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**EADMER** (d. ?1124), a monk of Canterbury who wrote a Latin chronicle of the events of his own time down to 1122, *Historia Novorum in Anglia*, a biography of his friend and leader \*Anselm, and an early Marian work, the *Liber de Excellentia Beatae Mariae*. The *Historia* and the life of Anselm were edited together by M. Rule (Rolls Series 1881, 1884).

**EAGLETON**, Terry, see MARXIST LITERARY CRITICISM.

**Eames**, Johnny, a character in A. \*Trollope's novels \**The Small House at Allington* and \**The Last Chronicle of Barset*.

**EARLES**, or **EARLE**, John (?1601–65), a member of \*Falkland's circle at Great Tew, who became tutor to Prince Charles in 1641, served him as chaplain during his exile in France, and after the Restoration became bishop of Worcester, then Salisbury, in which roles he defended persecuted Nonconformists. *Microcosmographie* (1628) was a collection of character sketches, chiefly by his hand, based on the model of \*Theophrastus, though some of them are responses to the harsher and more satiric 'characters' of \*Overbury (e.g. his 'Good Old Man', compared with Overbury's 'Old Man'). He analyses varied social and moral types, ranging from the plain country fellow to the pot poet, with wit, sympathy, and insight. (See CHARACTER-WRITING.)

**Early English Text Society, the**, founded in 1864 by \*Furnivall for the publication of Early and Middle English texts.

**Earnshaw**, Catherine, Hindley, and Hareton, characters in Emily Brontë's \**Wuthering Heights*.

**Earthly Paradise, The**, a poem by W. \*Morris, published 1868–70, consisting of a prologue and 24 tales, in Chaucerian metres.

The prologue tells how a company of Norsemen, fleeing from the pestilence, set sail in search of the fabled Earthly Paradise 'across the western sea where none grow old'. They are disappointed in their quest and return after long wanderings, 'shrivelled, bent and grey', to a 'nameless city in a distant sea' where the ancient Greek gods are still worshipped. They are hospitably received and there spend their remaining years. Twice in each month they meet their hosts at a feast and a tale is told, alternately by one of the elders of the city and one of the wanderers. The tales of the former are on classical subjects (Atalanta, Perseus, the Apples of the Hesperides, etc.), those of the latter from Norse and other medieval subjects, including 'The

Lovers of Gudrun', a version of the *Laxdaela* saga. Between the tales are interpolated lyrics describing the changing seasons, and the whole work is prefaced by an apology which contains some of Morris's best-known (and in a sense most misleading) lines, in which he describes himself as 'the idle singer of an empty day', 'born out of my due time'. Although the plan of the work owes a debt to \**The Canterbury Tales*, it is almost entirely static, and its narrators undifferentiated; highly popular in its day, it has since been seen as symptomatic of the weaknesses of Victorian late Romanticism.

**Earwicker**, Humphrey Chimpden, a character in Joyce's \**Finnegans Wake*.

**Eastern**, see ORIENTAL.

**East Lynne**, see WOOD, E.

**Eastward Hoe**, a comedy by G. \*Chapman, \*Jonson, and J. \*Marston, printed 1605, having been previously performed by the Children of the Revels at the Blackfriars. A passage derogatory to the Scots (III. iii. 40–7) gave offence at court, and Chapman and Jonson were imprisoned, but released on the intercession of powerful friends. The play is particularly interesting for the light it throws on London life of the time. Like Dekker's \**Shoemaker's Holiday*, it gives a sympathetic picture of a tradesman.

The plot contrasts the careers of the virtuous and idle apprentices, Golding and Quicksilver, of the goldsmith Touchstone; and the fates of his two daughters, the modest Mildred, who marries the industrious Golding, and the immodest Gertrude who, in order to ride in her own coach, marries the penniless adventurer Sir Petronel Flash. Golding soon rises to the dignity of a deputy alderman, while Sir Petronel, having sent off his lady in a coach to an imaginary castle of his and filched her dowry, sets off for Virginia, accompanied by the prodigal Quicksilver, who has robbed his master. They are wrecked on the Isle of Dogs, and brought up before Golding, the deputy alderman. After some days in prison, where their mortifications lead them to repent, they are released at Golding's intercession.

**Eatanswill**, the scene of the parliamentary elections in Dickens's \**Pickwick Papers*.

**Ecclesiastical History** of Bede, see HISTORIA ECCLESIASTICA.

**Ecclesiastical Politie**, *Of the Laws of*, see LAWS OF ECCLESIASTICAL POLITIE.

**Echidna**, in Spenser's *\*Faerie Queene* (vi. vi), is the mother of the *\*Blatant Beast*. In Greek mythology, a monster, half woman and half snake.

**ECKHARD**, Johannes (?1260–1327), known as 'Meister Eckhard', a German Dominican who was conferred doctor by Boniface VIII but was later summoned before the bishop of Cologne and obliged to recant some of his opinions. He is regarded as the founder of German mysticism and one of its greatest exponents. English trans. by J. M. Clark included in his *Meister Eckhart: An Introduction* (1957).

**eclogue**, the term for a short pastoral poem, comes from ἐκλογή (a choice), the title given in Greek to collections of elegant extracts. The Latinized form *ecloga* was used, however, for any short poem and attached itself particularly to *\*Virgil's* pastorals which their author had called *bucolica*, a name commonly applied to the Idylls (εἰδύλλια—short descriptive poems) of *\*Theocritus* that Virgil had imitated. The terms eclogue, bucolic, and idyll have been widely used as synonyms, except that grammarians have made an effort to confine 'eclogue' to poems in dialogue form. The alternative spelling 'aeglogue' was prompted by a mistaken derivation from the Greek αἴξ, a goat.

**Eclogues, The**, of A. *\*Barclay*, written c.1513–14, interesting as the earliest English *\*pastorals*, anticipating *\*Spenser*. They are moral and satirical in character, dealing with such subjects as the evils of a court life and the happiness of the countryman's lot. They are modelled upon *\*Mantuan* and the *Miseriae Curialium* of *\*Piccolomini*.

**ECO**, Umberto (1932– ), Italian semiologist. His works include: *Thema: omaggio a Joyce* (*Themes: Homage to Joyce*, 1958, tape with music by Luciano Berio), *La struttura assente* (*The Absent Structure*, 1968), *Le forme del contenuto* (*The Forms of Content*, 1971), *A Theory of Semiotics* (1975), and *Opera aperta* (*The Open Work*, 1962). His historical mystery novel *Il nome della rosa* (*The Name of the Rose*, 1981), concerning a series of murders in a medieval monastery, was an international best-seller and was subsequently filmed with Sean Connery in the role of the 'detective', Brother William of Baskerville. His second novel, *Foucault's Pendulum*, was published in 1989. *How to Travel with a Salmon and Other Essays*, a collection of miscellaneous pieces, some previously unpublished, appeared in 1994. He has influenced the development of European semiotics (see SAUSSURE).

