arsenal of nuclear weapons launched against this mysterious new resident of the sky. He doesn't know what he will do or what he is supposed to do, but he knows he has evolved to become an entity capable of fulfilling human destiny.

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TWO TOWERS, THE J. R. R. TOLKIEN (1954) Volume two in *The LORD OF THE RINGS* trilogy, this novel splits the fellowship into three smaller units

headed in disparate directions. As the story opens, the hobbits Frodo Baggins and Samwise Gamgee have slipped away from their friends to continue the quest to Mordor alone. Boromir is mortally wounded by orcs who kidnap Merry and Pippin, the other hobbits. Not knowing that Frodo has departed, Aragorn, Legolas, and Gimli follow the trail of the orcs westward, away from Mordor. The Nine Companions become the Three Hunters, racing to save their friends from certain death.

The pursuit carries them to the northern borders of Rohan, a kingdom of men granted separate sovereignty under Gondor with pledges of mutual aid in warfare. When the Rohirrim attack the orcs, the hobbits escape into nearby Fangorn Forest, encountering Ents, ancient treelike creatures. An unexpected reunion in the depths of the forest restores a previously lost member of the fellowship to his companions. With Merry and Pippin in the care of the Ents, the story shifts to the court of Theoden, King of Rohan.

The corruption of Gandalf's fellow wizard Saruman is a key element of the complex PLOT: Before any military action can proceed against Mordor, Saruman must be defeated. He has entered into a wicked alliance with Sauron, hoping to gain power over Middle Earth for himself, and he has marked Rohan as his first conquest. The battle takes the form of a siege at Helm's Deep; there the outnumbered forces of Theoden fight for survival. This battle would be lost were it not for the efforts of the Ents and the wild trees, the Huorns, bent on avenging their injuries at the hands of the orcs. Tolkien's dissatisfaction with Shakespeare's handling of story details in *Macbeth* inspired his resolution of the siege of Helm's Deep: His version of Birnham Wood really *does* come to Middle Earth's Dunsinane. The threat of Isengard—Saruman's seat of power—is neutralized, but not before one last plot twist sends Gandalf racing toward Minas Tirith with Pippin Took.

Frodo and Sam become entangled with Gollum, who agrees to guide them through Mordor; like Saruman, however, he is serving his own purposes. He knows of the evil that lurks atop the pass into Mordor, and his real plan is to lead the hobbits to their destruction. Along the way, the party is intercepted by warriors from Gondor under the command of Boromir's brother, Faramir, a friend and student of Gandalf.

When he learns of Frodo's mission to destroy the Ring, he tells them he would not stoop to pick it up if he saw it beside the road. Frodo, Sam, and Gollum continue into Mordor over the pass at Cirith Ungol, where the voracious Shelob keeps her lair.

As the middle volume of a unified trilogy, the novel ends without closure. Frodo and Sam escape death in Shelob's lair, but they are separated from each other; Frodo is separated from the ring and under the control of orcs in the closing paragraphs, leaving Sam at the gates of an evil fortress wondering how he can rescue his master. TOLKIEN splits this complex plot into two books of 10 and 11 chapters apiece. With careful attention to time, topographic detail, and the cardinal points, he spreads his characters out to their greatest

dispersion, stretching the bond of the fellowship across Rohan, Fangorn, Gondor, Ithilien, and Mordor. Two master strategists, Gandalf and Sauron, are matching wits, enlisting allies, deploying forces, fighting, feinting, and regrouping for the even greater battles that will unfold in *The Return of the King*.

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ULYSSES JAMES JOYCE (1922) One of the monumental literary achievements of the 20th century, second only to JOYCE'S *FINNEGANS WAKE* in difficulty, *Ulysses* recounts the events of a single day, June 16, 1904, in the lives of Stephen Dedalus and Leopold Bloom. The story is set in Dublin, Joyce's hometown, and makes effective use of that setting to evoke Irish history and culture while also condensing an epic journey into a single day's events.

Loosely, Leopold Bloom equates to Ulysses, the Roman version of the Greek hero Odysseus, and Stephen Dedalus to Telemachus, the son of Odysseus. The novel extends the story of Stephen's artistic development and maturation begun in *A PORTRAIT OF THE ARTIST AS A YOUNG MAN*. The episodic PLOT parallels the events of *The Odyssey* metaphorically while also exploring personal and family relations, the role of art in life, the mystery of human sexuality, and numerous other themes. Joyce uses distinctive styles in each of the 18 episodes in the novel, the most noted of which is stream of consciousness narration—a technique in which he was a pioneer, along with Dorothy RICHARDSON and Virginia WOOLF.

The novel begins in the morning with Stephen Dedalus, who had been summoned from Paris to Dublin when his mother was dying. Stephen has rejected religion and had refused to pray for his mother's soul when she had begged him to. Catholicism, however, has left its mark on him, and his refusal

to pray—and the effect it had on his dying mother—haunts him. As the novel opens, it is early morning; Stephen is staying with Buck Mulligan, a medical student, who begins his day with the ritual of shaving. Joyce's description of the implements, the towel, the water, and Buck's use of these items endows them with the sacredness associated with religious ritual and its comforting familiarity. Stephen is uncomfortable at home and enjoys the companionship of his peers, but the dissolute lives of college students seem to undermine his ambition and his intellectual ideals. His distaste, however, does not prevent him from accompanying his friends to pubs and even to a brothel later this day.

The narrative dwells a bit longer on Stephen, following him to his job as a teacher, where he is reminded of his own childhood as he works with a dilatory pupil. On this particular day, the school has a half-day off, making the students restless and disruptive. When work is finally over at midday, Stephen walks to the beach, where Leopold will later surreptitiously observe Gertie McDowell while Molly keeps her tryst with Blazes Boylan. All Stephen sees at this hour is the surf rolling the decaying carcass of a dead dog, reminding him of childhood fears that in turn lead to self-doubt as to his abilities.

The narrative shifts to the other main character as Leopold Bloom gets up to prepare breakfast for his soon-to-be-unfaithful wife, Marion Tweedy Bloom, or Molly. Leopold is an advertising salesman and a Jew,

while Molly is a singer of limited abilities and larger aspirations. She is planning a concert tour managed by the unscrupulous Blazes Boylan, with whom she is also embarking on an affair. They have a meeting planned for later that day—ostensibly a business meeting between professionals, but betrayal is in the air. Like Stephen's mixed distaste and acquiescence for his student friends, Leopold feels a mixture of frustration and resignation with respect to Molly's singing career and the people with whom it brings her in contact—and the very likely possibility that she will not resist certain erotic solicitations. His love for Molly is tinged with his fear that he will not be able to retain his place in her life, either emotionally or sexually. Over breakfast, Leopold reads a letter from Milly, the Bloom's grown daughter; Milly's young adulthood places her parents in midlife, a ridiculous age when the desires of youth have not entirely worn off and the infirmities of age have not entirely set in. Leopold thinks of his other child as well—a son who died in infancy.

Leopold sets out on his day in Dublin, and his first order of business is to call in at the post office. It turns out that Leopold Bloom has an alter ego named Henry Flower, Esq.; under this name, the man who fears his wife's adultery is flirting with "Martha," the writer of the letter Bloom receives. He continues on, stopping idly at a church and then visiting friends on the way to a funeral. The theme of mortality reminds Bloom of his dead infant son and of his dead father, who had committed suicide. Stephen and Leopold cross paths at a newspaper office where Leopold is conducting some advertising business, and although they do not speak, it becomes apparent that Leopold knows who Stephen is. After a chat about the funeral with Mrs. Breen and a cheese sandwich in a pub, Leopold encounters Stephen again in the National Library. These glimpses of Stephen mark his progress through the day as he rejoins his friends and embarks on an afternoon and evening of carousing and dissipation.

In one of the comic set pieces in the book, Leopold gets swept into a disorderly brawl at a pub upon the mention of Blazes Boylan's good fortune from betting on a boxing match—he had earlier seen this man in a pub shortly before the appointed time for Molly's meeting with her "manager." Upon escaping from his

tormentors, Leopold wandered on the beach where Stephen had paused for reflection on the dead dog earlier in the day. In the following scene, which is unobjectionable by contemporary standards, Leopold witnesses lonely Gertie McDowell as she experiences an erotic moment with herself. (This scene was a significant target of complaint in efforts to ban the publication of *Ulysses* in the United States.) While Leopold sits on the beach as a voyeur of another person's private pleasure, he knows that Molly is at that moment meeting Blazes Boylan to share pleasure that should by rights be his, and he is resigned to the fact that he has been cuckolded.

Leopold stops by the hospital to call on Mrs. Purefoy, who is there to deliver a baby. (Mrs. Breen had passed along the news in response to Leopold's news of the funeral—death and birth coinciding in their conversation.) He is concerned to see Stephen, the son of his old friend, still drinking with Buck Mulligan and other young men: Stephen appears to be living the life of a wastrel. Leopold joins the young men as they go to a pub for more drinks, where Stephen argues with Buck Mulligan. Afterward, Stephen and another student go to a brothel, Leopold trailing slowly behind, wishing to intervene and not sure how or whether he should. Each man has a nightmarish vision: Leopold compulsively pictures Molly and Boylan together, while Stephen imagines his mother's ghost pursuing him in the brothel to ask him to pray for her soul. Running from this vision, Stephen gets into a fight with two British soldiers, and Leopold brings him home for safekeeping.

Although Stephen is withdrawn and sullen, Leopold talks about art and ideas, attempting to draw Stephen out of his funk. He invites Stephen to take up residence in the Bloom home—in the space of a day, Leopold has begun to have a fatherly protective feeling toward Stephen, seeing him as a kind of proxy-son. Stephen refuses the offer, however, and leaves as church bells toll. He knows that he cannot remain in IRELAND and also pursue his ambitions and develop his talents. In the final segment of the novel, a highly lyrical coda to the wanderings of the two men, Leopold is asleep and Molly reminisces about her lovers, Leopold's courtship, and their years of married life. Her response to life is a resounding "Yes!"

A plot summary does not begin to capture the many layers and dimensions of the novel; students should plan to read it more than once in order to comprehend and appreciate it. The novel invites reflective pondering and repays the effort of a little research into its sources. Joyce published a chart or “schema” of the structure of the novel, listing the episodes, their parallels to Homer’s *Odyssey*, the time when each episode occurs during the day, and the symbols, literary styles, and themes developed in each; however, Joyce’s chart can be deceptive in its AMBIGUITIES.

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UNDER THE VOLCANO MALCOLM LOWRY (1947) In this novel of an alcoholic’s descent into a living hell on the Catholic holiday of the Day of the Dead—which is also the day of his own death—the protagonist is Geoffrey Firmin, a former British consul in Quauhnahuac (kwanAHwuhk), Mexico. The novel opens on November 2, 1939, exactly a year after Firmin’s death had occurred. That day in turn had followed by one year the breakup of Firmin’s marriage to Yvonne Constable. During that year without his

wife, Geoffrey Firmin had slid into despair and self-loathing, resigning his position as consul and spending as much time as possible in a state of inebriation.

The narrative connection to the dead consul occurs through the recollections of his friend, Jacques Laruelle, a French film director. In a conversation with Dr. Vigil, who had met the consul once, they recall the events of the previous year by way of commemorating one man among the countless dead. Firmin had been murdered at the close of a nightmarish day, and as Laruelle continues on his own way, he reviews the events of the 11 hours that preceded the murder. The two men had been boyhood friends, together with Firmin’s half brother Hugh Firmin, a left-wing journalist and possibly a gunrunner for the Republicans (loyalists to the ousted elected government and their Communist supporters) in the SPANISH CIVIL WAR. They had also been rivals in adulthood: Jacques Laruelle had had an affair with Yvonne during her marriage to Geoffrey Firmin, as had Hugh. In spite of these many years of familiarity, Laruelle learns something new when he hears Señor Bustamente’s suspicion that Firmin had been a spy.

On the day of his death, Geoffrey had been drinking as usual, longing for his ex-wife and yet unable to forgive her unfaithfulness to him. Unexpectedly, she arrives in Quauhnahuac, and soon afterward Hugh Firmin arrives as well, looking for Yvonne and unaware that she had been gone for a year and had divorced Geoffrey. The three travel together to Tomalin, stopping for a visit at Jacques Laruelle’s house; Geoffrey is distressed to see his half brother and his ex-wife together, and his distress provides a suitable motivation for further drinking. In a drunken hallucination, he sees two angels, one good and one bad, fighting to possess his conscience through persuasion, but Geoffrey lacks the will to follow the good angel’s exhortations.

As the day unwinds, the travelers encounter a dying man whom they decline to help, only to see him robbed even in his moment of direst need. As Geoffrey’s sense of his own wounded condition and of the world’s futility increases, he begins to drink mescal, a beverage he associates with death. After a violent outburst against Yvonne and Hugh, he runs out in rage and

they follow—stopping for a drink at every cantina they encounter. They become lost in a forested tract as they search, and eventually they hear a gunshot, not realizing that it was the sound of Geoffrey's execution in a nearby ravine. By this time they are stumbling drunk themselves, and Yvonne trips and falls, only to be trampled by a horse that had escaped from Geoffrey earlier.

Malcolm Lowry envisioned this novel as the centerpiece of a larger project inspired by Dante's *Divine Comedy* but also influenced by the legends of Faust, the overachiever who sells his soul to Satan in order to fulfill all his desires. Dante visits Hell in his epic poem of Christian exegesis; Faust is hauled off to Hell as part of his infernal contract. Geoffrey Firmin, it seems, chooses to go to Hell like Dante and yet is penned there against his will like Faust. Firmin also suffers from the existential dilemma of the modern world: Everyone has "dirty hands," as Jean Paul Sartre noted, and Firmin's hands may have on them the blood of inhuman deeds done during WORLD WAR I. Yvonne has her infidelities on her hands; Hugh has his gunrunning and the piece of incriminating evidence he leaves in the pocket of Geoffrey's jacket while wearing it. There is no lack of guilt to spread around among the characters, and no shortage of cruelty at large in the world they occupy, but there is a great gaping need for love, self-love, and forgiveness. Lowry's own life was very nearly as disastrous as that of Geoffrey Firmin, and so *Under the Volcano* stands alone, a fragment of the intended larger story set at the nadir of the hero's journey, allowing him to reach Hell but providing him with no road back.

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THE UNNAMABLE SAMUEL BECKETT (1953) The third volume in BECKETT's *Trilogy*, this novel follows *MALONE DIES*; it was first published in French and then translated into English by the author in 1958.

The title character is also the first-person narrator and the protagonist of the loose, surreal, and comically

absurd story. He speaks to readers of his awareness of his existence, but his description of that existence is not specific—he is aware of pressure points and infers from this awareness that he has a body of some sort. At times, he is reminiscent of the first-person narrator in *Malone Dies*, who seems to expire at the end of that novel; one way to approach this novel is to take the Unnamable as the lingering postmortem consciousness of Malone. Doing so, however, limits other aspects of the story. The narrator at one point, for example, seems to be trapped in the cave that Plato made famous in an ALLEGORY in *The Republic*; the consciousness of any individual is constrained to view the world through the body's eyes in much the same way that the prisoners in the cave are constrained to view the shadows cast directly before them on the wall of their cave prison. In any case, the Unnamable believes that he is being punished, just as prisoners are punished, although he does not know the nature of the offence for which he is punished. He thinks that if he can perform the proper penance (even though he does not know what that penance is), those who have power over him will finally allow him to sink into the nonexistence he longs to achieve.

Stories of other characters are intertwined with the Unnamable's torrent of self-examination; some of these characters have appeared elsewhere in the *Trilogy*, and some have appeared in other writings by Beckett, adding a possibly autobiographical element to the story. Journey plays an important part in these stories: The character of Mahood, who eventually seems to be some incarnation of the Unnamable, returns from a journey so belatedly that all his family members have died before his arrival. Helplessness is also a key theme: at one point, Mahood is confined to a large jar near a restaurant, rather like a fetus in utero. Since he has lost his limbs and his power of speech, he must depend on the charity of others to feed, clean, and shelter him. The Unnamable is determined not to be deceived by these stories into believing that he has a life. Whereas Malone's narrative lurched to an ending in a more or less linear fashion, the Unnamable is on a recursive path, and his story terminates as it began, focused on the tears of hopeless frustration that he sheds as he realizes he will never be free of the burden of his tormented existence.

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UNSWORTH, BARRY (1930–) Author of *SACRED HUNGER*, which was a cowinner of the BOOKER PRIZE in 1992, with *The ENGLISH PATIENT*, Barry Forster Unsworth is noted as a historical novelist. He was born to a middle-CLASS family on August 10, 1930, in Durham, England, and educated at the University of Manchester, where he earned an undergraduate degree in 1951. Immediately after college, he served for two years in the British Army's Royal Corps of Signals, at the rank of lieutenant. In 1959, he was married; he and his wife have three children. Unsworth spent several years at a variety of teaching posts, including the University of Athens in Greece, Norwood Technical College, the University of Istanbul in Turkey, Liverpool University, Lund University in Sweden, and the Iowa Writers' Workshop, among others.

Barry Unsworth has published some 15 novels, beginning in 1966 with *The Partnership*, a contemporary story about two men whose business alliance is ruined by a repressed homosexual desire on the part of one of them. His third novel, *The Hide* (1970), about a rape, is also set in the contemporary world, but Unsworth's typical location is in the past. In 1974, he won the Heinemann Award for his novel *Mooncranker's Gift*, about a work of art that challenges the concept of the sacred. He has set two novels in the dying days of the Ottoman Empire during the early 20th century: *Pascali's Island* (1980; published in the United States as *The Idol Hunter*) and *The Rage of the Vulture* (1982). He also uses Italian settings with some frequency: *Stone Virgin* (1985) and *After Hannibal* (1997) are both set in Italy, but each draws on events at differing times. Two of his novels are about writers: In *Losing Nelson* (1999), the protagonist is obsessed by the hero of the Battle of Trafalgar, and in *Sugar and Rum* (1988), a writer working on a book about the English slave trade of the 18th

century suffers from writers' block. Writing that novel led Unsworth to write his most famous novel, *Sacred Hunger*, which is the novel that had blocked the protagonist of *Sugar and Rum*. Unsworth has also written a novel set during the medieval era, *Morality Play*, that draws on some of the conventions of MYSTERY AND DETECTIVE convention while also serving as a commentary on art—particularly theatrical art—and its role in the larger world.

Unsworth bought a house in Italy after winning the Booker Prize. He is a fellow of the Royal Society of Literature and has received several writing fellowships and an honorary doctorate from his alma mater. He continues to live and write at his home in Umbria.

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UTOPIAN NOVELS Speculative fictional works that present a world perfected of social, economic, and political flaws are categorized as utopian novels and contrasted with DYSTOPIAN NOVELS, their opposites. A utopia is an artifact of human ingenuity designed to facilitate human well-being; it is engineering applied to behaviors, institutions, and organizations rather than to materials and landscapes, and it is created for the purpose of maximizing human happiness and social stability. Utopian stories are as old as the Garden of Eden and Plato's *Republic*, but as a literary genre they date to the 1516 publication of Sir Thomas More's *Utopia* (originally in Latin). More coined the word from Greek words meaning "good place" and "no place." Francis Bacon developed his own utopia in *New Atlantis* (1627), as did several other writers in the wake of the discovery of the New World.

The late 19th and early 20th centuries provided fertile ground for utopian fiction as socialism rose in importance and COLONIALISM began to decline. In 1872, Samuel BUTLER published *Erewhon* (an anagram for "nowhere"); in 1888 Edward Bellamy's *Looking Backward* appeared; William Morris's specifically socialistic text *News From Nowhere* was published in 1891; and in 1905, H. G. WELLS published *A New*

Utopia. SCIENCE FICTION novels frequently feature elements of utopianism. Key plot elements include a mechanism for getting an outsider to the utopia and back again (or at least getting back some writing that forms the basis for the story). The outsider describes the features of this amazing world, interacting with the inhabitants of it, and provides the story to his or her own people as a service and a guidebook for improving their own world. Utopian fiction is generally optimistic and oriented toward solving problems and improving the human condition; dystopian fiction is pessimistic and implies that no improvement is possible.