**Economist, The**, a weekly financial and commercial review founded in 1843. James Wilson was its first editor. It advocated free trade and the repeal of the Corn Laws and took up a sound attitude in opposition to the reckless railway speculation of the middle of the century. Among its later editors was *\*Bagehot*, Wilson's son-in-law.

It remains a specialist review, and was considerably

modernized under the successful editorship of Alastair Burnet (1965–74). The contributions remain anonymous.

**Ector**, Sir, in Malory's *\*Morte D'Arthur*, the knight to whom the infant King Arthur was entrusted. He was father of Sir *\*Kay*, the steward.

**Ector de Marys**, Sir, in *\*Malory*, the illegitimate son of King *\*Ban* of Benwick and half-brother of *\*Launcelot*. It is he who, in the last section of the *\*Morte D'Arthur*, finds Launcelot dead and utters his great lament over him.

**Edda**, an Old Norse name of uncertain meaning given to a 13th-cent. poetic manual written by *\*Snorri Sturluson*, known as the Prose, Younger, or Snorra Edda. The same name was applied in the 17th cent. to a manuscript collection of poems, the Poetic or Elder Edda. The Prose Edda is divided into a prologue and three parts: the 'Gylfaginning', or Deluding of Gylfi, a series of mythological stories in the form of a dialogue between one Gylfi and the Norse gods; the 'Skáldskaparmál', or Poetic Diction, in which Snorri illustrates the elaborate diction of *\*skaldic* verse, retelling many myths and legends; and the 'Háttatal', or List of Metres, a long poem each strophe of which exemplifies a different Norse metre. Snorri's work is valuable for the stories it enshrines, the verses it has preserved, and Snorri's own gifts as a storyteller. The Poetic Edda was compiled in about 1270, but some of the poems in it undoubtedly belong to a much earlier age. The poems fall into two groups: heroic lays about legendary Germanic heroes such as Sigurðr and Helgi; and mythological lays, such as the *Völsunga* saga, a history of the Norse gods from creation to apocalypse, and the *Hávamál*, the words of the High One, Óðinn. *\*Auden* wrote free translations of many Eddaic lays. See *The Prose Edda of Snorri Sturluson*, trans. J. I. Young (1954); *The Poetic Edda*, i: *Heroic Poems*, ii: *Mythological Poems*, ed. U. Dronke (1969–97, parallel trans.); *Norse Poems* by W. H. *\*Auden* and P. B. Taylor (1981); E. O. G. Turville-Petre, *Origins of Icelandic Literature* (1953).

**EDDISON**, E. R., see FANTASY FICTION.

**EDDY**, Mrs Mary Baker Glover (1821–1910), born at Bow, New Hampshire. She was the founder of Christian Science, the doctrine of which she expounded in *Science and Health with Key to the Scriptures* (1875); the Christian Science Association was formed the following year.

**EDEN**, Emily (1797–1869), daughter of William Eden, first Baron Auckland. She moved in prominent Whig circles and was a close friend of Melbourne. When Melbourne appointed her brother governor-general of India in 1835, she accompanied him, travelled with him, and acted as his hostess, which she continued to do after his return until his death in 1849. She published *Portraits of the People and Princes of*

*India* (1844) and *Up the Country* (1866); *Letters from India* appeared in 1872, and a collection of her letters edited by her great-niece Violet Dickinson in 1919. Her two novels *The Semi-detached House* (1859, anon.) and *The Semi-attached Couple* (1860, by 'E.E.'), written some 30 years earlier, both deal with fashionable society, and combine shrewd perception, wit, and good nature; their plots and characterization owe much to J. \*Austen, whom she greatly admired and frequently mentions. They are a valuable record of social life, shedding a revealing light on attitudes to marriage, politics, and manners, and have been several times reprinted, most recently in 1979.

**Edgar**, (1) in Shakespeare's *\*King Lear*, the legitimate son of Gloucester, who for much of the play (II. iii–IV. i) is disguised as the Bedlam beggar 'poor Tom'; (2) the master of Ravenswood, hero of Scott's *\*The Bride of Lammermoor*.

**EDGAR**, David (1948– ), dramatist, born in Birmingham, and educated at Oundle School. He studied drama at Manchester University, after which he worked as a journalist in Bradford and wrote political plays for a touring theatre company, the General Will. His early work included a satirical pantomime on the Conservative prime minister Edward Heath, *Tedderella* (1971), and *Dick Deterred* (1974), a pastiche melodrama about Richard Nixon and the Watergate scandal. *Destiny* (1976), a play about Fascism in British society, was produced by the Royal Shakespeare Company. He came to general prominence in 1980 with his hugely successful eight-hour adaptation of Dickens's *\*Nicholas Nickleby*. *Maydays* (1983), the first play by a contemporary dramatist to be staged by the RSC at the Barbican Theatre, dealt with the post-war decline of socialism. His work also includes *Entertaining Strangers* (1985), set in 19th-cent. Dorchester, on which he worked with community playwright A. \*Jellicoe; *That Summer* (1987), about the British miners' strike of 1985; *The Shape of the Table* (1990), set in communist eastern Europe; and *Pentecost* (1994). He has also written for radio and television and in 1991 adapted Stevenson's *The Strange Case of \*Dr Jekyll and Mr Hyde* for the \*National Theatre.

**Edge-Hill**, see JAGO.

**EDGEWORTH**, Maria (1768–1849), the eldest daughter of the first wife of Richard Lovell Edgeworth (1744–1817), a wealthy Irish landlord of a large estate in Co. Longford, who was to marry three more wives after the death of Maria's mother in 1773 and to father in all 22 children. He was an eccentric, radical, and inventive man, deeply interested in the practical applications of science and in education: his friends included E. \*Darwin, Mrs \*Barbauld, and T. \*Day. His influence on Maria was profound; he frequently 'edited' her work (which involved cutting, correcting, and occasionally contributing passages), managed her literary career, and imparted to her many of his own enthu-

siasms. They wrote together *Practical Education* (1798), a treatise which owes much to \*Rousseau, although its tone is less theoretical.

Maria spent her infancy in Ireland, received some schooling in England, and when she was 15 returned to live the rest of her life with her family in Ireland. Her first publication was *Letters to Literary Ladies* (1795), a plea for women's education. From then on she wrote prolifically for some 40 years and established a high reputation. She visited London in 1803, when she was fêted by the literary world, meeting, among others, \*Byron, Sydney \*Smith, Joanna \*Baillie, and Crabb \*Robinson. She visited Sir W. \*Scott at Abbotsford in 1823, and he returned the visit in Ireland in 1825. He greatly admired her work, described her as 'the great Maria', and acknowledged his debt to her Irish novels in the preface to his 'Waverley' edition of 1829. J. \*Austen sent her a copy of *\*Emma*, and later admirers included \*Macaulay, \*Thackeray, \*Ruskin, and \*Turgenev.

Although not generally regarded as a novelist of the first rank, Miss Edgeworth appears to have initiated, in *\*Castle Rackrent*, both the first fully developed \*regional novel and the first true \*historical novel in English, pointing the way to the historical/regional novels of Scott. Her writings fall into three groups: those based on Irish life (considered her finest), *Castle Rackrent* (1800) and *\*The Absentee* (first published in *Tales of Fashionable Life* in 1812) together with the lesser *\*Ormond* (1817); those depicting contemporary English society, such as *Belinda* (1801—commended by the heroine of *\*Northanger Abbey*), *Leonora* (1806), *Patronage* (1814), and *Helen* (1834); and her many popular lessons and stories for and about children, including *The Parent's Assistant* (1796–1800), *Moral Tales* (1801), *Popular Tales* (1804), and *Harry and Lucy Concluded* (1825). See M. S. Butler, *Maria Edgeworth* (1972).

**Edinburgh Review** (1802–1929), a quarterly periodical, established by F. \*Jeffrey, Sydney \*Smith, and H. \*Brougham, and originally published by A. \*Constable. It succeeded immediately in establishing a prestige and authority which (shared with the *\*Quarterly Review*) lasted for over a century. \*Carlyle described it as 'a kind of Delphic oracle'. Under the influence of its first editor, Jeffrey, its politics became emphatically Whig, but although it was anxious for reform in many spheres an effort was made to hold a balanced view. Only a section of the journal was reserved for literature, but the views expressed there were highly influential and the few books selected for review were very fully considered. Although Jeffrey perceived the genius of \*Keats, his veneration for 18th-cent. literature led him to notorious and scathing denouncements of \*Wordsworth, \*Coleridge, and \*Southey as the 'Lake School'. Between Jeffrey's resignation in 1829 and the demise of the *Review* in 1929 contributions

were published from almost all the major writers and critics of the 19th and early 20th cents.

**Edmund**, in Shakespeare's *\*King Lear*, the villainously self-seeking bastard son of the earl of Gloucester.

**education**, literature of. Before the 17th cent. educational writing sought mainly to improve the classical curriculum (*\*Ascham's The Scholemaster*, 1570), but calls for change came from *\*Milton (A Small Tractate on Education*, 1650) and *\*Locke (Some Thoughts Concerning Education*, 1693). Richard Lovell Edgeworth and Maria *\*Edgeworth's Practical Education* (1798), influenced by *\*Rousseau*, concerned the education of both sexes from infancy onwards, and had sections on moral development as well as on grammar and arithmetic. In the late 18th and 19th cents. writing, particularly by Nonconformists, centred on the irrelevance of the classical curriculum and the need for a secular, scientific, and technological education. Such aims were expressed by Joseph *\*Priestley (Essay on a Course of Liberal Education for a Civil and Active Life*, 1765); *\*Godwin (Enquiry Concerning Political Justice*, 1793); *\*Bentham (Chrestomathia*, 1816), J. S. *\*Mill*, Herbert *\*Spencer*, and T. H. *\*Huxley*: supporters of a liberal education based on the classics included Thomas and Matthew *\*Arnold* and J. H. *\*Newman (On the Scope and Nature of University Education*, 1852). Works on women's education included those of Mary *\*Wollstonecraft* and E. *\*Darwin's Plan for the Conduct of Female Education in Boarding Schools* (1797). *\*Paine's Rights of Man* (Part II, 1792) included a plan to finance the education of all up to the age of 14. Robert *\*Owen's A New View of Society* (1814) and Robert Dale Owen's *An Outline of the System of Education at New Lanark* (1824) explained their theories: discussion rather than rote learning, avoidance of rewards and punishments. William Lovett's *Chartism: A New Organisation of the People* (1840) and William *\*Morris's A Factory as It Might Be* (1884) had sections on education.

The progressive education movement of the early 20th cent. focused on manner rather than content. W. B. Curry (*The School and a Changing Civilization*, 1934) and A. S. Neill (*Hearts Not Heads in the School*, 1944; *Summerhill*, 1960) set out ideas for education based on mutual trust between children and adults. Curry, like Karl Mannheim (*Man and Society*, 1940; *Diagnosis of Our Time*, 1943), saw education as a way towards a free and peaceful society. A. N. *\*Whitehead's The Aims of Education* (1929) emphasizes the role of activity in the acquisition of ideas. Child-centred ideas influenced state education, though these were based on Swiss psychologist Jean Piaget's ideas about child development rather than those of Neill and Curry. (See *Children and Their Primary Schools*, HMSO, 1967, known as the 'Plowden report'.) In 1969 C. B. Cox and Brian Dyson edited *Fight for Education: A Black Paper*, first in a series of 'Black Papers' (the most recent 1977,

ed. Cox and Rhodes Boyson) which alleged falling standards and blamed child-centred methods for this.

The debate focused in the 1950s and 1960s on class inequality (B. Jackson and D. Marsden, *Education and the Working Class*, 1962; A. H. Halsey et al., *Origins and Destinations*, 1980) but from the 1970s ethnicity and gender became important issues: see *How the West Indian Child Is Made Educationally Subnormal in the British School System* (B. Coard, 1971), which stimulated further research, and *Feminism, Education and Social Justice* (1993, ed. M. Arnot and K. Weiner).

**Edward**, an old Scottish ballad of domestic tragedy, included in Percy's *\*Reliques* and beginning:

Why, does your brand sae drop wi' blude,  
Edward, Edward?

**Edward II**, a tragedy in blank verse by *\*Marlowe* probably first performed 1592, published 1594.

It deals with the recall by Edward II, on his accession, of his favourite, Piers Gaveston; the revolt of the barons and the capture and execution of Gaveston; the period during which Spenser (Hugh le Despenser) succeeded Gaveston as the king's favourite; the estrangement of Queen Isabella from her husband; her rebellion, supported by her paramour Mortimer, against the king; the capture of the latter, his abdication of the crown, and his murder in Berkeley Castle. The play was an important influence on Shakespeare's *\*Richard II*.