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VALLEY OF BONES, THE ANTHONY POWELL (1964) Volume seven in the 12-volume ROMAN-FLEUVE entitled *A DANCE TO THE MUSIC OF TIME*, *The Valley of Bones* begins the third of four movements in the series as WORLD WAR II comes to dominate the life of the world. The novel follows *The KINDLY ONES* (1962) and precedes *The SOLDIER'S ART* (1966). In it, POWELL introduces new characters who are thrown into the life of Nicholas Jenkins, the first-person narrator of the entire series, by the chaos and upheaval of war, but he also deploys familiar characters as well, maintaining the core focus of the novel on the lives of Nick and the young men he met in school such as Kenneth Widmerpool, Charles Stringham, and Peter Templer, all of whom are entering middle age as the war descends on them.

Having secured a commission in a regiment of the British army at the end of *The Kindly Ones*, Nick meets his unit in Wales. He has already reached the fullness of maturity, having published his first books and married Isobel Tolland; the war has separated the two of them as their first child is due. In Nick's new life, he comes under the charge of the morose and unfortunate Captain Rowland Gwatkin; another lieutenant in the unit, Bithel, is a chronic alcoholic—a theme that has already arisen earlier in the series in relation to Charles Stringham. The unit relocates for training in NORTHERN IRELAND, where Captain Gwatkin runs afoul of General Liddament.

Nick is on his way for training at Aldershot, in England, when he befriends David Pennistone, who will

recur in further volumes. During training, he becomes acquainted with Jimmy Brent, who relates the story of an affair with Jean Templer Duport—the woman with whom Nick had first fallen in love and who had ended her affair with Nick in order, she said, to return to her husband. Nick gets a ride with Odo Stevens to visit the Tollands, many of whom are staying at the home of Fredericka Tolland Budd. There, he spends a short visit with Isobel and gets to see his new son. In the novel's closing episode, he returns to his regiment to find it in no better shape: Capt. Gwatkin is in love with an Irish barmaid and embroiled in a dispute with Lt. Bithel. Nick is relieved to be assigned to the DAAG in London, but when he arrives, he discovers that this person is none other than his *bête noir*, the tirelessly self-promoting Kenneth Widmerpool.

The exigencies of war take a toll on English life in this volume, and especially on English intellectual life. Gone are the evenings at art galleries and concerts, dinner parties and dress balls. Gone, too, is the order of the world that should allot responsibilities and abilities in correspondence to each other. Chaos breeds opportunism, and the Widmerpools of the world benefit.

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VILE BODIES EVELYN WAUGH (1930) A SATIRE that takes aim at the young adults of the Roaring Twenties referred to as “the bright young things,” this novel recycles some minor characters from WAUGH’s previous novel, *DECLINE AND FALL* (1928), and uses a third-person narrator in various ways, including the creation of objectively described scene collections that resemble the cinematic technique of montage.

The protagonist, Adam Fenwick-Symes, tries to secure the finances to marry his fiancée, Nina Blount, repeatedly coming very close to success before bottomless naiveté or improbable events leave him penniless again. Adam finally trades his “interest” in Nina—a comment perhaps on the stock-trading madness of the era—to Captain Eddy Littlejohn (also known as Ginger, a character Adam had made up for his gossip column) for enough money to settle his bill at Shephard’s Hotel. War breaks out on Christmas Eve; Waugh explains in a prefatory note that the novel is set in the near future, so he is not referring to any real war. The novel leaves Adam stranded after a disastrous battle with an unscrupulous military man, a former singing angel from the choir of the American evangelist Mrs. Melrose Ape (a spoof on the notorious scandal-magnet Aimee Semple McPherson), and a case of champagne.

The novel’s most compelling point is not its thin PLOT, nor its eccentric characters; instead it is the exposure and expulsion of human folly. As the story rambles from one popular venue to another (nightclubs, horse races, auto races, film showings, and other trendy spots), some of the supporting characters meet their deaths in gruesome or ridiculous ways; these deaths, however, are so distanced by the narration that readers’ sympathies are not aroused. One young lady, swinging on a chandelier at Shephard’s, falls to her death; another is humiliated upon leaving No. 10 Downing Street (the British equivalent of the White House) in a grass skirt at an inopportune moment for attention to her attire. A gossip columnist, Baron Balcalm, commits suicide by turning on the gas after filing a completely fictitious story. And a leading light of

the Bright Young Things, Agatha Runcible, fades away in a convalescent home after crashing a sports car at a race. Throughout the novel, the Bright Young Things, for all their sprightliness, turn out to be fools in the ordering of their day-to-day lives.

Another target of the novel’s satire is religion. Mrs. Ape, on tour in Europe with her angelic choir, drinks hard and lives loose for all the pieties she mouths. Father Rothschild, a Jesuit member of the wealthy Jewish banking family, plots and schemes at posh gatherings of aristocrats. And Nina’s father, Colonel Blount, backs a film ostensibly based on the biography of John Wesley, except that the plot bears no resemblance to the life of the founder of the Methodism.

The novel’s great attraction is the tone that Waugh creates to make such folly laughable. The dry, straight-faced, droll delivery of ludicrous details redeems the weak plot and silly characters. Readers can see that these conventions are merely the superficial representations of deeper problems, such as shallowness and materialism, that Waugh’s humor skewers, roasts, and serves up piping hot.

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VON ARNIM, ELIZABETH (1866–1941)

Born Mary Annette Beauchamp in Australia and reared in England, Elizabeth von Arnim is noted for her novels of women’s lives. At the age of 24 she married a German aristocrat and went to live at his estate in Pomerania, where the family remained until 1908, when debt forced them back to England. During this period, von Arnim began writing, and when she needed English tutors for her children, she hired the young E. M. FORSTER, among other future notables. She published her first novel, *Elizabeth and Her German Garden*, in 1898. This thinly disguised comic treatment of her life and her garden remains one of her best-known works.

Von Arnim's husband died in 1910, and she lived in Switzerland until the onset of WORLD WAR I, when she returned to England yet again. She had a short marriage to the elder brother—Earl Russell—of the famed philosopher Bertrand Russell; since the marriage produced no children, the title eventually passed to the younger brother. An autobiographical novel about this doomed marriage, *Vera*, appeared in 1921 and makes an interesting contrast to the comments about the marriage in Bertrand Russell's *Autobiography*. In the following year, von Arnim published *The ENCHANTED APRIL*, a sentimental work that took on a new life toward the end of the 20th century, when it became a FILM ADAPTATION as well as a stage adaptation on Broadway. Von Arnim also published a novel about an affair between an older woman and a younger man, *Love*, in 1925.

Although von Arnim's colorful life straddles the latter part of the Victorian era and the early part of the 20th century, her work has attracted very little critical attention. She was acquainted with many leading figures of her day and published fiction for more than 30 years. Elizabeth von Arnim died in the United States, her last home, in 1941.

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VOYAGE OF THE DAWN TREADER, THE C. S. LEWIS (1952) See *The CHRONICLES OF NARNIA*.



WAIN, JOHN (1925–1994) Identified over his objections with the movement of *ANGRY YOUNG MEN* in the 1950s, along with Kingsley AMIS, Iris MURDOCH, and John BRAINE, John Wain was born on March 14, 1925, in Stoke-on-Trent, England. He matriculated at St. John's College, Oxford, where he became acquainted with some of the *INKLINGS*; C. S. LEWIS was his tutor, and his circle of friends included the future Shakespearean actor and film star Richard Burton. Wain was graduated in 1946 with a B.A. degree and continued his studies, receiving the M.A. in 1949. He married his first wife during graduate school, and immediately afterward he received an appointment as lecturer at the University of Reading. He left the academic profession in 1955 to earn his living from writing, and in 1956 his first marriage ended in divorce.

Wain began to establish his literary reputation with the publication of a book of poems, *Mixed Feelings*, in 1951. His first novel, *Hurry on Down*, appeared in 1953; it depicted the struggles of a university graduate to fit into a social structure that had no place for him and was quickly categorized with the works of the Angry Young Men. He produced a steady stream of novels; collections of poems, short stories, and essays; works of literary criticism; and autobiography. His second marriage began in 1960 and inaugurated a period of happy contentment, reflected in the title and content of his first autobiographical work, *Sprightly Running*, published to great praise in 1962. Wain received

an appointment as professor of poetry at Oxford in 1973, and in 1974 his biographical work *Samuel Johnson* won the JAMES TAIT BLACK MEMORIAL PRIZE.

Wain's early writings set high expectations that his middle works did not always satisfy as he experimented with poetic and narrative forms, but his critical reception rose again in the later part of his career. *Lizzie's Floating Shop*, his only work of children's literature, won the WHITBREAD AWARD in that category in 1981, and in 1982 *YOUNG SHOULDERS* won the Whitbread Book of the Year Award. Wain continued to publish novels and poetry to the end of his life; he died on May 24, 1994, in Oxford.

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WARNER, REX (1905–1986) Born on March 19, 1905, in Birmingham, England, Rex Warner was the son of a dissenting cleric and a teacher. He was educated at an English PUBLIC SCHOOL, St. George's School in Harpenden, where he excelled in academics—especially the classical languages of Greek and Latin—and sports. He earned a scholarship to Wadham College, Oxford University; there, his tutor was

one of the greatest classicists of the 20th century, Sir Maurice Bowra. His classmates and friends included the poets C. Day Lewis and W. H. Auden. Warner became interested in social causes and supported socialism as a better system of government than the British constitutional monarchy. He wrote political tracts advocating a worldwide alliance of socialist countries united behind the leadership of Great Britain.

Warner began his publishing career as a writer of children's literature and of allegorical novels, a poet, a polemicist, and a translator of Greek classics such as *Medea* and *Prometheus Bound*. In 1937, he published his first novel, *The Wild Goose Chase: An Allegory*, followed the next year by *The Professor: A Forecast*, and in 1941 by his most noted work, *The AERODROME: A LOVE STORY*. In this novel, Warner anticipates elements of George ORWELL'S DYSTOPIAN fiction *NINETEEN EIGHTY-FOUR*. In his later career as a novelist, Warner wrote historical fiction set in the classical world and featuring actual persons from the records of the real world.

From 1945 until 1947, Warner directed the British Institute in Athens. He spent several years teaching in the United States at Bowdoin College and later at the University of Connecticut. He wrote several scholarly books about the classical world and continued producing translations of notable ancient Greek playwrights and later of Roman writers as well. His prose was admired for its direct "Attic" style, and his novels continued to express his idealistic hopes for a better human world. Although his politics leaned to the left, as a writer, Warner opposed the subject matter explored so frankly by D. H. LAWRENCE. This stand makes him something of an opponent of literary modernism, but with respect to politics, Warner was opposed to the rising power of the most intractable opponent of modernism in the 20th century, Adolf Hitler. Rex Warner retired from teaching in 1974 and returned to live and write in England, where he died on June 14, 1986.

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WATERSHIP DOWN RICHARD ADAMS (1972)

The protagonists of this novel are rabbits who come to occupy the meadows of Watership Down in Berkshire, England. The novel had a double success in England and the United States: ADAMS'S English publisher sold it successfully as a children's book, while his American publisher marketed it to adult readers with equal success. The novel serves as an elaborate political and psychological ALLEGORY that examines several forms of government, contrasts differing kinds of character traits, and personifies the abstract ideas of courage, honor, loyalty, and kingship.

When the novel opens, the rabbits of Sandleford Warren have had a happy and secure life, but their leader, the old alpha rabbit, King, is losing interest in his duties just at a time when the world of men is about to impinge on the world of rabbits in a disastrous manner. A new development of houses for people is to be built on the land where Sandleford Warren is nestled, and the first task in the construction project will be the extermination of the native wildlife by pumping poison gas into their burrows. A clairvoyant rabbit, Fiver, sees the danger the future has in store, and several young buck rabbits decide to take their chances in the wilderness outside the warren and form a band to undertake this quest; they include the natural leaders of Hazel and Bigwig—Hazel reluctant to undertake the mantle of power, but an outstanding leader when he must be, and Bigwig more ambitious than his considerable talents warrant but ultimately realistic enough to concede to and serve the better leader.

In their travels, the rabbits encounter other groups before finding their own new home site. They visit a band of unhappy rabbits who have no leader, and at the opposite extreme they meet with rabbits under the thumb of a tyrant, Woundwart. There are struggles for power, threats to safety, and the bereaved homelessness of creatures who have lost their niche and cannot set-

tle until they locate another one just as suitable for them. Adams treats his rabbit protagonists with complete seriousness, giving them all the accoutrements of civilized life, including a remembered history and an imagined future, a MYTHOLOGY and a language, a set of shared and valued customs, and a standard of ethical behavior. These protagonists strive and suffer and change, and they finally succeed in establishing their new home under the wise rule of a great leader.

Richard Adams has identified a key source of factual information for his fiction as R. M. Lockley's book *The Private Life of the Rabbit*, and he has denied that the novel is allegorical in nature. He began the novel as entertainment for his daughters on long car rides and other idle moments of family life and brought it to publication at their insistence. Despite the author's protests to the contrary, *Watership Down* makes an eloquent study of individual and social behavior, yet it can serve as a younger reader's introduction to the complexity of novelistic structure and literary conventions.

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WAUGH, EVELYN (1903–1966) A member of a literary family—his father was a writer and a managing director of a major publishing firm and his elder brother was a writer—Evelyn Waugh was born in London on October 28, 1903. He matriculated at Hertford College, Oxford, and was graduated in 1925, taking a degree in history. He taught at two PUBLIC SCHOOLS but was miserable in this profession, which he skewered soon after in his first novel, a SATIRE, *DECLINE AND FALL* (1928).

Waugh was married in 1927, but the marriage ended within two years. In 1930, his second novel, *VILE BODIES*, appeared; it was a satire of the "bright

young things"—the hedonistic youth culture of the Roaring Twenties in England. In that year, he also converted to Catholicism, and was granted a dispensation for his first marriage and divorce in 1937, allowing him to remarry. After his first marriage ended, Waugh traveled in Abyssinia (modern Ethiopia and Eritrea), Africa, and South America, remaining abroad for three years. His experiences provided material for three collections of travel writing and for the novel *A HANDFUL OF DUST* (1934), a satire on frivolous aristocrats who come to tragic ends. His historical study *Edmund Campion*, about a Catholic martyr of the Elizabethan era, won the HAWTHORNDEN PRIZE in 1935.

Happily established in a union that would eventually produce six children, Waugh sought active duty in WORLD WAR II even though he was already in his late 30s when the war began. He continued writing and publishing during the war, and in 1945 one of his most important novels was published, *BRIDESHEAD REVISITED*. A popular success in terms of sales, the novel was less well received by critics. Waugh produced some shorter works immediately after the war, including *The LOVED ONE*, a satire that uses overblown American funeral practices as a stalking horse for his attack on modern hedonistic materialism. As with his earlier experiences teaching and traveling, Waugh's military experience became grist for his satirical mill, and he published a trilogy of satires on the war: *Men at Arms* (1952), *Officers and Gentlemen* (1955), and *Unconditional Surrender* (1961; published in the United States as *The End of the Battle*). These three were published under the collective title *SWORD OF HONOUR* in 1965.

A curmudgeonly critic of modern life and liberal values, Evelyn Waugh produced the most important and most successful satirical works in 20th-century English literature. He died of a heart attack on April 10, 1966, at his country home.

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WAVES, THE VIRGINIA WOOLF (1931)

The author's seventh novel, *The Waves* builds on the experimental framework of WOOLF's fourth novel, *MRS. DALLOWAY* (1925), in which she moved from the more traditional novel format found in her first novel, *The Voyage Out* (1915). Many critics consider *The Waves* to be Woolf's first mature work; in it, she attempts to capture the movement of the sea, a rhythm that had fascinated her since childhood. With *The Waves*, Woolf continued to develop the style and format that would eventually make her the most famous proponent of FEMINISM in the English language.

The idea for the novel had slowly grown in Woolf's imagination. On November 28, 1928, she wrote that she would wait to write until her next idea had "grown heavy in my mind like a ripe pear . . . asking to be cut . . . The Moths still haunts me." She referred to a story idea, "The Moths," that would eventually become her novel, retitled *The Waves*. By January 26, 1930, deep into the writing of the novel, she noted with discouragement that she felt "like a fly on gummed paper" when it came to *The Waves*. However, by February 16, she expressed optimism, feeling "the moth shaking its wings in me." In another month, she felt so exhilarated that she declared, "Children are nothing to this," as she, who had no children, gave birth to a work that by now seemed entirely correct. By April, she celebrated having "turned the corner" where she could "see the last lap straight ahead" on *The Waves*.

The Waves broke new ground in writing, as Woolf had intended. It focused on the lives of three men and three women. A seventh character, based on her dead brother Thoby Stephen, has a relationship with all six, and an important part of their stories is based on that friendship. Written in nine episodes separated by descriptions of time passing from morning to night, the novel was rooted in the vision of a sea creature's fin

that Woolf had seen during a bout with depression. The fin could symbolize either hope or death, depending on whether it belonged to a dolphin or a shark. She had also envisioned her novel at different times in the form of a flower center that had lost its petals. Another image that had caught her imagination came from her sister's description of enormous moths flying about during one of her stays in France. With her artist's eye, Woolf hoped to incorporate all these visions in the manner of a postimpressionistic artist. Her final version she called a "series of dramatic soliloquies" written according to a rhythm of waves.

In the first interlude, the predominant imagery is the sun rising over the sea, as a woman casts light in a garden, awakening birds. Woolf incorporates much traditional symbolism, with the sea representing life and rebirth, light representing knowledge, and the birds representing the promise of freedom of spirit. The characters as children gather, speaking of subjects and images that will recur throughout the novel, including water, butterflies, flowers, and death, both of humans and animals; as flowers open, the sea is heard striking the shore, and readers are ushered into the second interlude. Various episodes follow each descriptive interlude, during which the children mature while in school, on vacations, and in chapel. They consider self-identity and their futures, with the women planning for families, the men for work. One female character, Rhoda, remains terrified of society, while another, Jinny, finds it strange that people sleep at night while she is exulting in dancing and parties, the very scenes where Rhoda feels assaulted by both men and women. By the fifth interlude, noon has arrived and sunlight abounds in the descriptions of various countries Woolf enumerates; she also focuses on shadows and the whiteness of house walls, as the ocean thuds like a beast on the shore. In the fifth episode, the character Percival dies while in INDIA, and the other characters lapse into grief. The sixth episode brings love to the character Louis as Ginny continues to party, and Neville, the most interior of the characters, expresses sadness over the weak ability of Christianity to affect the human condition. As the characters reunite in the eighth episode at dinner, they have become friendly strangers, some trying to impress oth-

ers with their accomplishments. The ninth episode, set at night, represents a “summing up,” concluding with imagery of waves breaking against the shore.

A carefully written novel that more closely resembled poetry than prose at times, *The Wave*’s theme of alienation as a part of the human condition echoes that of Woolf’s other novels. Although she predicted the novel would fail, critics appreciated its format, the beautiful word choice and imagery, and eventually declared it her masterpiece. Like Woolf’s other books, it never went out of print. After Woolf’s death, her husband, Leonard, placed a lead sculpture of her head close to the tree in their garden they had nicknamed “Virginia.” He posted as her epitaph the closing words of *The Waves*: “Against you I will fling myself, unvanquished and unyielding, O Death!”

—Virginia Brackett

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WAY OF ALL FLESH, THE SAMUEL BUTLER (1903) Written during the late 19th century but published after the author’s death in the early 20th century, *The Way of All Flesh* marks a departure from the uncritical celebration in literature of Victorian values; in fact, it is a sharp SATIRE on the institutions most revered by the Victorians, such as church and family, British formal education systems, and middle-class enterprise. BUTLER worked on the novel between 1873 and 1885 and was influenced by the theories of Charles Darwin; his insight into the ways new theories and discoveries would affect society makes him a prescient observer of the changes about to transpire in science and politics.

The narrator of the novel is Mr. Overton, the godfather of Ernest Pontifex, the novel’s protagonist. Overton (his name is symbolic) has been a friend of the

Pontifex family for years, and so he is able to provide an overview of the two generations of Pontifexes before Ernest, as well as Ernest’s generation and that of his children. Ernest’s grandfather, George, had been a publisher of religious books, and he coerced his second son, Theobald (Ernest’s father) to become ordained in the Anglican Church in spite of the young man’s resistance to this profession. Theobald is manipulated into courting the girl his father had selected for him, and the two of them rear three children through vigorous application of the rod. Ernest is naïve when he is sent off to the PUBLIC SCHOOL of Roughborough. Only the presence of a kindly spinster aunt makes his life more tolerable; without his knowledge, his aunt leaves a large inheritance for Ernest that will become his on his 28th birthday. Ernest’s presence at school, and later at the university where he obediently studies for the ministry into which, like his father, he is ordained, provides satirical targets for Butler’s acerbic attacks.