**Edward III**, *The Raigne of King*, a historical play, published 1596, of uncertain authorship, attributed by some, at least in part, to Shakespeare.

The first two acts are concerned mainly with the dishonourable wooing of the countess of Salisbury by the king, who is finally brought to a sense of shame by her determination to kill herself if he pursues his suit. The rest is occupied with the French wars.

**Edwardian**, strictly, of the reign of Edward VII, but the term is commonly used (in contrast with 'Victorian') of the years 1900–14. H. G. *\*Wells*, who stands in a symbolic relation to the Edwardian period as *\*Wilde* stood in a symbolic relation to the 1890s, wrote that Queen Victoria sat on England like a great paperweight, and that after her death things blew all over the place. This expresses well the excitement, the new sense of freedom, and the lack of direction, in Wells himself and in Arnold *\*Bennett*, *\*Galsworthy*, E. M. *\*Forster*, and other liberal writers of the period. It was an era of outstanding achievement in the theatre (with G. B. *\*Shaw* and *\*Granville-Barker*) and, especially, in the novel, notably in the great works of H. *\*James's* last phase and the radical experiments of *\*Conrad* (and his collaborator F. M. *\*Ford*). At the same time strongly traditional themes in the writing of the period—the empire as a source of national pride, the countryside as the custodian of national values, the upper-class house party representing the whole of English life—support the still current alternative sense of the word 'Ed-

wardian', referring to a period of sunlit prosperity and opulent confidence preceding the cataclysm of the Great War.

**EDWARDS**, Amelia B., see GHOST STORIES.

**EDWARDS**, G(erald) B(asil) (1899–1976), remembered as the author of *The Book of Ebenezer Le Page* (1981), an autobiographical first-person novel set in Guernsey, written in a variant of Guernsey English, laced with French patois. It has no regular linear narrative, but builds up a distinctive and personal portrait of life on the island from the last decade of the 19th cent. to the 1960s—its landscape, its religious communities, its trades, its old families and customs. Edwards led a somewhat rambling life, spending his last years near Weymouth: his manuscript was eventually published with the encouragement of Edward Chaney and his wife, to whom it is dedicated, with an introduction by John \*Fowles.

**EDWARDS**, Jonathan (1703–58), born in Connecticut, the philosopher, ardent divine, and formidable preacher who provoked the religious revival in New England known as the 'Great Awakening'. In his *Treatise Concerning Religious Affections* (1746) he nicely discriminated between the state of grace and the state of worldliness; and his attempt to make this distinction a criterion of fitness to receive the Eucharist led to his dismissal from the charge of the church of Northampton, Massachusetts, in 1750. He was then for six years a missionary to the Native Americans. His principal philosophical work, *A Careful and Strict Enquiry into the Modern Prevailing Notions of . . . Freedom of Will* (1754), in which he attacked from a predestinarian standpoint the \*Arminian view of liberty, occasioned \*Boswell's remark that 'the only relief I had was to forget it', and Dr \*Johnson's aphorism, 'All theory is against the freedom of the will; all experience for it.' (Boswell, *Life of Johnson*, ed. G. B. Hill, iii. 291, 1778.) From 1957 to 1997 14 volumes of his *Works*, gen. eds. P. Miller, J. E. Smith, and H. S. Stout, have appeared.

**EDWARDS**, Richard (?1523–66), of Corpus Christi College and Christ Church, Oxford, master of the children of the Chapel Royal, 1561. He composed *Palamon and Arcite* (now lost) for Queen Elizabeth's entertainment at Oxford, 1566. *The Excellent Comedie of . . . Damon and Pithias* (printed 1571) is his only extant play. He was the compiler of the \**Paradise of Dainty Devises*, published after his death (1576).

'**Edwin and Angelina**', see HERMIT, THE.

**Edwin Drood**, *The Mystery of*, an unfinished novel by \*Dickens, published 1870.

The fathers of Edwin Drood and Rosa Bud, both widowers, have before their deaths betrothed their young children to one another. The orphan Rosa has been brought up in Miss Twinkleton's school at

Cloisterham (Rochester), where Edwin, also an orphan, has an uncle, John Jasper, the precentor of the cathedral, to whom he is devoted and who appears to return the devotion. It is understood that the two young people are to marry as soon as Edwin comes of age, although this very understanding has been fatal to love between them. Jasper, a sinister and hypocritical character, gives Rosa music lessons and loves her passionately, but inspires her with terror and disgust. There now come upon the scene two other orphans, Neville and Helena Landless. Neville and Edwin at once become enemies, for Neville admires Rosa and is disgusted at Edwin's unappreciative treatment of her. This enmity is secretly fomented by Jasper and there is a violent quarrel between the young men. On the last of Edwin's periodical visits to Cloisterham before the time of his anticipated marriage, Rosa and he recognize that this marriage will not be for their happiness and break off the engagement. That same night Edwin disappears under circumstances pointing to foul play and suggesting that he has been murdered by Neville Landless, a theory actively supported by Jasper. But Jasper receives with uncontrollable symptoms of dismay the intelligence that the engagement of Edwin and Rosa had been broken off before Edwin's disappearance, and this betrayal of himself is noted by Mr Grewgious, Rosa's eccentric, good-hearted guardian. Neville is arrested but, as the body of Edwin is not found, is released untried. He is ostracized by public opinion and is obliged to hide himself as a student in London. The remainder of the fragment of the novel is occupied with the continued machinations of Jasper against Neville and his pursuit of Rosa, who in terror of him flies to her guardian in London; with the counter-moves prepared by Mr Grewgious, assisted by the amiable minor canon Mr Crisparkle and a new ally, the retired naval officer Mr Tartar; also with the proceedings of the mysterious Mr Datchery, directed against Jasper. Of the solution or catastrophe intended by the author no hint exists, beyond those which the fragment itself contains, and the statement as to the broad lines of the plot given by J. \*Forster. There have been many conjectures, turning mainly on two points: whether Edwin Drood had in fact been murdered or had miraculously survived; and who was Datchery. It has been suggested, for instance, that Datchery was Drood himself, or Tartar, or Grewgious, or Grewgious's clerk Bazzard, or Helena Landless, in disguise.

Mention should also be made of some notable characters: the fatuous Mr Sapsea, auctioneer and mayor; Mr Honeythunder, the bullying 'philanthropist'; the grim stonemason Durdles and his attendant imp 'Deputy'.