Ernest’s misadventures take him to London, where he is betrayed by a friend for the small funds he has, leading to Ernest’s arrest and imprisonment, after which his father disowns him. When he has served his prison term, still ignorant of the fortune that has been left to him, he marries a former serving girl to his family and they have two children, but the woman is a drunkard and makes life miserable. Ernest had thought to improve his lot in life through marriage and family, but his innocence leaves him unable to judge the true nature of other people or to see them in an unflattering light. Only through a chance discovery, with the subsequent intervention of Mr. Overton, does Ernest free himself from a fraudulent marriage. Rather than rear his children himself, he turns them over to a family with a better record of success than the Pontifex family has ever established. This PLOT twist essentially asserts that blood is not thicker than water, and that effective parenting is more important than the filial bonds of nature.

The Way of All Flesh appeared posthumously because Samuel Butler patterned the foolish Pontifex family on his own, even lifting particularly egregious passages from letters Butler’s parents had written to him to serve as letters to Ernest from his parents. Literarily, it slams the door on Victorian assumptions and leaves open to the first generation of 20th-century novelists the possibility

that rejecting the past and experimenting with the present can perhaps lead the world to a better future. In any case, Butler asserts, repeating the past and venerating its conventions can only lead to misery and suffering.

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WELDON, FAY (1931–) Born on September 22, 1931, in Alvechurch, Worcestershire, England, with the name Franklin Birkinshaw, Fay Weldon is a successful writer of short fiction, novels, teleplays, radio plays, stage drama, nonfiction, and children's literature. Her mother, an uncle, and her mother's father were all writers, and her father was a doctor. She spent her early years in New Zealand and returned to England at 14 to attend Hampstead Girl's High School; she then went on to St. Andrew's University in Fife, Scotland, where she completed master's degrees in the fields of economics and psychology in 1952. She gave birth to a son in 1955 and struggled as a single mother, finding jobs in journalism and advertising. Her experience of composing catchy, pithy tag lines for advertisements influenced her prose style, which features compact, epigrammatic sentences laden with information and insight. Fay Weldon has been thrice married, once briefly in 1958, again from 1960 until 1994, in a union that produced three sons, and a third time in a marriage that began in 1994.

During the 1950s and early 1960s, Weldon was already writing extensively in her spare time, but in 1966 three of her plays appeared on British television, and in 1967 she adapted one of them into her first novel, *The Fat Woman's Joke* (also known as . . . *And the Wife Ran Away*). Weldon's quintessential fictional subject is women, and the most common target of her SATIRE is injustice and inequity in the social arrangements between the sexes, although she also turns a keen eye on the injustices that arise among women as they cope with the injustices of the larger world in which they are contextualized. Her second novel was

Down Among the Women (1971), followed, with a growing reputation, by *Female Friends* (1974). In Weldon's novels, women sometimes get revenge for what they have suffered from men; in *Remember Me* (1976), the ghost of a divorced woman haunts the husband who dumped her. In 1978, after an additional novel and numerous plays for various media, her novel *Praxis* was short-listed for the BOOKER PRIZE.

In addition to COMIC NOVELS and satire, Weldon has drawn on the conventions of the thriller in novels such as *The President's Child* (1982). Her most famous novel is *THE LIFE AND LOVES OF A SHE-DEVIL* (1983), which served as the inspiration for a 1990 FILM ADAPTATION, *She-Devil*. Other notable titles among the 24 novels she has published include *The Shrapnel Academy* (1986), about a group of visitors trapped at a military academy by a spell of bad weather; *The Cloning of Joanna May* (1989); *Life Force* (1992), a work of POSTMODERNISM that experiments with a fictional narrator who creates a narration for a further fictional character; *Affliction* (1993), about the changes in a long childless relationship when the wife finally gets pregnant (published in the United States as *Troubles*); *Worst Fears* (1996), nominated for the WHITBREAD AWARD; and *Big Women* (1997), published in the United States as *Big Girls Don't Cry*.

Weldon's nonfiction includes a hybrid work of fiction and literary criticism about Jane Austen that purports to be letters from the author to a niece (*Letters to Alice on First Reading Jane Austen*; 1984) and a biography of Rebecca West (1985), a writer whose life shares some similarities with Weldon's own. Weldon adapted Jane Austen's *Pride and Prejudice* into the popular BBC television version broadcast in 1980, and she has written more than 50 dramatic works. She has published five collections of short fiction and three works of children's literature, and she has edited a story collection for the British Council. Fay Weldon continues to live and write in London.

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WELL OF LONELINESS, THE RADCLYFFE HALL (1928) A key text in the genre of lesbian literature, *The Well of Loneliness* was banned in England as a work of obscenity when it was first published, and it remained unavailable for the next two decades. The novel is a *BILDUNGSROMAN*, relating the development of a woman's "inverted" sexual identity as a natural outgrowth of family choices and parental influences. The protagonist, Stephen Gordon, acquired her masculine name when she was born instead of the expected boy. As an only child, she spends more time with her father than many girls might, learning to ride and hunt. In her first experience of love, she develops a crush on a family servant; she is seized with jealousy to see this woman flirting with a man. Her father recognizes what has happened to his daughter, but he cannot speak of it even on his deathbed. When Stephen responds to the attentions of Martin Hallam, it seems that all might be well yet, but Martin's proposal of marriage evokes only rage and revulsion. Stephen senses that something about her is amiss, but she doesn't clearly understand her situation until she falls in love with Angela, a married woman. This affair ends in betrayal, and Stephen is exiled from the family estate by her mother.

Stephen compensates for her empty personal life by constant work, and she succeeds as a novelist. During WORLD WAR I, she volunteers with an ambulance unit serving on the front lines, and although she cannot fight the war, she is wounded and decorated for valor. She meets Mary, another volunteer, and they fall in love and eventually live together as if married. Since they are shunned by "respectable" society, they socialize with others like themselves. Stephen has her work, but Mary is lonely. Unfortunately, the life of nightclubs and bars is no more fulfilling than the cold rejection they have received from mainstream heterosexuals. When they encounter Martin Hallam and he is obviously attracted to Mary, Stephen decides to make a sacrifice worthy of the woman she loves.

Radclyffe HALL's novel broke new ground in its sympathetic portrayal of lesbianism (a term she does not use in her novel) as a possible result of child-rearing practices; however, her picture of adult lesbian life is conflicted. It is a world rife with alcoholism, loneliness, and despair from which Stephen wishes to save her beloved Mary. In depicting Stephen in heroic—even saintly—tones, Hall sets her apart from and above both heterosexual and lesbian life. Stephen's sexual orientation is a cross upon which she martyrs herself and her love for Mary, but this effect is only achieved through a tacit collusion with and acceptance of the societal rejection of homosexuality as an abnormality or a disease. Nonetheless, the depiction of Stephen as a person of honor, courage, and nobility is a daring affirmation of the choices that a woman of strong character may make in spite of societal disapproval.

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London: Routledge, 1989.

WELLS, H. G. (1866–1946) A prolific writer in numerous genres, Herbert George Wells was born on September 21, 1866, in Bromley, Kent, England. His parents were shopkeepers of modest financial means, and Wells had to work for a living from his early youth. He resolved to rise above the station to which he was born by becoming educated; in 1884, he earned a scholarship to the London Normal School of Science. There, he studied under the noted biologist Thomas Henry Huxley, an early defender of Darwin's theory of evolution and the grandfather of Aldous HUXLEY. Wells began a career as a teacher after earning a bachelor's degree from London University in 1890, but tuberculosis forced him into a convalescence during which he began writing. He published his first professional work—an essay—in 1891; in that year, he was also married to his first wife, a cousin. By 1893, he had completed *A Textbook of Biology*, which remained a teaching standard for several years. His first marriage

had deteriorated into a separation by this time, and it ended in divorce in 1895, still an uncommon and socially unacceptable course of action. He was soon married for the second time to Amy Catherine Robbins, one of his former students; they became the parents of two sons.

In 1895, Wells also began producing the novels and short stories that gained him a place in the CANON of modern literature. *The Time Machine: An Invention* appeared in that year and marks the founding of English SCIENCE FICTION. Wells referred to this kind of story as a “scientific romance,” distinguishing it from the writings of the French novelist Jules Verne by insisting on the importance of political relevance and psychological development. His other most important novels of this sort include *The Island of Dr. Moreau* (1896), *The Invisible Man: A Grotesque Romance* (1897), *The War of the Worlds* (1898), and *The First Men in the Moon* (1901). Many readers know Wells only as a writer of science fiction, but he also wrote numerous other novels that fall into two broad categories: novels of working-class aspirations to rise in the world, including *The Wheels of Chance: A Holiday Adventure* (1896) and *Love and Mr. Lewisham* (1900), and novels that Wells called “social fables,” including *Marriage* (1912) and *Mr. Britling Sees It Through* (1916). His novel *Tono-Bungay* (1908) satirizes the CLASS prejudices and materialistic folly of contemporary British life.

In 1912, Wells sought out the young writer Rebecca WEST after she published a review of his novel *Marriage*. They entered into an affair that lasted some 10 years and produced a son in 1914; West raised the boy as an adopted child in order to spare him the social prejudices that could accompany illegitimacy. During this period Wells wrote one of his greatest popular successes, *The Outline of History: Being a Plain History of Life and Mankind* (1920), which sold phenomenally well and was translated into several languages. About the time his affair with West ended, Wells became interested in politics. He had been writing political treatises among his nonfiction works and he had belonged to the socialist FABIAN SOCIETY for a period early in its existence. In 1922 and again in 1923, he campaigned unsuccessfully, as a Labour Party candidate, for a seat in the House of Commons.

Wells withdrew from active politics but continued to write political works. He ultimately rejected socialism as a viable form of social governance. He also wrote extensively on the sciences, extending his reputation as a visionary. He predicted the development of massively destructive weapons and their use on civilian populations and lived just long enough to see history confirm his prediction. Wells died on August 13, 1946, in London.

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WELSH, IRVINE (1958–) Author of *TRAINSPOTTING*, *Marabou Stork Nightmares* (1995), *Filth* (1998), and *Porno* (2002), Irvine Welsh was born in Edinburgh in 1958 and educated at Heriot-Watt University, where he completed an M.B.A. degree. He had earlier dropped out of high school and worked at various jobs; his talents include music as well as fiction writing. During the early years of the London punk scene (effectively described in Hanif KUREISHI's novel *The BUDHA OF SUBURBIA*), Welsh relocated there and immersed himself in that emotionally volatile youth movement.

Welsh's fiction is noted for its raw language and its crude situations, but these features cannot hide the underlying keen intelligence that observes and reports on the seedier side of human existence. His uninhibited use of language is fresh and powerful and deliberately shocking, presented in a voice as distinctive in its own Scottish idiom as that of Holden Caulfield or Huck Finn is in American English. His plots present effective examinations of unsavory and even despicable characters: In *Marabou Stork Nightmares*, the narrator participates in a gang rape, attempts a suicide, and finds so much enlightenment in his coma that he resists efforts to restore him to consciousness, and in *Filth* the narration of a feckless police detective's inves-

tigation of a murder is occasionally hijacked by the narrator's introspective tapeworm. Welsh's depiction of drug addiction and other self-destructive recreational pursuits has been compared with the work of American writers such as William Burroughs; additionally, his prose draws heavily on the icons of popular culture. Welsh has also published short fiction and adapted some of his stories for presentation on television. He continues to live and write in Edinburgh.

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WEST, REBECCA (1892–1983) Born Cicily Isabel Fairfield on December 21, 1892, in London, Rebecca West chose her pseudonym in 1912 from a play by Henrik Ibsen, *Rosmersholm*, and used it for the rest of her life. Her father, a charming man but never a financially successful provider, abandoned his family in 1901 when she was 10; Rebecca, with her mother and two older sisters, was left in genteel poverty at a crucial period in her young life, and by the time she was an adult she had resolved to improve her lot. She thought first to become an actress, but lacking the gifts to make a success of that profession she turned to journalism, with a modest beginning as a book reviewer in 1911 at the age of 19. She was a strong advocate of FEMINISM and produced a remarkably diverse literary record in a life lived on her own terms.

Rebecca West continued her work as a reviewer until the end of her life, writing more than a thousand reviews; these, however, form only a minor component of her life's work as a woman of letters. One of the first results of this work, however, was a personal rather than a literary event: H. G. WELLS sought an introduction to West after she reviewed his novel *Marriage* (1912), and the two of them entered into an affair that produced a son in 1914 and lasted some 10 years. In 1916, West undertook a work of literary criticism—a highly unusual project for a 24-year-old woman with no academic background—and published an insightful volume on the novels of Henry JAMES. Her first

novel, *The RETURN OF THE SOLDIER*, appeared in 1918 and was well reviewed. In 1922, she published *The Judge*, a novel in two sections that combines a young woman's BILDUNGSROMAN with the story of an older woman's decline into suicide; the two women's stories are linked by the man who is engaged to the young woman and who is the son of the older one.

West continued her journalistic writing in the meantime, publishing a collection of essays in 1928 entitled *The Strange Necessity: Essays and Reviews*. By this time, her affair with Wells had ended, as had a subsequent relationship with a wealthy newspaper publisher. In 1929, her novel *Harriet Hume: A London Fantasy* took a new direction for her, adding a psychic element to a romance between a pianist and the politician she loves. West was married in 1930 to a banker, Henry Maxwell Andrews, who proved to be a devoted and supportive spouse. In 1931, she published *Ending in Ernest: A Literary Log*, another collection of her essays; in 1933, she published a biography of St. Augustine. By this time, West had begun to study Yugoslavia, that complex crossroads of cultures and religions, developing her studies into a monumental book that combines travel and history. Still considered to be an important work for understanding a difficult corner of Europe, *Black Lamb and Grey Falcon* appeared in 1941. In recognition of her work, West had already received the Order of St Sava from the Yugoslav government in 1937.

After WORLD WAR II, West covered the Nuremberg trials of Nazi war criminals as a journalist. She became interested in the issues of truth and justice, betrayal and treason. Her essays on the trials and on further issues of justice and criminality appeared in *The Meaning of Treason* (1947) and *A Train of Powder* (1955). West took a strong stand against communism during the 1950s, correctly perceiving that Stalin's totalitarian regime was no ally to art; in an era when many influential writers in Britain and the United States were liberals, leftists, fellow travelers, or outright supporters of communism, West's opposition alienated her from much of the literary world. She was honored by both the French and British governments in 1959, being named a Chevalier of the Legion of Honor in the former and a Dame Commander, Order of the British Empire, in the latter.

Rebecca West returned to fiction in 1956 with *The Fountain Overflows*, the first installment of a four-book series, the second and third volumes of which, *This Real Night* and *Cousin Rosamund*, were published posthumously, with the fourth never being completed. In the first volume, West reaches into her own childhood to draw a portrait of the Aubreys, a mother with three girls and a boy abandoned by their father. In 1957, she published a work of literary criticism, *The Court and the Castle*, a study of the connection between art and government from the Renaissance to the 20th century that she had presented as a lecture series at Yale University. The last novel published during West's lifetime, *The Birds Fall Down*, was published in 1966 and enjoyed a popular success; it is another young woman's bildungsroman, combined in this case with historical intrigues related to the declining empire of Russia in 1905.

In 1968, Rebecca West became a widow upon the death of Henry Andrews. She was named a Companion of Literature in the Royal Society of Literature in that same year, and in 1972 she was elected to honorary membership in the American Academy of Arts and Letters. She continued to work on fiction and journalism to the end of her life. Rebecca West died in London on March 15, 1983, at the age of 90. Her literary achievement continues to provide materials for scholarly study, combining as it does fiction, travel writing, history, literary criticism, ethical studies, journalism, and personal memoir. Although *The Return of the Soldier* is recognized as a minor classic, her novels do not place her in the front ranks of British fiction writers of the 20th century; her complete works, however, stand as a monument to one of the most important women, both as a writer and as a thinker, of that period.

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WHITBREAD AWARD A prestigious British literary award founded in 1971, the Whitbread Book Awards receive funding from Whitbread PLC, a large corporation primarily focused on products and services for leisure activities. Whitbread owns breweries, pubs, pizza parlors, coffee shops, upscale restaurants, and both luxury and budget hotels, and it operates a chain of health clubs. Providing enjoyment to consumers is Whitbread's link to literary prizes: The company uses its funds to recognize outstanding achievement and receives good publicity in the process. The awards are administered by the Booksellers Association of Great Britain and IRELAND; any authors who have lived in either country for at least three years are eligible to enter the competition in the year their book is published. Between 1971 and 1977, separate prizes were awarded in five categories of literary achievement with no overall prize selected.

Since 1977, six prizes have been awarded annually with the addition of a "book of the year" category to the five areas previously established: Five panels of judges in five areas choose a best book in that area, and from those five books a further panel selects the Whitbread Book of the Year. The five categories at present include Best First Novel, Best Children's Book, Best Poetry Book, Best Biography, and Best Novel. The selection panel for each category is composed of an author, a journalist, and a bookseller. The winner in each of these categories receives a 5,000-pound prize and advances to the final competition. The final selection panel consists of the authors who judged the five preliminary categories, three public figures who enjoy reading, and a chair. The author of the single book chosen as Book of the Year receives a 25,000-pound award in addition to the previous award.

The Whitbread Literary Awards were founded only two years after the BOOKER PRIZE began recognizing outstanding contemporary literature. Generally, the Whitbread Book of the Year addresses more unusual subject matter than do the winners of the Booker Prize. Some critics consider the Whitbread Award to be secondary to the Booker Prize, but others see the difference between them as minimal. Both prizes are among the highest cash awards offered in the world for a single work of literature.

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WHITE HOTEL, THE D. M. THOMAS (1981) The main character of *The White Hotel* a novel that interleaves history and fiction, is Lisa Erdman, a troubled young woman undergoing treatment for hysteria with Sigmund Freud. Thomas draws on actual case histories of some of Freud's patients to invent Lisa's psychoanalysis under the name "Anna G," and he deploys multiple narrative devices to examine her case in different ways. The resulting novel is a striking example of POSTMODERNISM that moves from the personal tragedy of Lisa's psychological problems to the human tragedy of the massacre of Jews at Babi Yar, in Kiev, during WORLD WAR II—one particularly ugly incident in the much larger nightmare of the Holocaust.

The narrative is presented in a prologue and six sections. The prologue looks like the beginning of an epistolary novel, except that the fictional exchange of letters occurs among the historical figures of Freud and his followers Ferenczi and Sachs. Ferenczi makes reference to the growing stresses between Freud and C. G. Jung that would ultimately lead Jung to remove himself from Freud's influence and develop his own theories, including that of the collective unconscious. The letters make what seems to be an innocuous start, presenting professional psychiatrists exchanging friendly gossip and examining the intriguing case of "Anna G."—Lisa Erdman. By the novel's end, however, readers familiar with Jung's theories will realize that *he* might have provided a better analysis of the cause of her psychosomatic pain in her left breast and ovary than Freud (or in any case the author's fictionalization of Freud) did himself.

The novel's first section, "Don Giovanni," takes the form of a poem composed amateurishly in blank verse that relates a sexual FANTASY in graphic detail without losing its poetic quality. The poem represents an uninhibited unleashing of the speaker's libidinal desires; the significance of the title is revealed in subsequent sections of the novel. The poem is crammed with imagery

that will recur throughout the novel as the story presented in the poem is retold, examined, analyzed, and repudiated. The first retelling occurs in the novel's second section, "The Gastein Journal," which features a third-person narrator who primarily relates the experiences of the young woman from the poem but who also reveals the contents of several postcards dispatched from "the white hotel." The story presented has a dreamlike quality: Impossible things happen, and there is a discontinuity between the events that occur and the emotions that those events evoke from the participants. Ostensibly, the story relates a rapturous affair conducted at a resort—the white hotel—devastated by disasters. Fire, flood, landslide, and other tragedies beset the guests at the hotel, who also must deal with inexplicable sightings of whales in the lake and other uncanny phenomena. Eventually, readers learn that the third-person narrator of this section is actually Lisa Erdman, who is also the author of the shockingly explicit poem of the first section.