There have been several attempts at continuations, from *John Jasper's Secret* (1871–2) by H. Morford and others, to recent versions such as one by Leon Garfield (1980) and one contained in *The Decoding of Edwin Drood* (1980) by C. Forsyte. For further interpretations, see *A Reader's Guide to Charles Dickens* (1973) by P.

\*Hobsbaum, *The Wound and the Bow* (1941) by E. \*Wilson, and an article by W. W. Robson in the *TLS*, 11 Nov. 1983.

**EGAN**, Pierce, the elder (1772–1849), is remembered as the author of *Life in London*; or *The Day and Night Scenes of Jerry Hawthorn Esq. and Corinthian Tom*, issued in monthly numbers from 1820 (the completed book in 1821), illustrated by George and Robert \*Cruikshank. The book is a description of the life of the ‘man about town’ of the day, interesting for the light it throws on the manners of the period and for the many slang phrases it introduces. In 1824 Egan began the issue of a weekly paper, *Pierce Egan’s Life in London and Sporting Guide*, which subsequently developed into the sporting journal *Bell’s Life in London*. His son, also Pierce Egan (1814–80), was associated with him in several of his works, and wrote a vast number of novels.

**Egeon**, in Shakespeare’s *\*The Comedy of Errors*, the Syracusan merchant who is father of the Antipholus twins.

**EGERTON**, George, the pen-name of Mary Chavelita Dunne (1859–1945), short story writer, born in Australia of Irish-Welsh parentage and brought up in Ireland. Her adventurous early life included an elopement to Norway and two marriages, the first to George Egerton Clairemont, the second in 1901 to a theatrical agent, Reginald Golding Bright. Her first volume of short stories, *Keynotes* (1893), published by John \*Lane with a cover by \*Beardsley, created something of a sensation with its echoes of Scandinavian realism and portraits of the \*New Woman; it was dedicated to \*Hamsun, with whom she had fallen briefly in love and whose novel *Hunger* she later (1899) translated. Other works include *Discords* (1894) and *The Wheel of God* (1898). See T. de Vere White, *A Leaf from the Yellow Book* (1958).

**EGERTON**, Sir Thomas, Baron Ellesmere and Viscount Brackley (1540–1617), lord chancellor from 1603 till his death. He befriended F. \*Bacon. \*Donne was his secretary for four years (1597–1602) and S. \*Daniel and J. \*Owen addressed poems to him. He left judicial and legal treatises in manuscript. It was to his third wife that Milton’s \*‘Arcades’ was addressed.

**Eglantine**, or **Egentyne**, Madame, the prioress in Chaucer’s *\*Canterbury Tales*.

**Egoist**, originally the *New Freewoman: An Individualist Review*, founded by Harriet Shaw \*Weaver and Dora Marsden. It published articles on modern poetry and the arts, and from being a feminist paper became, under the influence of \*Pound and others, a mouth-piece for the Imagist poets (see *IMAGISM*). It ran from 1914 to the end of 1919, first fortnightly and then monthly, with \*Aldington as assistant editor, followed by T. S. \*Eliot in 1917. Marsden and Weaver succeeded each other as nominal editors and it was due to Weaver

that Joyce’s *\*Portrait of the Artist as a Young Man* was published serially in the magazine in 1914–15.

**Egoist, The**, a novel by G. \*Meredith, published 1879.

The central character, the Egoist himself, is Sir Willoughby Patterne, rich and handsome, with a high position in the county, but totally blind to his own arrogance and to the needs of the women he loves. Laetitia Dale, an intelligent young woman but past her first bloom, has loved him for many years, and his vanity has been flattered. But the dashing Constantia Durham is a greater prize, and she accepts his proposal. However, she soon discerns the true Sir Willoughby and elopes with Harry Oxford, an officer in the hussars, thus bringing Willoughby his first bewildering humiliation. Soon he discovers the qualities he requires in Clara Middleton, the daughter of an elderly scholar (said to be a sketch of Meredith’s first father-in-law, \*Peacock), whose passion for wine overwhelms even his affection for his daughter. Clara, bewitched by Willoughby’s charm and surroundings, becomes engaged to him, but soon perceives his intention of directing and moulding her; her attempts to free herself from the entanglements of the engagement form the main theme of the book. Clara envies but cannot emulate Constantia, and Willoughby struggles frantically against an incredible second jilting. Clara is meanwhile seeing more and more of Vernon Whitford, a poor and earnest young scholar (based on L. \*Stephen), who lives at Patterne and is tutor to young Crossjay, son of a poor relation, an officer of the marines. The spirited Crossjay is finally the means of Clara’s release, for he unintentionally overhears Willoughby, seriously shaken by Clara’s wish to be free, seeking a way out of his humiliation by proposing to Laetitia Dale, a proposal which she, with sad dignity, refuses. So Willoughby finds himself once more and trebly humiliated. However, in the end his persistence achieves the reluctant Laetitia, and Clara marries Vernon Whitford. The sharp compressed dialogue of the last chapters is among Meredith’s most brilliant.

**egotistical sublime**, a phrase coined by \*Keats to describe his version of \*Wordsworth’s distinctive genius. See under *NEGATIVE CAPABILITY*, and see also *ROMANTICISM*.

**Eikon Basilike**, the *Pourtraicture of His Sacred Majestie in His Solitudes and Sufferings*, a book of which Dr John Gauden (1605–62), bishop of Worcester, claimed authorship. It purported to be meditations by Charles I, and was long so regarded; it was published ten days after his execution, 30 Jan. 1649, and appealed so strongly to popular sentiment that 47 editions of it were published, and Parliament thought it necessary to issue a reply, \*Milton’s *Eikonoklastes* (1649). (‘Eikon Basilike’ means ‘royal image’ and ‘Eikonoklastes’ ‘image breaker’.) *Eikonoklastes* takes the *Eikon* paragraph by paragraph in an effort to refute it: it also attacks the ‘miserable, credulous and deluded’ public

with much vigour. Gauden's claim, which was not made known until 1690, is discussed at length in F. F. Madan's *A New Bibliography of the Eikon Basilike* (1950).

**Eikonoklastes**, see EIKON BASILIKE.

**Eisteddfod, the.** It has its origins in medieval Wales, in the formal gatherings of professional poets. The first may have been held in Cardigan in 1176. However, the structure and practices of the modern bardic establishment, the *gorsedd*, were devised in the late 18th cent. by the antiquary and opium addict Edward Williams, 'Iolo Morganwg'. The ceremony of chairing the winning poet became an integral part of the local, regional, and school eisteddfodau which are still held throughout Wales, and of the national youth eisteddfod. The National Eisteddfod, a week-long peripatetic festival held annually in August, alternately in north and south Wales, is the most important. Prose, drama, music, dance, arts and crafts, and a host of fringe and youth activities have been added to the traditional poetic contests. The introduction of a 'Welsh-only' rule in 1937 has helped to make it the most important cultural event in the calendar for Welsh speakers of all ages.

**E.K.**, see KIRKE.

**ekphrasis**, a literary work which attempts to evoke, describe, or reproduce the impact of a work of art: the form is much used in 20th-cent. poetry.

**Elaine** (variously spelt), in Malory's *\*Morte D'Arthur*, is the name of several ladies whose identities sometimes overlap: (1) Elaine Le Blank, the daughter of Sir Bernard of Astolat and known as the Fair Maid of Astolat (*\*Tennyson's Shalott*), who falls in love with Launcelot and dies for love of him (see LAUNCELOT OF THE LAKE); (2) Elayne the Fair or Sans Pere (Peerless), the daughter of King Pelles and the mother, by Launcelot, of *\*Galahad*; (3) Elayne the sister of Morgause and Morgan le Fay in the opening pages of Malory; (4) Elayne the wife of King *\*Ban* and mother of Launcelot; (5) Elayne the daughter of King Pellinore.

**élan vital**, a phrase coined by *\*Bergson* to describe the vital impulse which he believed directed evolutionary growth. See also under MAN AND SUPERMAN.

**Elayne**, see ELAINE.

**Elder Brother, The**, a drama by J. *\*Fletcher*, written c.1625, probably with *\*Massinger*, who completed it about 1635 (after *Fletcher's* death). The story was suggested in part by *\*Overbury's* Theophrastan 'character' of 'An Elder Brother' (1614).

Lewis, a French lord, proposes to marry his daughter Angelina to one of the sons of Brisac, a country gentleman. Charles, the heir of Brisac, devoted to study, declines marriage; and Brisac thereupon proposes that Angelina shall marry the younger brother, Eustace, and that Charles shall be induced to surrender the bulk

of his inheritance to Eustace, who eagerly falls in with the proposal. The plan is almost executed when Charles sees Angelina and they fall in love. Eustace, a poor-spirited courtier, is routed, and after various complications the lovers are united.

**ELEANOR OF AQUITAINE** (1122–1204), the granddaughter of the first troubadour whose work survives, Guilhem IX of Aquitaine, and inheritor of the kingdom of Aquitaine, married for her inheritance by Louis VII of France in 1137. She had two daughters by him before their divorce (encouraged by her enemy St *\*Bernard* of Clairvaux who deplored the southern worldliness that she brought to the Parisian court) in 1152. She was immediately remarried to Henry Plantagenet of Anjou, the future Henry II of England, to whom she bore eight children including the future *\*Richard I* (b. 1157) and, the youngest, the future King John (b. 1166). After the death of Henry II in 1189 she was regent of England in the absence of her son Richard until his death in 1199. She was an immensely influential patron of the arts, particularly in her patronage of the development of courtly poetry in Poitiers, a function carried on by her daughter *\*Marie* de Champagne. Among others she brought the troubadour Bernart de Ventadorn (fl. 1170s) to Poitiers, perhaps fuelling troubadour influence on more northerly French poetry.

**elegiac**, (1) in prosody, the metre consisting of a dactylic *\*hexameter* and *\*pentameter*, as being the metre appropriate to elegies; (2) generally, of the nature of an *\*elegy*.

**elegy**, from the Greek, the word has been variously used with reference to different periods of English. In Old English a group of short poems in the *\*Exeter Book* whose subject is the transience of the world, sometimes relieved by Christian consolation, are called elegies (see WANDERER, THE; SEAFARER, THE; DEOR; RUIN, THE). From the 16th cent. onwards the term was used for a reflective poem (*\*Coleridge* called it the kind of poetry 'natural to the reflective mind') by poets such as *\*Donne*; later it was applied particularly to poems of mourning (from Milton's *\*Lycidas*), and the general reflective poem, as written by *Coleridge* and *\*Yeats*, sometimes called 'reverie'. The great English mourning elegies are *Lycidas* (for E. *\*King*), Shelley's *\*Adonais* (for *\*Keats*), *Tennyson's \*In Memoriam* (for A. H. *\*Hallam*), M. Arnold's *\*Thyrsis* (for *\*Clough*), and *\*Hopkins's Wreck of the Deutschland*. T. Gray's *\*Elegy Written in a Country Church-Yard* is a general poem of mourning, combined with the reflective mode. (See ELEGIAC.)

**'Elegy on the Death of a Mad Dog'**, a poem by Goldsmith, from *\*The Vicar of Wakefield*.

**Elegy Written in a Country Church-Yard**, a meditative poem in quatrains by T. *\*Gray*, published 1751, but begun some years earlier. The churchyard is perhaps

that of Stoke Poges, where Gray often visited members of his family. The poem, which contains some of the best-known lines in English literature, reflects on the obscure destinies of the villagers who lie buried ('Full many a flower is born to blush unseen') and then describes the supposed death of the melancholy and unknown author. Critics have related the closing stanzas both to Gray's fears about his own poetic destiny, and to the early death of his friend Richard \*West in 1742.

**Elene**, see CYNEWULF.

**'Elephant in the Moon, The'**, see BUTLER, S. (1613–80).

**ELFRIDA**, see ÆLFTHRYTH.

**ELGAR**, Sir Edward William (1857–1934), the most important figure in music in England between the death of \*Handel and the First World War; he created a musical style in which romanticism and emotional sensitivity blend with an unmistakably English inspiration. The so-called *Enigma Variations* (1899) and *The Dream of Gerontius* (1900), a setting of the greater part of \*Newman's poem, are recognized as a landmark in English oratorio. *The Apostles* (1903) and *The Kingdom* (1906) are based on texts which the composer (a Roman Catholic) selected from the Bible. But Elgar's greatest claim to fame is as a symphonic composer: the concert overture *Froissart* (1890) is a generalized tribute to chivalry, but the masterly symphonic study *Falstaff* (1913) has a precise and detailed programme and comes high on any list of works inspired by Shakespeare. His subject here was not the Falstaff of *The Merry Wives of Windsor*, and therefore of \*Verdi's opera, but the subtler figure of \*Henry IV and V. Elgar's songs for solo voice are not of great importance (apart from the early *Sea Pictures*, 1899) but there are a number of beautiful choral pieces and a curiously autobiographical setting of O'Shaughnessy's 'Ode', *The Music Makers* (1912). Works like *Fringes of the Fleet* (poems by \*Kipling) and *The Spirit of England* (\*Binyon) belong to the period of the First World War and, with the immense success of 'Land of Hope and Glory' (words by A. C. \*Benson) and the *Pomp and Circumstance* style, have contributed to an image of Elgar far removed from the sensitive and reserved figure of fact.