The novel's third section is entitled "Anna G." and is an imitation of an English translation of a case study by Freud, who serves both as the first-person narrator and the analyst of the problems that underlie Lisa's recurring pains and her rejection of her loving husband. The fictional Freud teases out the hidden layers of signification in Lisa's poem and in the story she creates (section two) to interpret it, presenting her with an explanation she is unwilling to accept. The analytic process does not occur without reversals, but by the end Freud and Lisa part on good terms, satisfied that her symptoms have been alleviated.

Section four presents Lisa some years after her analysis. An anonymous third-person narrator follows her to the high point of her career—a performance at the famous Italian opera house La Scala. There, she meets Vera and Victor Berenstein, and she is treated like visiting royalty. She is to replace Vera, who has broken her arm in a fall, for the last few performances of the season; she and Victor feel attracted to each other without entering on a course of action that would destroy Vera's happiness. Vera returns to Kiev, the cultured old city that had been Lisa's original home before she relocated with her family to Odessa and then to Vienna for her career. Vera and Victor are

expecting their first child, and the world seems to be a joyous place, if not a perfect one. This narrative gives way to an exchange of letters between Freud and Lisa: He is planning to publish “Anna G,” along with her poem and story, so he writes to request her assistance in reviewing the manuscript. The letter and the rereading of her own writing lead Lisa to an unexpected confession, and she reveals everything she had held back from Freud during the analysis. She had a deeper secret hidden below the subterfuge of sexual dysfunction. Events soon take her to Kiev and to the life she thought she would never have as a wife and mother, but the prospects for happiness are limited by the onslaught of war and the atrocities it brought to Kiev and other places.

In the novel’s fifth section, the realism of the third-person narration reaches its highest point as the reader experiences the brutality of the killing fields at Babi Yar. On the morning of September 29, 1941, Lisa and her stepson prepare to reach the station in time to get a good seat on the train; instead, they find themselves caught in a crush of more than 30,000 people—all Jews—expecting to be transported to Palestine. The author draws his scene from eyewitness accounts of the horror of this mass extermination of human life. The imagery of Lisa’s poem and her story are now fully explicated: Her pain in life has been a premonitory signifier of her death. Although this section is shorter than Freud’s analysis or the narration of Lisa’s subsequent life, the powerful writing gives it greater weight as vague metaphors are converted into brutal realities. In the novel’s tranquil last section, Lisa seems to have reached Palestine, but readers should note that the only people “on the lists” here are those known to be dead from events that occurred in the earlier narrative sections of the story. D. M. THOMAS effectively demonstrates what the founding of Israel must have meant to the people who had survived the death camps and the firing squads: It must have seemed like the promised land or like heaven itself.

The White Hotel is a powerful, deeply affecting novel, but it is also complex and highly sophisticated in narrative structure, poetic imagery, historical awareness, and psychological acuity. Readers must be prepared to examine monstrous things in both the imaginary world

of the disordered mind and the real world of human history. The novel does not present an easy reading experience, but it repays careful study and thoughtful engagement with its issues and the formal devices in which they are couched.

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WHITE, PATRICK (1912–1990) Born on May 28, 1912, to wealthy Australian parents visiting in England, Patrick White became the first Australian to win the NOBEL PRIZE for Literature. He attended Cheltenham PUBLIC SCHOOL in England and then completed an undergraduate degree in languages at Cambridge University. In the middle and late 1930s, he lived in London and traveled on the European continent, especially to Germany, then in the early years of Hitler’s rule. White was already aware of his homosexuality while he was still in public school; that combined with his Australian nationality kept him isolated from mainstream society.

In London, he began writing unsuccessful novels and plays, hoping to establish himself as a playwright but failing to place his work with publishers or performers until 1939, when *Happy Valley* appeared. He traveled to New York that year, where he completed *The Living and the Dead*, published in 1941. He returned to England to serve in the armed forces and was commissioned in the Royal Air Force as an intelligence officer. During WORLD WAR II, he served in the Mediterranean theater in northern Africa, Egypt, the Middle East, and Greece, where he met the man who became his lifelong partner. In 1947, they settled permanently in Sydney, Australia.

By that time, White had completed the manuscript for *The Aunt’s Story*, one of the novels considered to be among his masterpieces. It was published the follow-

ing year. In it, White demonstrates his insight into human psychology by making the quiet life of a spinster come alive from within her own thoughts. In 1955, White extended his reputation with *The Tree of Man*, an epic story that covers Australia's history through the experiences of a young pioneer couple struggling to establish a farm in "the Outback." Two years later, in 1957, White published *Voss*, an epic of exploration and love in Australia, and another masterpiece. He then turned to other subject matter in his next three novels, *Riders in the Chariot* (1961), *The Solid Mandala* (1966), and *The Vivisector* (1970), returning to his greatest subject, Australia, in *The Eye of the Storm* (1973). That year, White won the Nobel Prize, the first awarded to an author writing in English from a country other than Great Britain or the United States.

Patrick White did not achieve a great financial success through his writing, which appeals to educated, experienced readers of serious literature. His characters display a kind of religious mysticism that draws on the theories of Carl Jung, mixed with concepts of Christian and Jewish theology. He wrote three additional novels after winning the Nobel Prize; of those only one, *A Fringe of Leaves* (1976), is considered to be among his greatest works, and it too maintains its focus on Australia's past. White also wrote short fiction, publishing three volumes of it, a book of verse, a screenplay, three autobiographical volumes, and nine plays. He died in Sydney on September 30, 1990.

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WHITE TEETH ZADIE SMITH (2000) This novel presents a contemporary view of London's multicultural, multiethnic, and multiracial aspects. *White Teeth* was the author's first novel; it was widely praised when it was published, becoming a best seller and

winning both a WHITBREAD First Novel Award and the GUARDIAN First Book Award.

The novel features double protagonists: Archie Jones, a middle-aged working-class Englishman, and Samad Iqbal, his age peer and a Muslim working as a waiter in his cousin's restaurant. The two are an unlikely pair of friends. They had met while serving in the British military at the end of WORLD War II, when Archie saved Samad from committing suicide, and their friendship had continued and grown when Samad immigrated to England with his family in 1973. Their bond is founded on their shared maleness rather than on any characteristic of race, religion, or nationality. They enjoy their pints of ale in the comfortably masculine environment of McConnell's Pool House, and eventually they settle their families only steps away from each other in a mixed-race neighborhood of London.

The novel opens with Archie's aborted suicide attempt on New Year's Day, 1975. After his first marriage, his job, and his suicide attempt fail miserably, Archie meets and nearly immediately marries Clara Bowden, a strapping young Jamaican woman missing her front teeth after a motor-scooter accident: he is 47, and she is 19. Clara's mother belongs to the Jehovah's Witnesses and enjoys anticipating the end of the world. The marriage allows Clara to escape both her mother and her mother's religion. Archie and Clara move to a modest house in north London, where they bring up their daughter Irie ("peace"), and soon Samad and his wife, Alsana, are rearing their twin sons, Magid and Millat, nearby.

Archie's disregard for traditional English ways (other than the pub) contrasts with Samad's desperate need to preserve the traditions of his cultural and religious heritage. Zadie SMITH emphasizes the chance qualities of that heritage: Samad had been a subject of the British EMPIRE when he became acquainted with Archie, but with the end of the war he became a citizen of the newly liberated countries of INDIA AND PAKISTAN, and by the time he relocated to England in 1973, shifting political borders had made him a citizen of Bangladesh. As he rears his sons in the secularized environment of contemporary London, Samad conceives a plan to save one of them from the godless influences of the West, and without telling his wife he sends Magid to be boarded at a Muslim school in his

native country. While his son is away, Samad cultivates his idea of the perfect Muslim that young Magid will become; to a certain extent, Samad sacrifices Magid to compensate for his own inadequate abilities to follow the moral strictures of his religion. To his dismay, Magid grows up at his old-country school to become the impeccable model of a British gentleman, while Millat finds Muslim fundamentalism in London (after numerous experiments with many other kinds of extreme behavior).

Smith turns the clock back to explore the ancestors of her main characters, and by this technique she illustrates the ways that the past imposes itself on the present and exerts a shaping force on the perpetual stream of new events. Samad's Hindu ancestor, for example, had fired the first shot in the Sepoy Mutiny of 1857 (a historical event fictionalized in *THE SIEGE OF KRISHNAPUR*, by J. G. FARRELL). Eventually several generations of the protagonists' families come into the story, covering more than 100 years of history. But the story also has a strongly futuristic thread involving the Chalfens, Marcus and Julia. He is a molecular biologist and she is a horticulturalist; their project for a special genetically altered creature known as "FutureMouse" provides the setting for the novel's climax. On the millennial celebration of New Year's Eve in 1999, the main characters are drawn together in various roles to witness the debut of FutureMouse, while outside the biggest party in 1,000 years counts down the seconds to midnight while the Jehovah's Witnesses once again await the end of the world.

Zadie Smith displays a virtuoso command of the many voices in which contemporary English is spoken, presenting characters of differing socioeconomic classes, wide-ranging linguistic influences, varying degrees and styles of education, and numerous ethnic backgrounds. Her attitude toward these characters is sympathetic and affectionate, even when they display the excessive extent of their human frailties. Modern English life, she shows, is a difficult and complicated struggle between the longing for the familiar and the fear of the exotic. Smith's sympathy for her characters suggests one effective way to cope with the gulfs that subdivide the human species into so many different islands of alien otherness.

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WHITE, T. H. (1906–1964) Writing at the same time, in the same genre, and with the same intent of developing a mythic epic for England, T. H. White and J. R. R. TOLKIEN both produced multivolume works of FANTASY tinged by the anxieties that WORLD WAR II brought to the British homeland. Of these two, White came to be seen as a children's author and eventually accepted that classification, while Tolkien became recognized as the modern reinventor of the fantasy genre.

Born Terence Hanbury White on May 29, 1906, in Bombay (now Mumbai), INDIA, the future author of *THE ONCE AND FUTURE KING* was the son and grandson of British colonial civil servants. India, however, formed only a small influence on White: His mother removed him to England with her when he was five years old. There, she formally separated from White's father and lived with another man; White's childhood and adulthood were tragically marked by his experience of his mother's emotional instability. As an adult, he never married, suffering from alcoholism, fear of his homosexual desires, and persistent fantasies of sado-masochism.

In 1920, White boarded at Cheltenham College for a period, where he maintained an isolated existence and felt ostracized and tormented by his classmates. He entered Queen's College at Cambridge University, but when he contracted tuberculosis in his second year he left to recuperate in Italy, assisted by donations from his teachers. His illness made him determined to pursue a healthy life, and upon returning to England he devoted himself to hunting, fishing, and other sports—pastimes he frequently shared with his friend the poet Siegfried Sassoon. White completed his studies at Cambridge in 1929 and eventually became a teacher at Stowe Ridings (1932–36), a distinguished PUBLIC SCHOOL.

White had already written a novel while regaining his health in Italy, and in the first half of the 1930s he published two collections of poetry and several novels, some under the pseudonym "James Aston." Frustrated by his suppressed homosexuality, White entered into psychoanalysis in 1935 with the intention of becoming "cured" of a condition considered at the time to be a form of mental aberration. In 1936, his first volume of autobiography, *England Have My Bones*, succeeded well enough to garner for him a publishing contract. After 1937, White supported himself as a full-time writer. He began developing the Arthurian legends into the series of novels that was eventually consolidated under the title *The Once and Future King*. In 1938, he published the first volume, *The Sword in the Stone*. Like John Cooper Powys, author of *Glastonbury Romance*, and J. R. R. Tolkien, White was working on a MYTHOLOGY for England.

Resigning his teaching position, White stayed on at Stowe for some time, renting a cottage on the school grounds. With the outbreak of WORLD WAR II, however, he relocated to IRELAND, a neutral country in the war. As a pacifist, he wanted no part of the conflict, but as a British resident he was at risk of being drafted into the armed forces. In Ireland, he continued working on his Arthurian series, publishing *The Witch in the Wood*, an unflattering portrait of his mother, in 1939, and *The Ill-Made Knight* in 1940. His publisher declined to publish the fourth volume, *A Candle in the Wind*, and White's career stalled until 1946, when his classic work of children's literature, *Mistress Masham's Repose*, appeared. In that year, he also relocated to the Channel Islands, crown possessions off the northern coast of France. He continued to write books for children and completed publishing his Arthurian series in the 1950s, except for the fifth volume, *The Book of Merlyn*, which appeared posthumously in 1977.

White published two histories of notable scandals, *The Age of Scandal: An Excursion Through a Minor Period* (1950) and *The Scandalmongers* (1952), and two additional volumes of autobiography, *The Godstone and the Blackymor* (1959) and *America at Last* (1965). When his work became the basis of the musical stage adaptation *Camelot* in 1960, and the Disney animated FILM ADAPTATION *The Sword in the Stone* (1963), White

achieved financial independence and recognition. He died on January 17, 1964, of an apparent heart attack while on a cruise in the Aegean Islands of Greece.

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WIDE SARGASSO SEA JEAN RHYS (1966)

Taking inspiration from the pivotal but demonized character in *Jane Eyre* of the mad wife hidden away in the attic, Jean RHYS imagines a backstory for this misunderstood woman. Where Charlotte Bontë barely sketches an outline of Bertha Mason's existence, Rhys elaborates a life, a family, and a historical context. Drawing on her own knowledge of the Caribbean, where she was born and reared, Rhys enables readers to see the madwoman in the attic sympathetically as a beautiful girl trapped in hostile circumstances.

Rhys gives Bertha the more appealing name Antoinette (Bertha is Antoinette's middle name) and makes her the daughter of a plantation owner and his beautiful but fragile wife. Using the historical detail of a successful slave revolt, Rhys portrays the precarious circumstances of the European colonizers who survive the revolt: They are hated by the former slaves and cut off from their traditional sources of power and wealth. When Antoinette's father dies, his family and servants are on the verge of starvation until Mr. Mason marries Antoinette's mother. The plantation once again hums with life and hope, but in the unstable political, racial, and economic situation, danger continues to threaten the family.

Antoinette's mother soon degenerates into madness—a family affliction. Antoinette goes to board at a convent school; at 17, her stepfather brings her out and marries her to Edward Rochester, a landless younger son. Antoinette inherits her mother's long-abandoned property on another island, and the newlyweds settle into a derelict plantation high in the mountains. Rochester's attachment to Antoinette,

never very strongly developed, cools and turns to revulsion for her carnality; he hates the entire tropical world to which he feels exiled. He insists on calling his wife Bertha rather than the more “exotic” Antoinette, which is also her mother’s name, a further effort to distance himself from his wife’s West Indian past. When his father and older brother die, he suddenly acquires everything—land, wealth, and status—that had previously been denied to him. Giving his wife no options, he takes her to the dreary, gray cold of England and seals her away in the attic of the family estate. There, she waits for her opportunity to re-create the light and warmth she craves. Rhys’s closing chapter brilliantly captures the mind of Bertha in the final days of her life, seamlessly integrating the story into the details Brontë originally created.

An outstanding example of INTERTEXTUALITY, *Wide Sargasso Sea* bridges 19th- and 20th-century literary fiction, bringing to it the modern interest in race, CLASS, COLONIALISM and its effects, and FEMINISM. Rhys’s novel deepens the experience of reading Brontë’s classic, casting an invigorating new light on a key canonical text.

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WILDE, OSCAR (1854–1900) Born Oscar Fingal O’Flaherty Wills Wilde in Dublin, Oscar Wilde died in exile and disgrace as the 20th century began. His parents were titled aristocrats: Sir William Robert Wilde and Lady Jane Francesca Wilde. Wilde began his education in Dublin at the Portora Royal School, excelling in classical Greek. He continued these studies at Trinity College; with his tutor, he toured Italy and visited the city of Ravenna, site of numerous early Christian cathedrals in the Romanesque and early Gothic style, and also the burial place of Dante. In 1874, Wilde entered Oxford with a scholarship to Magdalene College, and in 1878 he won the Newdigate Prize for a poem he wrote about Ravenna.

In the employ of Richard D’Oyly Carte, Wilde visited the United States on a lecture tour designed to publicize the Gilbert and Sullivan light opera *Patience*. On this tour, he met many of the leading American literary figures of the day. At Oxford, he had already begun to indulge in the dandyish dress for which he became famous, and on his American tour he sported a glamorous fur coat and articulated the new theories of AESTHETICISM, or “art for art’s sake.” When this tour concluded, he traveled to France and met many of the leading literary figures there while writing a play. In 1884, Wilde married Constance Lloyd of Dublin; they had two sons.

In the late 1880s, Wilde edited magazines and contributed features to leading periodicals. He published his most important novel, *The Picture of Dorian Gray*, in 1891 and also published two books of fairy tales. Wilde’s most important works are the plays he wrote in the middle 1890s: *Lady Windemere’s Fan* (1893), *A Woman of No Importance* (1894), *An Ideal Husband* (1895), and his greatest dramatic work, *The Importance of Being Earnest* (1895). He was also renowned as a conversationalist of great wit, quick in repartee.

Wilde had formed a relationship in the 1890s with a young aristocrat, Lord Alfred Douglas, during his great creative period. In 1895, the young man’s father, the marquess of Queensbury, accused Wilde of being a sodomite—of engaging in homosexual relations, which were specifically criminalized by British law. Wilde sued for libel, but the case did not go well. He withdrew his legal proceedings, but he was arrested on criminal charges, and after a sensational pair of trials he was found guilty and sentenced to the harshest penalty allowed for that crime, two years of hard labor. His wife fled from England with the two boys during these humiliating events, further crushing his spirit. Wilde was imprisoned in Reading Gaol, and although he was able to write, producing “De Profundis,” the two years aged him. He was released in 1897 and traveled to Europe, living in France, Switzerland, and Italy; the relationship with Lord Alfred Douglas was also resumed. Oscar Wilde died in Paris on November 30, 1900.

Although Wilde did not publish literary works during the 20th century, the catalyst for his tragic downfall—homosexuality—has become an important theme

in many creative fields. In film, in novels, in memoirs, and in the scholarly field of literary studies known as queer theory, the exploration of mainstream and peripheral human sexuality has drawn much serious attention. Following from the political advocacy conducted in the second half of the 20th century for improved race relations, and ideologically related to FEMINISM, sexual orientation has become a contested ground for human rights. Too late to help Oscar Wilde, some places and professions have begun to practice tolerance with respect to sexual orientation.

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WILLIAMS, CHARLES (1886–1945)

Admired by his contemporaries as a literary scholar, a biographical historian, a theological philosopher, a poet, and a novelist, Charles Williams was born in London on September 20, 1886. His father published poetry under a pseudonym, but the family's limited financial resources prevented Williams from completing more than two years of a formal college education. To earn a living, he entered the publishing trade, working for many years as an editor for Oxford University Press, but he continued to study on his own, developing a formidable erudition without earning the degrees that are usually the hallmark of such intellectual dedication.

The earliest published works of Charles Williams were books of poetry produced between 1912 and 1924. He also began writing plays, publishing his first dramatic work, *A Myth of Shakespeare*, in 1928. In the next 10 years, he published prolifically in several genres, producing 18 books of criticism, history, fiction, drama, and theology. He returned to poetry in 1938 and again in 1944, composing two books of poems inspired by the cycle of Arthurian legends. He also produced two critical works on Dante that are still noted for their interpretive insight.

The novels of Charles Williams display his interest in the supernatural, in witchcraft, and in the occult. They depend on suspenseful otherworldly thrills, but use realistic representations of contemporary English life for settings rather than the usual FANTASY settings of

the remote past or an imaginary world. As to PLOT, the novels unfold stories of the struggle between good and evil. His titles reflect the theological issues the stories examine: *War in Heaven* (1930), *Many Dimensions* (1931), *The Place of the Lion* (1931), *The Greater Trumps* (1932), *Shadows of Ecstasy* (1933), *DESCENT INTO HELL* (1937), and *All Hallows' Eve* (1945), published just before his death.

The intrusion of WORLD WAR II forced Williams to relocate to Oxford when his office was moved there for safety; in Oxford, he became acquainted with the INKLINGS, exchanging ideas with such deeply religious authors as C. S. LEWIS, J. R. R. TOLKIEN, and others. During his lifetime, Williams did not find the wide audience that these writers had reached. When he died in Oxford on May 15, 1945, however, he was lauded by these authors and by important poets such as T. S. Eliot and W. H. Auden. He left a large amount of unpublished writing behind, much of it devoted to his studies of Arthurian literature. C. S. Lewis edited a posthumous volume of this aspect of Williams's work, publishing it under the title *Arthurian Torso*. Other posthumous works include a novel, two collections of plays, and a collection of essays.

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WILSON, ANGUS (1913–1991)

Born August 11, 1913, the youngest of six sons, and 13 years behind his next oldest brother, Angus Frank Johnstone Wilson grew up in the late middle life of his parents, relatively isolated from other children and consequently lonely. Although the family had once enjoyed prosperity, Angus Wilson was reared during years of increasing financial distress that his parents ineffectually denied. After completing his university studies at Merton College, Oxford, where he was influ-

enced by Marxist political philosophy, he eventually went to work at the British Museum in the Department of Printed Books, remaining there until the middle 1950s, when he became a full-time writer, critic, and leftist social activist.

Wilson's earliest literary efforts were short stories that he wrote in his 30s as therapy following a nervous breakdown, and they were well received critically. His first novel, *Hemlock and After*, appeared in 1952; it is a chronicle of a middle-aged man's failure in dealing with a life crisis. His characters frequently fail, becoming reconciled to lives of loneliness; however, since Wilson presents loneliness as an inescapable and even necessary fact of human existence, the reconciliation to it is also a kind of sad triumph that restores dignity and some degree of meaning to his protagonists' lives. He tells their stories in novels that experiment with form in imitation of James JOYCE—especially Joyce's novel *ULYSSES*. As a storyteller, Wilson depends on interior monologue, extending it as a literary technique by his mastery of different characters' unique voices. His masterpiece is generally thought to be *NO LAUGHING MATTER* (1967), the story of a dysfunctional family in which the numerous children all grow up to be professionally successful without ever succeeding—without finding happiness—in their personal lives.

After establishing his literary reputation, Wilson taught during the 1960s and 1970s at the University of East Anglia, and he served frequently as a guest lecturer at American universities such as the University of California at Berkeley, Johns Hopkins, and several others. He was named a Commander of the British Empire in 1968 and a Companion of Literature in 1972. He continued his experimental approach to fictional narration, but critics did not receive his final novels with warmth. When he died on June 1, 1991, his recent work was less well known than his earliest stories, even though in his life he had been compared to as great a writer as Charles Dickens. He published insightful critical studies of Dickens, Rudyard KIPLING, and the French novelist Emile Zola; he has himself been studied by the novelist Margaret DRABBLE, whose biography of him in 1995 was intended to restore Wilson's literary status.

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WINE-DARK SEA, THE PATRICK O'BRIAN (1993) See AUBREY-MATURIN NOVELS.

WINGS OF THE DOVE, THE HENRY JAMES (1902) A novel that examines the cost of emotional duplicity and of doing a right thing for the wrong reason, *The Wings of the Dove* presents a contrast between a wealthy but doomed American girl, Milly Theale, and an English girl, Kate Croy, who is the poor relation of a wealthy family. Each of these young women has an older female associate, and these women provide a further contrastive layer to the story while also furthering the development of the PLOT: Milly's American friend and companion, the widow and writer Mrs. Stringham, is also an old school friend of Mrs. Lowder, the wealthy aunt who is grooming her niece Kate for an advantageous marriage to the dissipated Lord Mark. These two friends eventually bring Kate and Milly together, and the young women then form their own fast friendship.

Before the young women become acquainted, however, the plot is thickened by a further level of complication that develops into an unusual love triangle. Kate is reluctant to fulfill her aunt's ambition to marry her into wealth and social status because she is in love with a poor journalist, Merton Densher. He is respectable enough to be received in the Lowder home, but Mrs. Lowder will abandon Kate to poverty if the young couple gets married against her wishes. When Morton's newspaper sends him to New York to write a series of feature stories, Mrs. Lowder is relieved. In New York, Merton meets Milly Theale, who has just inherited a large fortune. Events draw all the major characters together in London, where Mrs. Stringham introduces Milly to polite society through social events at the home of her friend, Mrs. Lowder. Lord Mark, Mrs. Lowder's intended spouse for Kate, becomes attracted

to the beautiful Milly; she in turn becomes an accomplice in aiding her friends Kate and Merton to continue meeting in secret.

The final tragic element of the plot is put in place when Milly learns that she is terminally ill. Sir Luke Strett, a prominent London physician, tells the unfortunate young woman that she should enjoy life as much as she can in the little time she has left and advises her to spend the winter months in Venice. Milly shares the information of her condition only with Kate, Mrs. Stringham, and Mrs. Lowder, asking them to keep it secret, since she does not want to be an object of pity. She goes to Venice accompanied by her friends and intending to enjoy an ordinary life to the end. But when Kate realizes that her wealthy friend is developing a romantic attachment to Merton, she sees this connection as a way to escape her aunt's control: If Merton were to marry Milly, he would inherit a fortune upon her death in the near future. As a widower with a fortune, he would then be an acceptable suitor for Kate in Mrs. Lowder's eyes. Kate becomes a scheming matchmaker in the money-driven mold of her aunt. The lie at the heart of the arrangement seems insignificant to her, since Milly would enjoy a loving relationship in her dying months, while Kate and Merton would enjoy her fortune and resume their love after Milly's death.

For his part, Merton is a reluctant participant in Kate's plan. Kate and her aunt return to England, but first Kate secures Merton's promise to pursue a marriage to Milly. He is repelled by the idea of lying about love for the sake of money. Soon Lord Mark reenters the story as well, having come to Venice and decided to propose marriage to Milly himself; she rejects him, but he also has learned that Kate and Merton are engaged, and he reveals this information to Milly just as she has begun to hope for a proposal from Merton. Milly is crushed and dies in Venice knowing of her friend's plot, but she is also a merciful and generous woman. She leaves a large bequest for Merton so he can marry Kate. Merton had earlier felt that carrying out Kate's plan would change them both from the persons with whom each had fallen in love; in the end, even knowing of the plan has the same effect, and Milly's generosity in death is the final blow to the relationship.

The fact that Kate had perceived her scheme to be an acceptable plan reveals the degree to which she had already been coopted by the desire for wealth and status. She is not willing to sacrifice her aunt's wealth to her love for Merton, and she is not willing to sacrifice love by submitting to a wealthy marriage with Lord Mark. Kate wants both wealth and Merton, and she sees Milly's imminent death as a way to achieve her double objective. In a deeply ironic twist, Kate and Merton are divided by Milly's posthumous effort to give Kate freely that which she had previously tried to take by deceit.

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WINTERSON, JEANETTE (1959–)

Born on August 27, 1959, Jeanette Winterson was an adopted child reared in a conservative religious environment. In her youth, she embraced the faith of her family and prepared herself for a possible calling as a missionary or some other form of religious service, preaching sermons at a precocious age. When, as a young woman, she realized her lesbian sexual orientation, both her family and her church rejected her. Following a job interview during which she regaled a personnel officer with stories of her life, she began crafting those stories into her first novel, *Oranges Are Not the Only Fruit* (1985). The title refers to a famous scene in the movie *Spartacus* between Marcus Lucinius Crassus, played by Laurence Olivier, and Antoninus, played by Tony Curtis; the scene depicts an understated and highly metaphorical homosexual seduction. Winterson's autobiographical book won the WHITBREAD First Novel Award and brought its frank treatment of homoerotic desire and its forthright criticism of religious hypocrisy to a wide readership.

Winterson's other novels include *Boating for Beginners* (1985), a comic retelling of Noah's adventures;

The Passion (1987), partly an example of HISTORICAL FICTION set during the age of Napoleon and partly a work of MAGIC REALISM; *SEXING THE CHERRY* (1989), another mixing of history and FANTASY; *WRITTEN ON THE BODY* (1992), an experimental work narrated by a seductive person whose gender is never identified; *Art and Lies* (1994), a fictional examination of art narrated by the artists Handel, Picasso, and Sappho; and *Gut Symmetries* (1997), about an adulterous marriage. Winterson has also published poetry and essays and a novel inspired by her laptop computer, *The Powerbook* (2000). She has also developed a sophisticated Web site—having won a controversial legal battle for the right to her own name after it (and the names of many other authors) had been claimed by an Internet entrepreneur—and incorporated technology into her art. Jeanette Winterson continues to live and write in England.

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WODEHOUSE, P. G. (1881–1975) One of the most prolific of 20th-century humorists, Pelham Grenville Wodehouse (pronounced wood-house) was born in Guildford, England, on October 15, 1881, at the height of the British EMPIRE, into the family of a civil servant employed in Hong Kong. He was educated in English boarding schools and housed during vacations with various relatives in England. In 1900, he graduated from Dulwich College. Although he had been writing stories as a child and had already published a prize-winning story, his father found him a position as a bank clerk in Hong Kong; after two years, however, during which he continued to write and publish his stories, he found employment in 1902 as a columnist for the English newspaper the *Globe*. He also published

his first novel, *The Pothunters*, that year, and soon after, he began writing lyrics for musical plays.

In 1909, Wodehouse first visited the United States, and he found an English wife there in 1914. He relocated permanently to the United States in 1947 and became an American citizen in 1955. During his first American visit, Wodehouse became the theater critic for *Vanity Fair* and was soon collaborating on Broadway musicals with Jerome Kern and Guy Bolton. Ultimately, he contributed to some 52 productions, including works by Cole Porter and George and Ira Gershwin. He also gained an enthusiastic American readership for his novels—a connection that was to prove valuable at a crucial junction in his life.

In the period leading up to WORLD WAR II, Wodehouse lived in France. Accepting an honorary doctorate at Oxford took him back to England briefly in 1939, but he returned to the Continent only to be caught up in the hostilities. He was captured in the lightning onslaught of the German army and detained in a prisoner-of-war camp until strident protests from his American readers persuaded authorities to treat him more gently. He was moved to a Berlin hotel under a kind of house arrest. There, he agreed to broadcast radio addresses to the United States; however, because his talks were carried over German radio frequencies, his countrymen in England perceived Wodehouse to be a traitor. The condemnation of him was widespread and deeply outraged: Londoners suffering under the blitzkrieg could not tolerate the idea of a British novelist ensconced in a Berlin hotel broadcasting humorous anecdotes over German radio. Writers who came to Wodehouse's defense included George ORWELL, but at the war's end a warrant for his arrest was issued: If he returned to England, he would be tried for treason. Wodehouse left the Continent for the United States and ultimately became an American citizen. Queen Elizabeth II officially pardoned Wodehouse prior to conferring knighthood on him shortly before he died.

Over a career of some 70 years, Wodehouse produced one or more novels, several short stories, and some kind of dramatic production, musical or not, every year. Although much of his earliest work has been lost, a large body of fiction remains yet unpublished. His most famous work is probably the JEEVES

and Wooster series of COMIC NOVELS that chronicle the misadventures of Bertie Wooster and his "gentleman's gentleman," or valet, Jeeves. In story after story, the well-meaning Bertie gets himself into a fix and the ever-competent Jeeves discreetly extricates him, frequently drawing on his vast reservoir of arcane knowledge and unsuspected skills. Wodehouse creates an even more eccentric upper-class menagerie in the Blandings series, set at Blandings Castle and featuring the owner's prize hog, the ravishing Empress of Blandings. Two other important series are the Psmith novels (pronounced "Smith") and the school novels, which share a connection to life in the British PUBLIC SCHOOL system.

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WOMEN IN LOVE D. H. LAWRENCE (1920)

Continuing and expanding the family narrative begun in *The RAINBOW* (1915), this novel explores the early adulthood of Ursula and Gudrun Brangwen and their romantic attachments to Rupert Birkin and Gerald Crich, respectively. Critics widely regard *Women in Love* to be the greatest novel LAWRENCE produced; his prose breaks new ground in finding metaphors to express erotic experiences, and his narrative style continues the "great tradition" of psychological realism identified by F. R. Leavis as the height of English literary achievement.

This novel is thickly textured with contrastive oppositions: nature and industry, love and sex, romanticism and MODERNISM, male and female essences, heterosexual and homosexual desire, upper-CLASS and working-class values, and others. The story draws the two sisters into the circle of the wealthy, domineering Hermione Roddice (a caricature of the society maven, Lady Ottoline Morrell) and the mine-owning Crich family. Birkin is Gerald's best friend and has been a suitor to Hermione for some time, although that rela-

tionship is emotionally volatile. Gerald is shaking up the old ways of the mining community by introducing modern machinery and insisting on higher standards of performance for his employees. His father operated the mine by functioning as a kind of feudal lord in a fiefdom, but Gerald is more of a Social Darwinist, retaining only the most fit, and therefore most profitable, workers. Birkin, who partially represents Lawrence himself, is inspired by nature, not machinery, and is pessimistic about the human race; he advocates spontaneity, unconventionality, and freely expressed honesty. Although Birkin and Gerald are opposites in many ways, the two have an intense friendship, and they are keenly interested in resolving the mysteries of love. But where Gerald resorts to casual affairs and substitutes sex for love, Birkin is searching for fulfillment through intense emotional bonds both to women and men.

During a weekend stay with Hermione, the four protagonists get to know one another better, and the stresses in the relationship between Birkin and Hermione finally break them apart. Like Gerald, Hermione is modern, cosmopolitan, and sophisticated, but Birkin increasingly finds her cold, artificial, and calculating. Ursula is free of upper-class snobbery and lacks the drive to dominate those around her, so Birkin is soon pursuing her, seeking an experience deeper than love. Ursula is more conventional than Birkin, especially in her jealousy of Hermione, but she is also quick to repent and forgive. The connection between Gerald and Gudrun is more tentative at first, and more destructive in the long run. She is attracted to his powerful will yet reluctant to be under its sway, even to her own benefit.

The relationships between these two couples become intensified after a summer party when Gerald's newlywed sister Laura drowns with her husband. The death of the young lovers drives Birkin and Ursula toward a mutual understanding. When Gerald's father dies in the wake of this tragedy, the bereaved son seeks solace in Gudrun's bed, sneaking into the Brangwen home uninvited. But where Birkin and Ursula accommodate themselves to marriage despite Birkin's longing for unconventionality, Gudrun and Gerald are both too strong-willed to circumscribe their lives on a permanent basis. In an ironic reversal, Birkin, the character

most passionately devoted to unconventional spontaneity, settles comfortably into domesticity, while his conventional best friend refuses to pledge himself to anyone. But on a vacation in the Alps, when Gudrun takes an interest in another artist she meets there, Gerald walks off into the frozen mountains and dies of exposure. The characters associated with spontaneity, unconventionality, the values of romanticism, and the love of nature thrive in a traditional marriage, while those associated with modernity, indulgence in libidinal urges, and willfulness perish or decay.

Lawrence's frank treatment of sexual desire and his skillful use of dialogue and description to insinuate erotic ideas and experiences caused this novel's publication to be delayed (and later led to the suppression of *LADY CHATTERLEY'S LOVER*). But his understanding of the new ideas of Sigmund Freud and his success in exploring previously taboo aspects of human experience also influenced other writers to do the same, widening the range of topics addressed by the 20th-century English novel.

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WOOLF, VIRGINIA (1882–1941) One of the most important feminist voices in the 20th century, Virginia Woolf was the daughter of Sir Leslie Stephen, the editor of the *Dictionary of National Biography* (a kind of British *Who's Who* of important but deceased individuals). Born Adeline Virginia Stephen, Virginia Woolf matured in a dynamic household in which her father emphasized the importance of an intellectual life. Considered England's most important Victorian man of letters after Matthew Arnold, Stephen had first married Harriet Marian Thackeray, younger daughter to novelist William Makepeace Thackeray. The couple had one daughter, whose mental deficiency later

required her institutionalization. Left a young widower at Minnie's death, Stephen married the young widow and mother of three Julia Prinsep Duckworth. In addition to their four children from previous marriages, the couple had four children together, Vanessa, Virginia, Thoby, and Adrian. Virginia always felt closer to Vanessa and Thoby than to Adrian, whose attention from his mother as the baby made Virginia jealous. She also felt close to her half sister, Stella Duckworth, who served as surrogate mother for the growing family during Julia Stephen's absences to care for her own mother and also to perform social services. Her social activism earned her much admiration, including Coventry Patmore's use of her as the model for his series of poems titled *The Angel in the House*.

The dynamic household welcomed frequent visitors, authors, historians, philosophers, editors, and critics of the era, as they visited with Stephen. Luminaries such as the American poet James Russell Lowell; Stephen's former father-in-law, W. M. Thackeray; the famous British writers George Meredith and Thomas Hardy; and the American writer Henry JAMES all encouraged Virginia's writing as a child. She and Vanessa were, for the most part, schooled at home, where Virginia wrote and Vanessa painted. Julia Stephen's death in 1895 ended what Virginia described as an idyllic life, although her later comments indicated that her half brothers might have sexually abused her. Virginia suffered the first of several nervous breakdowns following her mother's death. Stephen would never recover from her loss, becoming more demanding of Stella and, after she married and moved out, Vanessa and Virginia.

Virginia's fragile security was shattered again in 1897, when Stella died just three months after marriage. Rumors that she had been pregnant at the time added to Virginia's growing distrust of men, sex, and childbearing. In the absence of the brothers, who all attended school, Virginia and Vanessa grew closer than ever, both rebelling against their father's demands and the societal constraints of creative women. Woolf began a study of Greek at King's College in Kensington, later studying privately with Clara Pater. In 1899, the sisters visited Thoby at Trinity College in Cambridge, where they would first meet Clive Bell, Lytton Strachey, Saxon

Sydney-Turner, and Leonard Woolf, all members of what would become the famed BLOOMSBURY GROUP.

Woolf began an intimate relationship with Violet Dickinson, a friend of Stella's, that would last for years and may have involved her first lesbian experiences. Leslie Stephen became ill with cancer in 1900, requiring a surgery that left him weak and irritable. After a slow decline, he died in 1904, once again leaving Virginia bereft. The young women escaped their grief through one of many trips they would make to Europe, eventually celebrating the newfound freedom their father's absence offered them. Although Virginia seemed to recover, later biographers surmised that Stephen's death added to the threat to Virginia's mental health, compounded perhaps by sexual confusion and her early molestations. She suffered another depression in 1904, which, like later breakdowns, involved horrendous headaches, blackouts, suicide attempts, and hallucinations. As she convalesced with a relative, Vanessa, Thoby, and Adrian moved from their parents' home in Hyde Park Gate to 46 Gordon Square in Bloomsbury, considered an unfashionable neighborhood, a move that alarmed several relatives and acquaintances. In December 1904, Virginia published her first article, an unsigned review in the *Guardian*.

In 1905, Virginia's life changed drastically when she accepted a teaching position at Morley College and Thoby began holding "Thursday Evenings" with friends. The intellectual discussions at those gatherings thrilled Virginia and included many individuals later in the Bloomsbury group. In March she sailed with Adrian to Portugal and enjoyed a country that would offer the setting for her first novel, *The Voyage Out*. She wrote and taught for two years while Vanessa began developing a life as a painter, rejecting Clive Bell's marriage proposal. Family members became concerned that Virginia might never marry, although she also had received proposals, which she rejected.

Vanessa and others became ill during a family outing to Greece and, while she recovered at home, Thoby Stephen died, shattering Virginia's world. She had loved Thoby as much as she disliked Adrian, but managed to escape her usual depression, perhaps by living out a denial of his death through fictional reports to Violet Dickinson, also ill, of Thoby's recovery. Three

days after Thoby's death, Vanessa agreed to marry Clive, and Virginia's life again changed. Left with only Adrian in their house, she feared they could never get along, but her work on *Melymbrosia*, later published as *The Voyage Out* in 1915, occupied her, as did her relationships with Strachey, the artist Roger Fry, Sydney-Turner, and writers E. M. FORSTER and Desmond MacCarthy.

Virginia began contributing regularly to various periodicals and moved with Adrian to 29 Fitzroy Square. While her relatives protested her irregular lifestyle, Virginia's growing self-confidence helped her ignore them. Vanessa suffered a miscarriage and began a long-running affair with Roger Fry, while Clive became a regularly practicing bisexual, although he would have two sons with Vanessa. Duncan Grant fathered Vanessa's daughter, Angelica, but Clive posed as her father for stability's sake, and she did not find out the truth until her teen years. During one of Virginia's visits to the Bell home, she dined with Leonard Woolf, home on leave from his seven years of highly successful civil service in Ceylon (Sri Lanka). The two eventually married, beginning the relationship that many believed saved Virginia from an early death. Virginia felt secure in the company of the Jewish Leonard, and the two developed pet names for each other.