**Elia**, see ESSAYS OF ELIA.

**Elidure**, see ARTEGAL.

**ELIOT**, George (Mary Ann, later Marian, Evans) (1819–80), the youngest surviving child of Robert Evans, agent for an estate in Warwickshire. In her girlhood she was particularly close to her brother Isaac, from whom she was later estranged. At school she became a convert to evangelicalism; she was freed from this by the influence of Charles Bray, a freethinking Coventry manufacturer (a development which temporarily alienated her father), but remained strongly influenced

by religious concepts of love and duty; her works contain many affectionate portraits of Dissenters and clergymen. She pursued her education rigorously, reading widely, and devoted herself to completing a translation of \*Strauss's *Life of Jesus*, which appeared without her name in 1846. In 1850 she met J. \*Chapman, and became a contributor to the *Westminster Review*; she moved to 142 Strand, London, in 1851, as a paying guest in the Chapmans' home, where her emotional attachment to him proved an embarrassment. She became assistant editor to the *Westminster Review* in 1851, and in the same year met \*Spencer, for whom she also developed strong feelings which were not reciprocated, though the two remained friends. In 1854 she published a translation of \*Feuerbach's *Essence of Christianity*; she endorsed his view that religious belief is an imaginative necessity for man and a projection of his interest in his own species, a heterodoxy of which the readers of her novels only gradually became aware. At about the same time she joined G. H. \*Lewes in a union without legal form (he was already married) that lasted until his death; they travelled to the Continent in that year and set up house together on their return. He was to be a constant support throughout her working life and their relationship, although its irregularity caused her much anxiety, was gradually accepted by their friends. 'The Sad Fortunes of the Rev. Amos Barton', the first of the *Scenes of Clerical Life*, appeared in *Blackwood's Magazine* in 1857, followed by 'Mr Gilfil's Love-Story' and 'Janet's Repentance'; these at once attracted praise for their domestic realism, pathos, and humour, and speculation about the identity of 'George Eliot', who was widely supposed to be a clergyman or possibly a clergyman's wife. She began *Adam Bede* (1859) in 1858; it was received with great enthusiasm and at once established her as a leading novelist. *The Mill on the Floss* appeared in 1860 and *Silas Marner* in 1861. In 1860 she visited Florence, where she conceived the idea of *Romola*, and returned to do further research in 1861; it was published in the *Cornhill* in 1862–3. John Blackwood, son of William \*Blackwood, was unable to meet her terms; by this time she was earning a considerable income from her work. *Felix Holt, the Radical* appeared in 1866. She travelled in Spain in 1867, and her dramatic poem *The Spanish Gypsy* (conceived on an earlier visit to Italy, and inspired by Tintoretto) appeared in 1868. *Middlemarch* was published in instalments in 1871–2 and *Daniel Deronda*, her last great novel, in the same way in 1874–6. She was now at the height of her fame, and widely recognized as the greatest living English novelist, admired by readers as diverse as \*Turgenev, H. \*James, and Queen \*Victoria. In 1878 Lewes died. Her *Impressions of Theophrastus Such* appeared in 1879, and in 1880 she married the 40-year-old John Walter Cross, whom she had met in Rome in 1869 and who had become her financial adviser. The marriage distressed many of her friends, but brought the consolation of a

congratulatory note from her brother Isaac, who had not communicated with her since 1857. She died seven months later.

After her death her reputation declined somewhat, and L. \*Stephen indicated much of the growing reaction in an obituary notice (1881) which praised the 'charm' and autobiographical elements of the early works, but found the later novels painful and excessively reflective. V. \*Woolf defended her in an essay (1919) which declared *Middlemarch* to be 'one of the few English novels written for grown-up people', but critics like David \*Cecil and Oliver Elton continued to emphasize the division between her creative powers and supposedly damaging intellect. In the late 1940s a new generation of critics, led by \*Leavis (*The Great Tradition*, 1948), introduced a new respect for and understanding of her mature works; Leavis praises her 'traditional moral sensibility', her 'luminous intelligence', and concludes that she 'is not as transcendently great as Tolstoy, but she is great, and great in the same way'.

As well as the novels for which she is remembered, she wrote various poems, including 'O may I join the choir invisible' (1867), 'Agatha' (1869), *Brother and Sister* (1869), a sonnet sequence recalling her happy childhood, 'The Legend of Jubal' (1870), and 'Armgart' (1871); also the short stories 'The Lifted Veil' (1859) and 'Brother Jacob' (1864). Her letters and journals were edited by Cross (3 vols, 1885); her complete letters were edited by G. S. Haight (9 vols, 1954–78), who also wrote a life (1968). *A Writer's Notebook 1854–1879* and *Uncollected Writings* were edited by Joseph Wiesenfarth (1981). See also *George Eliot: A Life* by Rosemary Ashton (1996).

**ELIOT, T(homas) S(tearns)** (1888–1965), a major figure in English literature since the 1920s. He was born at St Louis, Missouri, and educated at Harvard, the Sorbonne, and Merton College, Oxford, where he pursued a doctoral thesis on F. H. \*Bradley begun at Harvard. In 1914 he met \*Pound, who encouraged him to settle in England; in June 1915 he married Vivien Haigh-Wood, and in the same month his poem 'The Love Song of J. Alfred Prufrock' appeared (also with Pound's encouragement) in *Poetry*. Eliot taught briefly during the war, then in 1917 began to work for Lloyds Bank; from 1917 he was also assistant editor of the *Egoist*. His first volume of verse, *Prufrock and Other Observations* (1917), was followed by *Poems* (1919), hand-printed by L. and V. \*Woolf at the \*Hogarth Press; these struck a new note in modern poetry, satiric, allusive, cosmopolitan, at times lyric and elegiac. In 1922 Eliot founded a new quarterly, the *Criterion*; in the first issue appeared, with much éclat, *The Waste Land*, which established him decisively as the voice of a disillusioned generation. In 1925 he left Lloyds and became a director of Faber and Faber, where he built up a list of poets (\*Auden, G. \*Barker, Pound, \*Spender, etc.; see also **FABER BOOK OF MODERN VERSE**) which

represented the mainstream of the modern movement in poetry in England: from this time he was regarded as a figure of great cultural authority, whose influence was more or less inescapable.