Leonard found marriage to Virginia demanding as he nursed her through several illnesses while finding time for his own growing writing career. The two began a publishing business together, the Hogarth Press, named for Hogarth House in London, where they lived after 1915. The press would publish seminal works by important writers including T. S. Eliot and Katherine Mansfield. Virginia continued to publish, turning out experimental novels that sometimes confounded her readers. In the middle of a world torn by war, Leonard attempted to enlist, but was rejected, due to a tremor. He began writing against the war in a learned manner that attracted much positive attention. *Two Stories*, published in 1917, included the story "The Mark on the Wall" by Virginia and "Three Jews" by Leonard. Leonard accepted an appointment as secretary of the Labour Party Advisory Committee on International Questions, publishing works that proved important in postwar England. His writings would later become part of the founding of the League of

Nations, and both Leonard and Virginia remained antifascist and antiwar voices for the next several decades.

In 1919, Virginia published *Night and Day*, just before the Woolfs bought Monk's House in Rodmell, Sussex, where they spent most summers for decades. Gerald Duckworth, Virginia's half brother, published her first two novels, but the Hogarth Press published all her additional work.

In 1921, the Hogarth Press issued Virginia's *Monday or Tuesday*, as she finished another novel, *Jacob's Room*, issued in 1922. That year, Virginia met her future lover and lifelong friend, Vita Sackville-West, married to Harold Nicolson. Two years later, the Woolfs moved again, to 52 Tavistock Square, and Virginia lectured at Cambridge, delivering her essay "Mr. Bennett and Mrs. Brown," later published by Hogarth. *The Common Reader* and *MRS. DALLOWAY* would follow in 1925 and *TO THE LIGHTHOUSE* in 1927. Virginia kept voluminous diaries containing plans for her novels, as well as a wealth of commentary on famous literary and political figures that Leonard would publish after her death. Among those comments is her description of a huge moth that inspired her next novel.

Although she had become a formidable force in fiction, introducing experimental methods that proved crucial in the development of the novel, Virginia occasionally doubted her own talents. Those doubts were assuaged in 1928, when *To the Lighthouse* won the Femina-vie Heureuse prize. Her fictional *ORLANDO, A BIOGRAPHY* (1928) featured a male protagonist who, over several centuries, metamorphosed into a female, a book she said celebrated Vita's life. Later that year, she delivered lectures at Cambridge that would afterward be printed as the tremendously important *A Room of One's Own* (1929). The work would prove an invaluable call-to-arms for feminists: Woolf suggested women needed rooms of their own and incomes of 500 pounds. She also famously wrote of having to kill the angel in the house, a seeming reference to her mother, before feeling free to write, and of an imaginary sister to playwright William Shakespeare, musing on her likely fate in a society that suppressed the creative bent of women. Although the lectures created some controversy, suggesting only

upper-CLASS women can write, the book remains a stalwart of women's literature studies.

In 1930, Woolf developed yet another close friendship with a woman named Ethyl Smyth, who would lend her support to Woolf's career, although Woolf sometimes found Smyth's attentions stifling. During that decade, she and Leonard seemed to enjoy a happy relationship, although most biographers agree they did not have sexual relations. In 1931, the book that grew from Woolf's vision of a moth titled *The WAVES* (1931) was published. Although again devastated by loss with the death in 1932 of Lytton Strachey and subsequent suicide of his lover, Dora Carrington, Woolf managed to publish "A Letter to a Young Poet" and *The Common Reader, Second Series*. She published the ironic *Flush: A Biography*, a supposed life of the pet dog of Elizabeth Barrett Browning in 1933, and became quite depressed as she worked on *The Years*, at last published in 1937, her depression intensified by the death of Roger Fry in 1934. When Fry's sister asked Woolf to publish his biography, she at first hesitated, not knowing how much of the truth of Fry's bisexuality and his affair with Vanessa to include. She began work on it, however, as well as on her next novel, *Three Guineas*. She would face a shattering death again when her beloved nephew, Vanessa's son Julian Bell, died fighting as part of the SPANISH CIVIL WAR.

Three Guineas was published in 1938, and the following year, the Woolfs met with Sigmund Freud, who sought sanctuary in London from the Nazis. As the war became a reality in England, the Woolfs agreed to commit suicide together should the Nazis invade. They moved again in 1940, relocating to 37 Mecklenburgh Square, and Virginia published *Roger Fry: A Biography* and delivered the lecture "The Leaning Tower" to the Worker's Educational Association. She continued work on her final novel, *Between the Acts*, but began to suffer delusions after many years of relatively good health. In 1941, fearful that she would descend permanently into madness, she wrote two notes to Leonard and on March 28 filled her coat with rocks, drowning herself in the River Ouse. After the recovery of her body three weeks later, Leonard had Virginia cremated and buried her ashes beneath one of the two oaks in his garden they had named for themselves.

Leonard would see to the publication of Virginia's final novel later that year and began the enormous task of organizing her many works. He released various edited editions of her essays as well as selections from her diaries. By the 1950s, public sentiment had turned against Virginia, mainly due to rumors regarding her sexual orientation. Because Leonard could find no English library that wanted her papers, most of them went to the New York Public Library.

Virginia Woolf later inspired an industry in repeated publications of her works, numerous biographies, a multitude of literary criticism, and various media versions of her own writings. Her name has become synonymous with the critical theories of FEMINISM, and many college courses devote themselves to the study of her ideas and their development.

—Virginia Brackett

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WORLD OF WONDERS ROBERTSON DAVIES (1975) See *THE DEPTFORD TRILOGY*.

WORLD WAR I (1914–NOVEMBER 11, 1918) When the Austrian archduke Francis Ferdinand, presumed heir to the throne of the Austro-Hungarian Empire, was assassinated in the Bosnian capital of Sarajevo on June 28, 1914, Great Britain had no direct obligation to join the military preparations and declarations of war that immediately followed. Austria-Hungary, Germany, France, Russia (then ruled by a

deteriorating monarchy), and several Balkan states made declarations of war beginning on July 28. The German strategy against France called for a wide flanking assault through Belgium (the “Schlieffen plan”); when German soldiers entered that country on August 4, Britain was obliged by treaty to enter the war in defense of its Belgian ally. Over the next several weeks, further declarations of war followed until nations as far away as Japan became embroiled in a war of unprecedented scope and complexity. On September 5, 1914, the Treaty of London established Great Britain, France, and Russia as the “Allies” opposed to the Central Powers constituted by Germany, Austria-Hungary, and eventually the Ottoman Empire (modern Turkey and its conquered territories). The United States remained officially neutral until April 6, 1917, when German submarine attacks on American shipping inflamed public and political support for entering the war on the side of the Allies.

The technological innovation of the machine gun soon brought the opposing sides to a stalemate: Rapid-fire guns effectively neutralized direct frontal assaults, leading to defensive trench warfare that stretched from the Alps to the Atlantic. After only a few months of fighting, during which German forces overran Belgium and parts of northern France, both sides took up entrenched defensive positions: Neither side could break through the lines of the other side, and for three years (1915–17) the conflict ground virtually to a halt. Skirmishes might win or lose a few yards of the blasted terrain between the entrenched opponents known as “no man's land,” but the deciding factors in the ultimate resolution of the war had more to do with economic welfare, efficiency of communications and distribution systems, and the spread of disease. The great clash of opposing national superiorities settled into a demeaning war of attrition: Whoever first ran out of men, money, and materials would be the losing side.

While armies remained immobilized, war planners tried to come up with strategies for breaking the deadlock. Chemical warfare with mustard gas was used as a method of clearing trenches. British planners, including Winston Churchill, began developing ways to resume a mobile offense by means of a fortified vehicle eventually known as the tank. Although tanks were in

use by 1916, this machine did not become a decisive weapon until WORLD WAR II. Cutting supplies to entrenched enemy soldiers was crucial; the British navy lead the world in the battleships and destroyers available for naval blockades, and the Germans countered with submarine warfare—a strategy applied against the British, their allies, and any other nations doing business with them, thereby bringing the United States into the war and tipping the balance of power against the Germans.

As the stalemate in Europe stretched on, colonial outposts became targets as means of undermining national economies, and the recent German presence in Africa was very nearly eradicated. Strategists looked for new fronts in order to divide opposing forces. The Allies attempted to develop a front in the Dardanelles on the Gallipoli peninsula, but the results were disastrous and the Anzac forces (Australian and New Zealand soldiers) deployed there were decimated before the British abandoned the effort. Warfare also moved into the skies for the first time: As early as 1914, each side had deployed reconnaissance planes to collect intelligence and then began using planes to drop bombs on strategic targets. German planes bombed London for the first time on the night of May 31, 1915, and German zeppelins assaulted coastal towns in southeastern England from 1915 to 1916. In turn, British planes bombed German dirigible facilities, submarine bases, and industrial sites in southwestern Germany. The effectiveness of German bombing runs led the British to create the world's first military unit specialized for warfare in the skies: the Royal Air Force was founded beginning in 1917.

By 1916, the American president Woodrow Wilson began trying to make peace in Europe. Through diplomatic overtures and public speeches, Wilson advocated a policy of “peace without victory,” and although the British and the Austrians were interested in responding to Wilson's overtures, the German decision to pursue unrestricted submarine warfare brought the United States into the war. A key factor was the infamous “Zimmermann telegram,” in which the German secretary of state offered Mexico the chance to reclaim Texas, New Mexico, and Arizona in exchange for its allegiance if the United States entered the war against

Germany. American soldiers soon joined British and French forces in Europe; more important, American credit revived the exhausted economies of the Allies with several billion dollars in support. On November 11, 1918, World War I ended when German representatives signed the armistice agreement. The war ended without a decisive battle: dispirited Germans had lost confidence in their ability to prevail over the Allies, and so Germany accepted very harsh terms of surrender. The terms were designed to cripple German military and economic power so that Germany could never again invade its European neighbors; instead, they established conditions that led Europe and the rest of the world into another war only 20 years later.

World War I had a devastating effect on Europe and on Britain. Four empires fell in 1918 as revolutions disrupted Russia, Austria-Hungary, the Ottoman Empire, and the German Empire, and the British Empire was terminally weakened, although it persisted until after World War II. More than 65 million combatants fought in the war: Some 42 million soldiers fought for the Allies, including 12 million Russians, more than 8 million soldiers apiece from Great Britain and France, more than 5.5 million Italians, and nearly 4.5 million Americans. On the other side, nearly 23 million soldiers fought for the Central Powers, about half from Germany and the rest from Austria-Hungary, Turkey, and Bulgaria. Estimates place the total military casualties at some 8.5 million killed by weapons or disease, and civilian casualties may have reached 13 million. Great Britain suffered the largest single-day loss of life in history on July 1, 1916, during the Battle of the Somme when 57,470 British soldiers were killed; the total wartime casualties for the British, however, were smaller (somewhat less than 1 million) than those suffered by Russian, French, German, or Austro-Hungarian forces.

World War I left a deep stamp on 20th-century British literature. Numerous poets created literary impressions of the war, such as Thomas Hardy's “Channel Firing,” and many young poets were killed in action. The Welsh poet and novelist David JONES memorialized his wartime experiences (he was wounded at the Somme) in his poem-novel *IN PARENTHESIS*, and Ford Madox FORD created a fictional tetralogy, *PARADE'S END*, about the war. Other novelists, such

as J. R. R. TOLKIEN, C. S. LEWIS, Robert GRAVES, and Wyndham LEWIS, fought in the war but turned their creative efforts in other directions; Robert Graves wrote an acclaimed nonfiction work, *Goodbye to All That*, about the war before turning his attention to history and MYTHOLOGY. Numerous older writers contributed to the war effort in various supporting capacities: E. M. FORSTER worked for the Red Cross in Alexandria, Egypt, and W. Somerset MAUGHAM served as a spy, later basing his Ashenden stories on his experiences. John BUCHAN served as a correspondent for the London *Times* newspaper, Agatha CHRISTIE worked as a nurse, Arthur Conan DOYLE organized civilian defenses and wrote about his tours of the front lines, and H. G. WELLS produced propaganda against Germany.

Those not directly connected to the fighting or the war effort were nonetheless affected by it and frequently expressed their experiences in fictional form. In the aftermath of the war, as a bereaved nation entered the Roaring Twenties under the shadow of grief, novelists captured the search for solace in books such as Virginia WOOLF's *MRS. DALLOWAY*, Rebecca WEST's *RETURN OF THE SOLDIER*, and Aldous HUXLEY's *ANTIC HAY*. James BARRIE captured the experience of those waiting at home during the war in some of his plays. The desire to escape from the gloom and death of the war helped propel an escapist novel by Norman DOUGLAS, *SOUTH WIND*, to best-seller status. And for many British citizens, the most lasting effect of the war was to remove a loved one from their lives. Ian FLEMING lost his father at the battle of the Somme; Rudyard KIPLING lost his only son in the war, commemorating him in the poem "My Boy Jack" in 1916.

Many artists and intellectuals opposed the war and were willing to suffer the consequences of such opposition. The philosopher Bertrand Russell sat in jail during much of the war in protest against it. The novelist David GARNETT was a conscientious objector and worked with Quaker objectors to rebuild devastated French villages. Henry JAMES, already near the end of his life, became a British citizen to protest the American reluctance to enter the war expeditiously. D. H. LAWRENCE failed to qualify for military service because of poor health, and then during the war he and his German wife were ostracized in the small Cornish

town where they lived; Lawrence's bitterness caused him to become expatriated from his homeland after the war ended.

World War I has provided a wealth of material for later writers as well. Radclyffe HALL used the war to provide her female protagonist with masculinizing wartime experience as an ambulance driver in *THE WELL OF LONELINESS*. One of the greatest novels in Anthony POWELL's 12-volume *ROMAN-FLEUVE* is *The Kindly Ones*, and in it he recounts a child's view of World War I as the adult narrator, preoccupied with the onset of World War II, recalls the earlier war. In Pat BARKER's award-winning *REGENERATION TRILOGY*, the author fictionalizes the historical experiences of the soldier-turned-protester Siegfried Sassoon to focus on the psychological damage wrought by the war. In *THE GREENGAGE SUMMER*, Rumer GODDEN imagines a British mother taking her children on a vacation to the site of the Battle of the Marne in order to teach them to appreciate the life they have that was made possible by so many sacrifices.

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WORLD WAR II (1939–1945) In the aftermath of WORLD WAR I, national economies around the world first boomed during the 1920s and then collapsed during the 1930s as the GREAT DEPRESSION began in the United States and spread to the rest of the globe. In Europe, the effects of the reparations exacted from Germany through the 1919 Treaty of Versailles were made even more punitive as the world economic situation worsened. Rampant inflation made German currency virtually worthless, and widespread unem-

ployment freed cadres of young men from the demands of jobs and careers. A radical new political movement rose to power, eventually led by Adolf Hitler, who was determined to rebuild Germany, restore it to power, and regain territories seized during the early days of World War I and then ceded at the surrender. In the long term, Hitler's ambition was to dominate the entire world.

German-speaking settlements had developed throughout eastern Europe for some time; driven by theories of "Aryan" superiority, especially to Slavs and Jews, and representing himself as a bulwark against communist expansion, Hitler initially presented his goal to be the uniting of all Germans within the boundaries of a single nation. Under the banner of *Lebensraum* (living-space, or elbow-room), he made aggressive claims against territories in Poland, on Germany's eastern border, in particular. Hitler purchased the quiescence of the Soviet Union by promising, in a secret nonaggression pact signed in late August of 1939, that the eastern two-thirds of Poland would become the property of the Russians when Germany took possession of the western third. In the meantime, Poland signed defense treaties with Great Britain and France. On September 1, German troops marched into Poland; on September 3, Britain and France declared war on Germany.

As a consequence of World War I, German military commanders had altered their strategies to take advantage of the new technologies developed by 1918, particularly the tank and the airplane. The Germans, in losing World War I, took action to adapt themselves into a better fighting force, creating armored tank divisions (the panzers) and powerful units of fighter planes and bombers (the Luftwaffe), while the Allies continued the outmoded systems of organization and weapons with which they had prevailed in World War I thanks to American intervention. German tanks quickly overran Austria, Poland, Norway, Belgium, Holland, France, and Czechoslovakia; meanwhile, Italy mounted a weak assault on southeastern France in support of its membership in the "Axis Powers." German and Italian units were also attacking targets in northern Africa in order to regain colonial territories lost at the end of World War I. By May 26, 1940, when the British evacuated their

troops from Europe at the port of Dunkirk, German forces controlled Europe from the Atlantic to the Soviet border and from the Alps to the North Sea. On June 14, 1940, German troops entered Paris, and France was quickly reduced to a puppet state under Marshal Petain (the Vichy government).

In England, the war became a defensive operation on land as the Battle of Britain brought waves of German bombers over British cities, especially London. Thousands of children in London and southern England were evacuated to more remote rural areas. King George VI and his wife, Elizabeth, declared that they would share the suffering of their fellow citizens, refusing to leave London and frequently visiting bombed sites to encourage their beleaguered subjects. British fighter pilots were initially unsuccessful in encounters with German aircraft, suffering devastating losses of men and planes. At sea, the British navy continued the war more effectively, blockading or mining German ports, escorting supply convoys partway across the Atlantic, and engaging German battleships, although German submarines (U-boats) took a heavy toll on merchant shipping.

England seemed to be next on Hitler's target list, and political observers expected the island nation to fall quickly. The situation seemed hopeless. Before Hitler could mount an invasion of England, however, he turned his attention to the east. The Soviet Union had moved against Finland in the north and had expanded its forces to Bessarabia and other oil-rich territories in the south. Germany was dependent on Romanian oil-fields for the fuel to power its tanks and aircraft, and in order to protect his existing supplies and to secure new ones, Hitler opened a second front in June of 1941 by violating his nonaggression pact with the Soviet Union. The British were further relieved by American supplies of food and weapons when the Lend-Lease act was passed in early in 1941; later that year, when Japan's attack against Pearl Harbor brought the United States into the war on the side of the Allies, Britain's security was more firmly established.

When the Germans opened the eastern front, Hitler's commanders expected the Red Army to fall in a matter of months, and Hitler himself believed that the communist regime would quickly collapse.

Instead, an early winter set in, and the Russians brought up unexpectedly large reserves of troops. German troops advanced briefly to the suburbs of Moscow, but could not hold that position. The war on the eastern front came to a head in the lengthy battle for Stalingrad, causing enormous casualties and inflicting intense suffering on troops unprepared for a prolonged winter siege.

Despite being divided between eastern and western fronts, Hitler joined Japan in declaring war on the United States on December 11, 1941, after the attack on Pearl Harbor, Hawaii. British fortifications at Hong Kong and Burma fell in 1941, and then in early 1942, with the fall of Singapore to Japanese troops, the large British population of colonial merchants and administrators was interned in Japanese prisoner-of-war camps. With attention focused on the new Pacific theater of war and on the eastern front, Britain developed itself into a staging ground for an eventual assault on the European continent. American pilots and planes joined British aviators in increasing numbers and flew from British bases against continental targets, hammering German military positions, distribution systems, ports, industrial complexes, and cities. The British began to see the tide of war turning in late 1942 with a victory directed by Field Marshal Montgomery against German tank divisions commanded by Field Marshal Rommel in northern Africa. British troops fought to victory in Sicily and Italy in 1943 and joined American troops and other allies in sailing the largest armada in history across the English Channel for the historic D-day invasion.

As the European war ground to its end, Winston Churchill maintained Britain's diplomatic position in strategic talks with Franklin D. Roosevelt and Joseph Stalin. British air power steadily expanded, and on the night of February 13–14, 1945, 800 Royal Air Force bombers began a series of bombing runs over Dresden, Germany, continued in the following days by American planes, in the most destructive attack in history. Hitler called unsuccessfully for German civilians to die rather than submit to Allied troops as they drove toward Berlin; similarly, his countrymen ignored his attempt to institute a German version of the scorched-earth policy the Russians had used against him on the east-

ern front. Many Germans preferred conquest by the American and British wing of the Allies and so did nothing to stop the eastward sweep of Allied troops. Hitler committed suicide on April 30, 1945.

When the Germans surrendered on May 7, 1945, and the Japanese on August 14 of that year, Great Britain had suffered more than 450,000 war-related deaths; Germany, 3.5 million; Russia, 11 million; the United States, nearly 300,000; and Japan, nearly 2 million. Figures are disputed because of impaired record-keeping, but the worldwide casualties from the war may have amounted to more than 35 million lives—and possibly as many as 25 million more—and the total cost of the war may have exceeded \$1 trillion. In the number of British lives lost, World War II was about half as costly as World War I, although property destruction due to aerial bombardment was much greater. In the years following 1945, the British dismantled their EMPIRE, finally establishing the COMMONWEALTH in its place. While Americans instituted the Marshall Plan in continental Europe, in Great Britain the period from the end of the war to 1965 came to be called the “DIMINISHING AGE” as the British coped with their expensive victory.

The British literary legacy of World War II includes a number of excellent novels about the war, including Evelyn WAUGH'S *SWORD OF HONOUR* trilogy and the three volumes of the third movement of Anthony POWELL'S *A DANCE TO THE MUSIC OF TIME* (*The VALLEY OF BONES*, *The SOLDIER'S ART*, and *The MILITARY PHILOSOPHERS*); C. P. SNOW uses the war as a background in *The NEW MEN*, about the race to build an atomic weapon, and in *The LIGHT AND THE DARK*, about a self-destructive man who volunteers as an aviator during the most disastrous phase of the air war. Autobiographical novels include *EMPIRE OF THE SUN*, by J. G. BALLARD, recounting his interment in a Japanese prisoner-of-war camp after the fall of Singapore. Fictionalized accounts of historical events include *SCHINDLER'S ARK*, by Thomas KENEALLY, and *The WHITE HOTEL*, by D. M. THOMAS, both of which examine aspects of the Holocaust.

Novels of retrospection, in which characters affected by the war reminisce about their experiences, include Penelope LIVELY'S *MOON TIGER*, set in the North African campaign, *The REMAINS OF THE DAY*, by Kazuo ISHIGURO,

and *LAST ORDERS*, by Graham SWIFT. The war serves as a tumultuous background for love stories in Michael ONDAATJE's *The ENGLISH PATIENT* and Lawrence DURRELL's *CLEA*, the closing volume of *The ALEXANDRIA QUARTET*; it creates a metaphorically important backstory for the title character in *The MAGUS*, by John FOWLES. The civilian risks of the war form key elements in Henry GREEN's *LOVING* and in Muriel SPARK's *THE GIRLS OF SLENDER MEANS*. P. G. WODEHOUSE did not write war stories or serve in the British armed forces, but his life was drastically changed by the war when he was captured as a civilian in the German onslaught across France. Radio broadcasts he made from Germany were deemed treasonous in England, and after the war he relocated to the United States, eventually becoming an American citizen.

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WRITTEN ON THE BODY JEANETTE WINTERSON (1992) The first-person narrator of this novel is passionate about love and has had lovers of both sexes; however, the discussion of these events and people never quite gets around to a statement of the narrator's own gender. The narrator offers self-descriptive metaphors suggesting sometimes a male, and sometimes a female, identity. Nothing in the story mitigates against either a male or a female narrator; the concealment of this detail in the midst of an outpouring of heartfelt devotion to love becomes a kind of teasing game with the reader, who is in the same condition: could be male—could be female. The lack of a specific gender tends to universalize the narrator's commentary on love.

The narrator's immediate objective is a meditation on the resolution of a current love affair with a married

woman, Louise, who is suffering from a cancer that will probably be terminal. Her husband, Elgin, is a physician who specializes in cancer treatment. The narrator and Louise live together for a time, each leaving a partner to be with the other, but when Elgin reveals Louise's medical condition to the narrator, nothing short of sacrifice is enough in the effort to save Louise. Love and life seem to become mutual exclusives: If Louise stays with the narrator, her condition will worsen until it deprives her of life, but they will enjoy love in the meantime; or, if Louise can be returned to Elgin and her treatment program, she may extend her life and yet lose her love. The narrator chooses for her, and afterward Louise finds the strength to make choices of her own.

Intertwined into the story of Louise and the narrator are the many stories of the narrator's other lovers, as well as references to the narrator's family. The narrative shifts abruptly in the middle of the story to become a kind of anatomy textbook comprising of associations of body parts and the diseases to which they are susceptible, each brought home to Louise's case, but in intensely poetic and, as appropriate, erotic language. The story resumes to present the narrator's suffering and determination to find and unite with true love. In a conclusion awash with yearning and romance and the promise of fulfillment, Louise appears again.

The novel presents a provocative and refreshing examination of love as both an emotional and as a sexual phenomenon. In parts, it is an adoring paean to female sexuality, but the frank enjoyment of physical pleasure never loses sight of the emotional bonding that completes the physical act. WINTERSON brings love alive and cleanses it of the shopworn formulas of romance fiction, re-creating romance in the process.

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YELLOW ADMIRAL, THE PATRICK O'BRIAN (1996) See AUBREY-MATURIN NOVELS.

YOUNG SHOULDERS JOHN WAIN (1982)

This novel, the author's 10th work of long fiction, won the WHITBREAD Book of the Year Award in 1982; it appeared in the United States under the title *The Free Zone Starts Here*. Related in the stream-of-consciousness manner by a first-person narrator who is also the 17-year-old protagonist, *Young Shoulders* tells the story of a small family bereaved of its youngest member, a 12-year-old daughter, Clare Waterford, in an airplane crash. The daughter, enrolled at a boarding school, has died with a planeload of her classmates and two teachers as they were taking an educational tour of Portugal and Spain, and now the airline is bringing two planes full of bereaved parents and siblings to a memorial service in Lisbon. Paul Waterford recounts the events of the 24-hour journey, slipping in and out of imaginary conversations with Clare, who has become a kind of transcendent, all-knowing presence for him.

As Paul copes with his grief and evades it by escaping into his fantasies of founding the World Free Zone, he reveals the condition that the family has sunk to: His parents seem to be on the edge of divorce, with his mother on one side drinking to ease the emptiness of her life, and his father on the other musing vaguely about his aesthetic interests. He is an architect, although only modestly successful, and she once

hoped for a career on the stage; now their youth is fading, their love is faltering, and one of their children is dead. Paul avoids them as much as possible and soon falls in with Gerald, a rather smarmy journalist who says his wife is too bedridden to attend the funeral of their only son, Charlie, a boy two years younger than Paul. Gerald is actually divorced and had placed Charlie in the boarding school so he could visit him without seeing the ex-wife. Paul eventually realizes that Gerald is trying to live out an event that Charlie's death has stolen: taking his son to a brothel for his induction into manhood. Paul has an EPIPHANY, but it is hardly the sort Gerald could understand.

The magnitude of the tragedy is vast, and Paul sees adults pushed to the edge of endurance and beyond. As some of the parents begin to collapse from the strain of their uncomprehending grief, Paul gains a new perspective on his own life. The narrative voice moves from the jaded nonchalance of adolescence in the novel's beginning through an intoxicated and chaotic dark night of the soul in Lisbon's red-light district and finally achieves the maturity of a young adult at the end, mirroring Paul's process of growth through the events of a single day.

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ZIMBABWE/FORMER SOUTHERN RHODESIA See **EMPIRE** and **COLONIALISM**. For a British novelist with a significant connection to this part of Africa, see Doris **LESSING**.

ZULEIKA DOBSON: OR, AN OXFORD LOVE STORY **MAX BEERBOHM** (1911) By the end of this **COMIC NOVEL**, the author reveals that Zuleika Dobson is indeed a femme fatale: Oxford undergraduates commit suicide in droves for love of the beautiful Zuleika. This paragon of beauty comes to Oxford to reconcile with her grandfather, the Warden of Judas; he had refused to support her when she became an orphan, forcing her to earn her own living first as a governess and then as a performer of tired magic tricks rejuvenated by her irresistible beauty. Zuleika becomes the toast of Europe and America, and at the height of her fame her grandfather extends the olive branch of an invitation to comfort him with a visit in his declining years.

A third-person omniscient narrator delivers this slight **PLOT** and the archly sardonic descriptions of the characters. The narrative voice is in fact the greatest pleasure of the novel, since the narrator wraps his droll descriptions together with wry evaluations, ornamenting the resulting package with snippets of conversation. What happens and to whom it happens are not as important as the manner by which events and characters are bodied forth in words. **BEERBOHM'S** vocabulary

is both vast in extent and precise in application, and these word-level skills are amplified by an equal talent in imitating the syntactic patterns of classical rhetorical manuals of style. From anaphora to zeugma, Beerbohm's sentences are crafted with masterly skill.

In Zuleika's day, the artistry of the well-turned phrase was admired and emulated, but since then critics have rezoned *BELLES LETTRES* through lower and lower appraisals of its properties. What seemed charming in the "oughties" and teens of the early 20th century now seems mannered, exaggerated, or even forced. The polished is now—to some—the belabored. Readers should engage *Zuleika Dobson* ready to admire the exquisite faceting of its prose rather than to be absorbed in the detail of its **PLOT** or the verisimilitude of its characters. And to experience the book most fully, the extra effort to find an illustrated edition in order to enjoy Beerbohm's 80 line drawings will be amply rewarded.

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APPENDIX I



PRIZE-WINNING BRITISH AND COMMONWEALTH LITERATURE

I. The Booker Prize: awarded in October for the “best full-length novel” (as defined by the judges) published in the year preceding the deadline

- 1969: P. H. Newby, *Something to Answer For*
1970: Bernice Rubens, *The Elected Member*
1971: V. S. Naipaul, *In a Free State*
1972: John Berger, *G.*
1973: J. G. Farrell, *Siege of Krishnapur*
1974: Stanley Middleton, *Holiday*
1975: Nadine Gordimer, *The Conversationalist* and Ruth Praver Jhabvala, *Heat and Dust*
1976: David Storey, *Saville*
1977: Paul Scott, *Staying On*
1978: Iris Murdoch, *The Sea, The Sea*
1979: Penelope Fitzgerald, *Offshore*
1980: William Golding, *Rites of Passage*
1981: Salman Rushdie, *Midnight's Children*
1982: Thomas Keneally, *Schindler's Ark*
1983: J. M. Coetzee, *Life and Times of Michael K.*
1984: Anita Brookner, *Hotel du Lac*
1985: Keri Hulme, *Bone People*
1986: Kingsley Amis, *The Old Devils*
1987: Penelope Lively, *Moon Tiger*
1988: Peter Carey, *Oscar and Lucinda*
1989: Kazuo Ishiguro, *The Remains of the Day*
1990: A. S. Byatt, *Possession*

- 1991: Ben Okri, *The Famished Road*
1992: Michael Ondaatje, *The English Patient* and Barry Unsworth, *Sacred Hunger*
1993: Roddy Doyle, *Paddy Clarke Ha Ha Ha*
1994: James Kelman, *How Late It Was, How Late*
1995: Pat Barker, *The Ghost Road*
1996: Graham Swift, *Last Orders*
1997: Arundhati Roy, *The God of Small Things*
1998: Ian McEwan, *Amsterdam*
1999: J. M. Coetzee, *Disgrace*
2000: Margaret Atwood, *The Blind Assassin*
2001: Peter Carey, *True History of the Kelly Gang*
2002: Yann Martel, *Life of Pi*
2003: DBC Pierre, *Vernon God Little*
2004: Alan Hollingsworth, *The Line of Beauty*

II. The Whitbread Award—Best Book of the Year: Beginning in 1985, five panels of judges select winners that are “well-written, enjoyable books that they would strongly recommend anyone to read” in the five categories of First Novel, Novel, Biography, Poetry, and Children’s Book (quoting from the official Web site). A further panel selects the Whitbread Book of the Year from these five category winners.

- 1971: Best Novel: Gerda Charles, *The Destiny Waltz*
1972: Best Novel: Susan Hill, *The Bird of Night*
1973: Best Novel: Shiva Naipaul, *The Chip Chip Gatherers*
1974: Best Novel: Irish Murdoch, *The Sacred and Profane Love Machine*

- 1975: Best Novel: William McIlvanney, *Docherty*
 1976: Best Novel: William Trevor, *The Children of Dynmouth*
 1977: Best Novel: Beryl Bainbridge, *Injury Time*
 1978: Best Novel: Paul Theroux, *Picture Palace*
 1979: Best Novel: Jennifer Johnston, *The Old Jest*
 1980: Best Novel and Book of the Year: David Lodge, *How Far Can You Go*
 1981: Best Novel: Maurice Leitch, *Silver's City*
 1982: Best Novel: John Wain, *Young Shoulders*
 1983: Best Novel: William Trevor, *Fools of Fortune*
 1984: Best Novel: Christopher Hope, *Kruger's Alp*
 1985: Book of the Year: Douglas Dunn, *Elegies* (poetry)
 1985: Best Novel: Peter Ackroyd, *Hawksmoor*
 1986: Best Novel and Book of the Year: Kazuo Ishiguro, *An Artist of the Floating World*
 1987: Book of the Year: Christopher Nolan, *Under the Eye of the Clock* (biography)
 1987: Best Novel: Ian McEwan, *The Child in Time*
 1988: Book of the Year: Paul Sayer, *The Comforts of Madness* (first novel)
 1988: Best Novel: Salman Rushdie, *The Satanic Verses*
 1989: Book of the Year: Richard Holmes, *Coleridge: Early Visions* (biography)
 1989: Best Novel: Lindsay Clarke, *The Chymical Wedding*
 1990: Best Novel and Book of the Year: Nicholas Mosley, *Hopeful Monsters*
 1991: Book of the Year: John Richardson, *A Life of Picasso* (biography)
 1991: Best Novel: Jane Gardam, *The Queen of the Tarn-bourine*
 1992: Book of the Year: Jeff Torrington, *Swing Hammer Swing!* (first novel)
 1992: Best Novel: Alasdair Gray, *Poor Things*
 1993: Best Novel and Book of the Year: Joan Brady, *Theory of War*
 1994: Best Novel and Book of the Year: William Trevor, *Felicia's Journey*
 1995: Book of the Year: Kate Atkinson, *Behind the Scenes at the Museum* (first novel)
 1995: Best Novel: Salman Rushdie, *The Moor's Last Sigh*
 1996: Book of the Year: Seamus Heaney, *The Spirit Level* (poetry)
 1996: Best Novel: Beryl Bainbridge, *Every Man for Himself*
 1997: Book of the Year: Ted Hughes, *Tales from Ovid* (poetry)
 1997: Best Novel: Jim Crace, *Quarantine*
 1998: Book of the Year: Ted Hughes, *Birthday Letters* (poetry)
 1998: Best Novel: Justin Cartwright, *Leading the Cheers*
 1999: Book of the Year: Seamus Heaney, *Beowulf* (poetry)
 1999: Best Novel: Rose Tremain, *Music and Silence*
 2000: Best Novel and Book of the Year: Matthew Kneale, *English Passengers*
 2001: Best Children's Novel and Book of the Year: Philip Pullman, *The Amber Spyglass*
 2002: Book of the Year: Clare Tomalin, *Samuel Pepys: The Unequalled Self* (biography)
 2002: Best Novel: Michael Frayn, *Spies*
 2003: Best Novel and Book of the Year: Mark Haddon, *The Curious Incident of the Dog in the Night-Time*
- III. Guardian Fiction Prize:** Awarded between 1965 and 1998 by the *Guardian* newspaper under the direction of its literary editor. In 1999, the prize became the *Guardian* First Book Award and was no longer limited to fiction.
- 1965: Clive Barry, *Crumb Borne*
 1966: Archie Hind, *The Dear Green Place*
 1967: Eva Figs, *Winter Journey*
 1968: P. J. Kavanagh, *A Song and a Dance*
 1969: Maurice Leitch, *Poor Lazarus*
 1970: Margaret Blount, *Where Did You Last See your Father?*
 1971: Thomas Kilroy, *The Big Chapel*
 1972: John Berger, *G.*
 1973: Peter Redgrove, *In the Country of the Skin*
 1974: Beryl Bainbridge, *The Bottle Factory Outing*
 1975: Sylvia Clayton, *Friends and Romans*
 1976: Robert Nye, *Falstaff*
 1977: Michael Moorcock, *The Condition of Muzak*
 1978: Neil Jordan, *Night in Tunisia*
 1979: Dambudzo Merechera, *The House of Hunger*
 1980: J. L. Carr, *A Month in the Country*
 1981: John Banville, *Kepler*

- 1982: Glyn Hughes, *Where I Used to Play on the Green*
 1983: Graham Swift, *Waterland*
 1984: J. G. Ballard, *Empire of the Sun*
 1985: Peter Ackroyd, *Hawksmoor*
 1986: Jim Crace, *Continent*
 1987: Peter Benson, *The Levels*
 1988: Lucy Ellman, *Sweet Desserts*
 1989: Carol Lake, *Rosehill: Portrait from a Midlands City*
 1990: Pauline Melville, *Shape-Shifter*
 1991: Alan Judd, *The Devil's Own Work*
 1992: Alasdair Gray, *Poor Things*
 1993: Pat Barker, *The Eye in the Door*
 1994: Candia McWilliam, *Debatable Land*
 1995: James Buchan, *Heart's Journey in Winter*
 1996: Seamus Deane, *Reading in the Dark*
 1997: Anne Michaels, *Fugitive Pieces*
 1998: Jackie Kay, *Trumpet*
 1999: Philip Gourevitch, *We Wish to Inform You That Tomorrow We Will be Killed with Our Families*
 2000: Zadie Smith, *White Teeth*
 2001: Chris Ware, *Jimmy Corrigan, or the Smartest Kid on Earth*
 2002: Jonathan Safran Foer, *Everything Is Illuminated*
 2003: Robert MacFarlane, *Mountains of the Mind*
- IV. Hawthornden Prize** (no award given in 1945–57, 1959, 1966, 1971–73, or 1984–87): awarded to the best work of imaginative literature published in the preceding year selected from fiction, poetry, biography, drama, and other imaginative forms at the discretion of a panel of judges
- 1919: Edward Shanks, *The Queen of China*
 1920: John Freeman, *Poems New and Old*
 1921: Romer Wilson, *The Death of Society*
 1922: Edmund Blunden, *The Shepherd*
 1923: David Garnett, *Lady into Fox*
 1924: Ralph Hale Mottram, *The Spanish Farm*
 1925: Sean O'Casey, *Juno and the Paycock*
 1926: V. Sackville-West, *The Land*
 1927: Henry Williamson, *Tarka the Otter*
 1928: Sigfried Sassoon, *Memoirs of a Fox-Hunting Man*
 1929: Lord David Cecil, *The Stricken Deer*
 1930: Geoffrey Dennis, *The End of the World*
 1931: Kate O'Brien, *Without My Cloak*
 1932: Charles Morgan, *The Fountain*
 1933: V. Sackville-West, *Collected Poems*
 1934: James Hilton, *Lost Horizon*
 1935: Robert Graves, *I, Claudius*
 1936: Evelyn Waugh, *Edmund Campion*
 1937: Ruth Pitter, *A Trophy of Arms*
 1938: David Jones, *In Parenthesis*
 1939: Christopher Hassall, *Penthesperon*
 1940: James Pope-Hennessy, *London Fabric*
 1941: Graham Greene, *The Power and the Glory*
 1942: John Llewellyn Rhys, *England Is My Village*
 1943: Sidney Keyes, *The Cruel Solstice and the Iron Laurel*
 1944: Martyn Skinner, *Letters to Malaya*
 1958: Dom Moraes, *A Beginning*
 1960: Alan Sillitoe, *The Loneliness of the Long Distance Runner*
 1961: Ted Hughes, *Lupercal*
 1962: Robert Shaw, *The Sun Doctor*
 1963: Alistair Horne, *The Price of Glory: Verdun 1916*
 1964: V. S. Naipaul, *Mr. Stone and the Knight's Companion*
 1965: William Trevor, *The Old Boys*
 1967: Michael Frayn, *The Russian Interpreter*
 1968: Michael Levey, *Early Renaissance*
 1969: Geoffrey Hill, *King Log*
 1970: Piers Paul Read, *Monk Dawson*
 1974: Oliver Sacks, *Awakenings*
 1975: David Lodge, *Changing Places*
 1976: Robert Nye, *Falstaff*
 1977: Bruce Chatwin, *In Patagonia*
 1978: David Cook, *Walter*
 1979: P. S. Rushforth, *Kindergarten*
 1980: Christopher Reid, *Arcadia*
 1981: Douglas Dunn, *St. Kilda's Parliament*
 1982: Timothy Mo, *Sour Sweet*
 1983: Jonathan Keates, *Allegro Postillions*
 1988: Colin Thubron, *Behind the Wall*
 1989: Alan Bennett, *Talking Heads*
 1990: Kit Wright, *Short Afternoons*
 1991: Claire Tomalin, *The Invisible Woman*
 1992: Ferdinand Mount, *Of Love and Asthma*
 1993: Andrew Barrow, *The Top Dancer*
 1994: Tim Pears, *In the Place of Fallen Leaves*
 1995: James Michie, *The Collected Poems*
 1996: Hilary Mantel, *An Experiment in Love*
 1997: John Lanchester, *The Debt to Pleasure*

1998: Charles Nicholl, *Somebody Else*
 1999: Antony Beevor, *Stalingrad*
 2000: Michael Longley, *The Weather in Japan*
 2001: Helen Simpson, *Hey Yeah Right Get a Life*
 2002: Eamon Duffy, *The Voices of Morebath: Reformation and Rebellion in an English Village*
 2003: William Fiennes, *The Snow Geese*

V. James Tait Black Memorial Award: Given annually in memory of the publisher James Tait Black to a work of fiction and a work of biography published in Britain by writers of any nationality. Prize winners are selected by the professor of English Literature at the University of Edinburgh.

1919: Hugh Walpole, *The Secret City*
 1920: D. H. Lawrence, *The Lost Girl*
 1921: Walter de la Mare, *Memoirs of a Midget*
 1922: David Garnett, *Lady into Fox*
 1923: Arnold Bennett, *Riceyman Steps*
 1924: E. M. Forster, *A Passage to India*
 1925: Liam O'Flaherty, *The Informer*
 1926: Radclyffe Hall, *Adam's Breed*
 1927: Francis Brett Young, *The Portrait of Clare*
 1928: Siegfried Sassoon, *Memoirs of a Foxhunting Man*
 1929: J. B. Priestley, *The Good Companions*
 1930: E. H. Young, *Miss Mole*
 1931: Kate O'Brien, *Without My Cloak*
 1932: Helen Simpson, *Boomerang*
 1933: A. G. Macdonnell, *England, Their England*
 1934: Robert Graves, *I, Claudius and Claudius the God*
 1935: L. H. Myers, *The Root and the Flower*
 1936: Winifred Holtby, *South Riding*
 1937: Neil M. Gunn, *Highland River*
 1938: C. S. Forester, *A Ship of the Line and Flying Colours*
 1939: Aldous Huxley, *After Many a Summer Dies the Swan*
 1940: Charles Morgan, *The Voyage*
 1941: Joyce Cary, *A House of Children*
 1942: Arthur Waley, Translation of *Monkey* by Wu Ch'êng-ên
 1943: Mary Lavin, *Tales from Bective Bridge*
 1944: Forrest Reid, *Young Tom*
 1945: L. A. G. Strong, *Travellers*

1946: Oliver Onions, *Poor Man's Tapestry*
 1947: L. P. Hartley, *Eustace and Hilda*
 1948: Graham Greene, *The Heart of the Matter*
 1949: Emma Smith, *The Far Cry*
 1950: Robert Henriquez, *Through the Valley*
 1951: W. C. Chapman-Mortimer, *Father Goose*
 1952: Evelyn Waugh, *Men at Arms*
 1953: Margaret Kennedy, *Troy Chimneys*
 1954: C. P. Snow, *The New Men* and *The Masters*
 1955: Ivy Compton-Burnett, *Mother and Son*
 1956: Rose Macauley, *The Towers of Trebizond*
 1957: Anthony Powell, *At Lady Molly's*
 1958: Angus Wilson, *The Middle Age of Mrs. Eliot*
 1959: Morris West, *The Devil's Advocate*
 1960: Rex Warner, *Imperial Caesar*
 1961: Jennifer Dawson, *The Ha-Ha*
 1962: Ronald Hardy, *Act of Destruction*
 1963: Gerda Charles, *A Slanting Light*
 1964: Frank Tuohy, *The Ice Saints*
 1965: Muriel Spark, *The Mandelbaum Gate*
 1966: Christine Brooke-Rose, *Langrishe, and Aidan Higgins, Go Down*
 1967: Margaret Drabble, *Jerusalem The Golden*
 1968: Maggie Ross, *The Gasteropod*
 1969: Elizabeth Bowen, *Eva Trout*
 1970: Lily Powell, *The Bird of Paradise*
 1971: Nadine Gordimer, *A Guest of Honour*
 1972: John Berger, *G.*
 1973: Iris Murdoch, *The Black Prince*
 1974: Lawrence Durrell, *Monsieur, or the Prince of Darkness*
 1975: Brian Moore, *The Great Victorian Collection*
 1976: John Banville, *Doctor Copernicus*
 1977: John le Carré, *The Honourable Schoolboy*
 1978: Maurice Gee, *Plumb*
 1979: William Golding, *Darkness Visible*
 1980: J. M. Coetzee, *Waiting for the Barbarians*
 1981: Salman Rushdie, *Midnight's Children*, and Paul Theroux, *The Mosquito Coast*
 1982: Bruce Chatwin, *On the Black Hill*
 1983: Jonathan Keates, *Allegro Postillions*
 1984: J. G. Ballard, *Empire of the Sun*, and Angela Carter, *Nights at the Circus*
 1985: Robert Edric, *Winter Garden*
 1986: Jenny Joseph, *Persephone*

1987: George Mackay Brown, *The Golden Bird: Two Orkney Stories*
 1988: Piers Paul Read, *A Season in the West*
 1989: James Kelman, *A Disaffection*
 1990: William Boyd, *Brazzaville Beach*
 1991: Iain Sinclair, *Downriver*
 1992: Rose Tremain, *Sacred Country*
 1993: Caryl Phillips, *Crossing the River*
 1994: Alan Hollinghurst, *The Folding Star*
 1995: Christopher Priest, *The Prestige*
 1996: Graham Swift, *Last Orders*, and Alice Thompson, *Justine*
 1997: Andrew Miller, *Ingenious Pain*
 1998: Beryl Bainbridge, *Master Georgie*
 1999: Timothy Mo, *Renegade*, or *Halo2*

2000: Zadie Smith, *White Teeth*
 2001: Sid Smith, *Something Like a House*
 2002: Jonathan Franzen, *The Corrections*
 2003: Andrew O'Hagan, *Personality*

VI. The Nobel Prize: British and Commonwealth Novelists writing in English

1907: Rudyard Kipling
 1932: John Galsworthy
 1969: Samuel Beckett
 1973: Patrick White
 1983: William Golding
 1991: Nadine Gordimer
 2001: V. S. Naipaul
 2003: J. M. Coetzee

APPENDIX II



GLOSSARY OF COMMON LITERARY TERMS

The following entries define and discuss the common literary terms used often in this book. Terms in SMALL CAPS refer to entries in the main text.

ALLUSION At the simplest level, writers use allusion when they refer to something outside their texts that they assume their readers will recognize and understand. Writers and readers of literature inevitably share several important features: At a minimum, they must share a language, and not uncommonly they also share a nationality and a cultural identity. Since writers can expect their readers to share the pool of knowledge from which they themselves draw, they can use allusion to extend a new work by embedding in it references to older works, historical events, cultural artifacts, social customs, and other aspects of human existence. The greater the shared knowledge between writers and readers, the more effective will the use of allusion be to extend the meaning of the work that contains the allusion. Universal common education has facilitated the use of allusion, since most literate people will have read many of the same texts in their school days; Shakespeare's near ubiquity in the American high school curriculum means that references to his most commonly taught plays will, for most readers, add an extra layer of signification to works that feature such references. Similarly, the Bible and the classical pantheon of mythological figures provide numerous examples.

Short quotations and indirect references are the most typical kinds of allusion; for example, Julian BARNES alludes to a 19th-century French writer and to a short story by that writer in the title of his novel *FLAUBERT'S PARROT*. But several 20th-century authors have adopted a more extreme form of this literary device by borrowing historical events and real people and applying them to fictional uses, or by employing entire characters created by earlier writers. Beryl BAINBRIDGE makes an allusion to a historical event—the sinking of the *Titanic*—in choosing it as the setting of her novel *EVERY MAN FOR HIMSELF*. In *WIDE SARGASSO SEA*, Jean RHYS adopts the character of Antoinette Bertha Mason, originally created by Charlotte Brontë for *Jane Eyre* (1847), as the protagonist of a story that views the world from Bertha's point of view. The popular phenomenon of “fan fiction” is a kind of amateur version of this strategy: Fans who admire the characters in a popular movie, TV show, comic strip, or novel, and who also have an urge to write stories, now commonly publish their own versions of their favorite characters' adventures on the Internet or in fanzines. Risqué and pornographic versions of such stories are referred to as “slash” fiction.

Allusion also occurs in art forms other than literature. Film directors may use a camera angle, lighting scheme, prop, or other aspect of an earlier director's work in order to allude to it, and painters may allude to earlier works through compositional strategies, color combinations, brush techniques, or actual images. A collage is a total allusion, since everything in

it is a clipping that comes from somewhere else, simultaneously pointing back to its origin while also constituting some new original work of art; the links that knit together the World Wide Web constitute a network of allusions. The critical position that every new work of art is an allusion to things that came before is generally distinguished by the term *INTERTEXTUALITY*.

When the pool of knowledge shared between readers and writers is small, problems can arise. Erudite writers may exploit this fact to select erudite audiences by deliberately choosing learned and obscure references. When literary texts cross cultural boundaries in space or time, as India's *Mahabharata* and England's *Beowulf* have done, allusion can begin to fail. In such cases, annotations by translators and scholars can help readers recover a full appreciation for an exotic text. Like *ALLEGORY*, however, allusion can work at a minimal level even when readers don't recognize it: Failing to recognize the sentence "The readiness is all" as a quotation from Shakespeare's *Hamlet* will not prevent a reader from understanding the resolution that it expresses. But without the reader's recognition of the allusion, the text loses some of its richness.

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CHARACTER/CHARACTERS The creatures—generally human, though not exclusively—to whom the events of the *PLOT* happen are the characters of a fictional *narrative* (see below). Examples of nonhuman characters include animals in a beast fable such as *WATERSHIP DOWN*, but since they generally talk, behave, and react just as humans would, and since their choices by design illustrate human foibles, they hardly constitute a separate category. Imaginary creatures, usually in *FANTASY* literature, may include trolls, gods and goddesses, elves, a hobbit or two, dragons, witches

and wizards, giants, dwarves, borrowers, leprechauns, or any other form authors are capable of imagining, but these creatures, too, display human characteristics, often in stereotyped or idealized extremes. But by far, the majority of the characters in 20th-century British literature are examples of realism: They look, think, and act like ordinary people, and their experiences are similar to the experiences anyone might have in quotidian life.

When writers develop their characters in detail, so that readers feel these fictional creations to be personal acquaintances, they are said to be *round* characters; those with little development of individuality are *flat* characters and may even be stereotypes or one-dimensional figures. Flat characters are useful for advancing the plot economically by creating or contributing to situations that fully developed round characters must cope with. Characters of either the round or flat sort may also be constructed on the pattern of *ARCHETYPES* such as the hero, the ingénue, the wicked stepmother, or the unreliable trickster. Character development can dominate a novel to the point that plot events are insignificant or inconsequential: 20th-century novels of interiority may focus intensely on how characters think and feel rather than on what they do.

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IMAGERY A literary device crucially important to poetry, imagery serves novelists well also, functioning either descriptively or metaphorically. Writers most often employ imagery in descriptive passages that appeal to the five senses: sight, hearing, smell, touch, and taste. Of these five, sight is the most important. The writer's goal in using descriptive imagery is to represent some object of the senses accurately and clearly, rendering it in literal terms that capture colors, sounds, odors, textures, and flavors, bringing them to life in the reader's imagination. Imagery in descriptive passages helps a fictional person or scene to be more vivid in the reader's mind; effective imagery can linger in the memory long after the specifics of *PLOT* and character have faded away.

Metaphorical imagery functions to make abstract ideas more comprehensible by associating them with concrete objects of the senses that suggestively correlate with the aspects of the abstract idea the writer wishes to emphasize. Symbolism is a common form of metaphorical imagery. Writers draw on the figures of speech in the canon of traditional rhetoric when they are creating metaphorical images, including such figures as metonymy, synecdoche, personification, and simile. These figures all work by describing an unfamiliar thing (the abstract idea) in terms of a familiar thing (the concrete object of the senses) with well-known characteristics; by analogy, the unfamiliar thing must have characteristics similar to those of the familiar thing.

Imagery served as a key concept to New Criticism in the middle of the 20th century. An interpretation of a literary work that relies on the imagery of the work usually reaches for a “deeper” or less obvious meaning than the surface events of the plot may first suggest. Writers’ claims about the intended meaning of the work generally carry little weight for a critic using imagery to interpret the work. Theoretically, imagery may develop in a work as it is written and then may affect a reader as it is read without conscious awareness in either case of the full range of meanings implied by the images. Most recently, imagery has become a field of investigation in the cognitive sciences exploring the way the mind functions.

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NARRATOR/NARRATIVE Every story is a narrative about someone in some place doing something for some reason—a formula that gives rise to the basic ele-

ments of fiction: character, setting, PLOT, and theme. Narratives about real people are either news reports (or gossip, if the characters are known to the recipient of the narrative) if they are set in the present, or histories if they are set in the past. Narratives about fictional people may be myths if they include the actions of supernatural divinities, or folktales if they extend to characters others than human beings but less powerful than deities (trolls, witches, unicorns, or wicked stepmothers, for example). Narratives set in the future are usually examples of SCIENCE FICTION or DYSTOPIAN NOVELS; narratives set in the past may be examples of FANTASY FICTION if they include supernatural elements, or HISTORICAL FICTION if not. Narratives set in the present or in the world contemporary to the author at the time of composition have been dominated by the conventions of realism for the past 200 years, presenting ordinary people—in settings that duplicate the features of the world that readers live in—dealing with challenges that readers might expect to face themselves at some point in their lives.

In order for a narrative to report its events to an audience, a metaphorical speaker (metaphorical because most stories are now received silently in the mental act of reading and interpreting) must transmit the details to an implied listener. The narrator is not necessarily identical with the author of a narrative: In the case of first-person *point of view* (see below), the narrator is a *character* (see above) created by the author and involved in some way, either as a major player or an observer, in the events occurring in the narrative, and in the case of third-person point of view, the narrator who views and reports the events is also the expression of a fictional voice created by or assumed by the author in order to tell the events of the story most effectively. The implied listener is similarly not necessarily identical with the readership of a narrative: Some narratives are specifically addressed to someone other than the reader, such as a fictional recipient of fictional letters. When narratives are addressed to fictional listeners such as psychiatrists, priests, friends, or enemies of the narrator, the reader stands in the position of an eavesdropper who listens in on a story meant for other ears.

Real readers, as opposed to implied listeners, can most effectively receive and enjoy a narrative through

suspension of disbelief, allowing the characters and events of the story to dictate the terms of the narrative's world and reserving judgment until the reading is complete.

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POINT OF VIEW This technical term refers to a novel's mode of *narration* (see above). Readers should take care not to conflate point of view with terms such as "perspective" or "attitude" that refer specifically to the state of mind of a *character* (see above) with respect to the other characters and the events of the **PLOT**. Writers select a point of view from which to narrate a story in order to control the flow of information to the reader and to shape the quality of the reader's perception of that information.

Point of view occurs in two broad types, known as first-person and third-person point of view. First-person point of view features a narrator identified as "I" or "we" who is a witness to the events of the plot either at firsthand (an eyewitness) or at secondhand (a reporter of others' eyewitness accounts) and who may also be directly involved in the action, possibly even as the *protagonist* (see below). Readers are in intimate contact with the first-person narrator, having access to his or her thoughts and attitudes, at least so far as the character is a reliable narrator. This narrator relates to the world of the story in the same way that real people relate to the real world: Just as we cannot see into the minds of other people but must judge the contents of minds—the true thoughts and feelings of other people—by the external evidence of speech and actions, so too the first-person narrator must interpret the mental acts of the other characters from the physical phenomena of words and deeds.

Third-person point of view is a less intimate connection to the story, but it is a more complex narrative strategy. The third-person narrator is not involved in the story as a character, yet has as much influence on the reader's perception of the story as do any of the participants in the plot. The third-person narrator is an onlooker to the action who may also seem to be the creator of the story, but critics distinguish carefully between the author and the narrator of a fiction; after all, the narrator is, like the characters enmeshed in the plot, a creation of the author. The third-person narrator refers to the characters as "he," "she," or "they"; this narrative mode is generally devoid of self-referential pronouns. Authors control the flow of information to the readers by shaping the third-person narrator's access to the characters' minds; the narrator's access is either omniscient, providing godlike unlimited access to all the thoughts of all the characters, or it is limited to the mind of only one character (usually the protagonist), or it is objective, depending on the observation of words and actions to report on the characters and leaving the interpretation of their mental states to the reader.

A special form of third-person narration developed in the early 20th century in the fiction of Dorothy RICHARDSON, Virginia WOOLF, and James JOYCE and has been widely imitated since then: stream-of-consciousness narration. In this storytelling mode, the thoughts of the character under observation by the narrator tumble forth in the chaotic and associative form that occurs in real-world thinking. The wide-ranging swarm of a character's thoughts contextualizes the events of the plot and embeds them in the development of that character's thoughts and feelings. Stream-of-consciousness narration provides writers with a way to *show* a story rather than merely *tell* it. It can fragment a narrative text in the way that a cubist painting fragments the planes of vision in translating it into a painting; it can also provide a vast array of tiny details that adds up to more than the sum of its parts, just as a pointillist painting creates a coherent large image from a welter of tiny dots. The hallmark of stream-of-consciousness narration is the rambling, seemingly disorderly, associative quality of the thoughts that pour through a character's mind. In a few cases, this narrative form has been used for a first-person narrator; it is

an effective technique for *suggesting* madness or emotional instability rather than explaining it through exposition.

Recognizing a third-person narrator is as easy as noticing the presence of third-person pronouns to refer to the characters; deciding which kind of third-person narrator is telling a story requires careful attention to the passages that refer to mental acts, if there are any. Mental acts include thinking, wishing, planning, reasoning, feeling emotions, reflecting, understanding, recognizing, inferring, deducing, and a host of other brain activities that can occur without the necessity of audible words or physical acts. Omniscient third-person narrators report these mental acts for any of the characters, so the reader must note the distribution of the reports of mental acts. When all the reports refer to a single character, readers are in the hands of a limited third-person narrator. When the narrative is devoid of any direct observation of mental acts and features only descriptions of the characters' words and actions that would be available if the reader were actually living the story instead of reading it, then the author has deployed a third-person objective narrator.

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PROTAGONIST In any work of fiction, the central *character* (see above) who experiences the *conflict* (see above) of the PLOT is the protagonist; the opponent to this character is the antagonist. The terms *hero* or *heroine* are too narrow to cover the range of characters about whom novelists construct a *narrative* (see above), since the central character in 20th-century fiction may think, feel, and behave in distinctly unheroic ways. For example, the quintessential protagonist in a novel by Jean RHYS is a desperate but fragile woman who drinks too much and trades sexual favors for economic secu-

rity; she is hardly a heroine, and yet her plight compels the reader's attention and may even elicit a degree of sympathy. Novels of psychological realism may focus intensely on flawed or even villainous characters; these, too, have thoughts and feelings and undergo transformation, for better or worse, in response to life's pressures. Additionally, the central character may be a passive observer to larger events who performs none of the actions associated with heroism, but who is transformed internally by the very act of witnessing and reflecting on these events. Kazuo ISHIGURO's protagonists in *An ARTIST OF THE FLOATING WORLD* and *The REMAINS OF THE DAY* are such onlookers, but they occupy center stage in the structure of each of these novels.

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VOICE The distinctive use of language by any particular *narrator* (see above) in a work of literature, voice stamps the work with a kind of linguistic personal signature. The voice of Alex, the first-person narrator in *A CLOCKWORK ORANGE*, is distinctive in being unlike any other narrator while also recognizably young. The voice of Nicholas Jenkins, the first-person narrator of the 12 volumes in *A DANCE TO THE MUSIC OF TIME*, is consistent in capturing his upper-CLASS origins and PUBLIC SCHOOL education, and additionally it changes subtly over the course of the series as Nick ages and undergoes new experiences. Authors control voice by choosing a consistent vocabulary and attitude on the part of the narrator they create to tell the story (although in the case of a deranged narrator, inconsistency of voice would be equally appropriate).

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APPENDIX III



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