In 1927 he became a British subject and a member of the Anglican Church; his pilgrimage towards his own particular brand of High Anglicanism may be charted in his poetry through 'The Hollow Men' (1925), with its broken asseverations of faith, through 'The Journey of the Magi' (1927) and 'Ash-Wednesday' (1930), to its culminating vision in *Four Quartets* (1935–42). His prose also shows the same movement; for example, the title essay of *For Lancelot Andrewes* (1928) praises tradition, prayer, and liturgy, and points away from 'personality' towards hierarchy and community, and in the preface to this collection he describes himself as 'classical in literature, royalist in politics, and Anglo-Catholic in religion'. The same preoccupation with tradition continued to express itself in his critical works, and developed in part from the concept of 'dissociation of sensibility' which he had formulated in 1921. (See also here **HULME**, whose views influenced Eliot.)

In the 1930s Eliot began his attempt to revive poetic drama. *Sweeney Agonistes* (1932), an 'Aristophanic fragment' which gives, in syncopated rhythms, a satiric impression of the sterility of proletarian life, was followed by a pageant play, *The Rock* (1934), *\*Murder in the Cathedral* (1935), *The Family Reunion* (1939), and three 'comedies': *The Cocktail Party* (1950), *The Confidential Clerk* (1954), and *The Elder Statesman* (1959). These last were not wholly successful attempts to clothe profound ideas in the garb of a conventional West End play. Eliot's classic book of verse for children, *Old Possum's Book of Practical Cats* (1939), which reveals the aspect of his character that claimed the influence of \*Lear, achieved a considerable stage success in a musical adaptation, *Cats*, in 1981.

Eliot was equally influential as critic and poet, and in his combination of literary and social criticism may be called the M. \*Arnold of the 20th cent. Among his critical works may be mentioned: *The Sacred Wood: Essays on Poetry and Criticism* (1920) (which contains the essay on \*Hamlet, coining the phrase 'objective correlative'); *The Use of Poetry and the Use of Criticism* (1933); *Elizabethan Essays* (1934); *The Idea of a Christian Society* (1940); *Notes towards the Definition of Culture* (1948); *Poetry and Drama* (1951); *On Poetry and Poets* (1957). \*Leavis, himself much influenced by Eliot, has pointed out the vital connections between Eliot's creative work and critical attitude (in, e.g., his reevaluation of \*Donne, \*Marvell, Elizabethan and Jacobean verse drama, \*Milton, \*Dryden, and his praise of \*Dante, \*Laforgue, and the French symbolists): 'Eliot's best, his important criticism has an immediate relation to his technical problems as the poet who, at that moment in history, was faced with "altering expression"' ('T. S. Eliot's Stature as Critic', *Commentary*, Nov. 1958).

Eliot was formally separated from his first wife (whose ill health, both physical and mental, had caused him much stress and misery) in 1932–3; she died in 1947. The following year he was awarded the \*Nobel Prize for literature and the OM. He married his second wife, Valerie Fletcher, in 1957. See *The Waste Land* with biographical introduction by Valerie Eliot (1971), and Helen Gardner, *The Composition of Four Quartets* (1978). See also *T. S. Eliot* by P. \*Ackroyd (1984).

**elision**, the suppression of a vowel or syllable in pronouncing.

**Elissa**, (1) a name borne by Dido; (2) in Spenser's \**Faerie Queene* (II. ii), one of the two 'froward sisters' of the sober \*Medina.

**Eliza, *The Journal to***, by L. \*Sterne, written 1767, first published 1904.

The *Journal*, also called by Sterne the *Bramine's Journal*, was kept intermittently between mid-April and November of 1767, and describes with fulsome pathos, often in the persona of Yorick, sometimes as 'Bramin' to 'Bramine', his love for the young Mrs Elizabeth \*Draper and his torment at their separation. She was the wife of an official of the East India Company, and Sterne knew her for only a few months before she returned to her husband in India. The first instalments of the *Journal*, sent abroad to Eliza, appear to have been lost, and Sterne never attempted to publish the remainder, which was not discovered until 1851. At the time of its writing Sterne was also engaged on \**A Sentimental Journey*, in which Eliza is often invoked and extolled, but the lachrymose *Journal* exhibits little of the verve of *A Sentimental Journey*. The work contains puzzling passages of Sterne's self-plagiarism, including a section copied almost exactly from a love letter to his wife written 30 years before.

**ELIZABETH I** (1533–1603), a daughter of \*Henry VIII and Anne Boleyn, and queen of England from 1558 to 1603. She was celebrated by the greatest poets of her age, including \*Spenser, \*Raleigh, and \*Shakespeare, under such names as \*Cynthia and \*Gloriana (with many allusions to her semi-mythological role as Virgin Queen) and has been the subject of innumerable plays, novels, romances, and biographies. She was famed for her ready wit and for the stirring eloquence called forth in, for example, her speech at Tilbury on the approach of the Spanish Armada. She also wrote poetry, which was highly praised by her courtiers and by \*Puttenham, who used one of her few undisputed works ('The doubt of future foes', on the conspiracies of \*Mary Queen of Scots) as an example of rhetoric in his *Art of English Poesy*. Her verses, which include a dozen or so undisputed lyrics and epigrams, various doubtful attributions, and translations from \*Boethius, \*Horace, and \*Plutarch, were edited by L. Bradner (1964).

**Elizabethan literature**, a name often applied vaguely to the literature produced in the reigns of Elizabeth I and the first Stuarts. See under DRAB and GOLDEN.

**'Ellen Orford'**, one of the tales in Crabbe's \**The Borough*. It tells the story of a courageous woman, who, after a neglected childhood, is seduced and abandoned. Her child turns out to be an idiot, her husband dies, and his death is followed by the deaths of their children. She becomes a teacher but blindness forces her to retire, and she finds consolation in her trust in God. She appears in \*Britten's opera *Peter Grimes*.

**ELLIOT**, Jean or Jane (1727–1805), third daughter of Sir Gilbert Elliot of Minto, author of the most popular version of the old lament for Flodden, 'The Flowers of the Forest', beginning 'I've heard them liting at our ewe-milking'. It was written c.1763, published 1769, and republished by \*Herd in 1776. Another popular version was written by A. \*Cockburn.

**Elliot**, Sir Walter, his daughters Elizabeth, Anne, and Mary, and his heir William Walter Elliot, characters in J. Austen's \**Persuasion*.

**ELLIOTT**, Ebenezer (1781–1849). He became a master-founder in Sheffield, and is remembered as the 'Corn Law Rhymers'. In 1829 he published *The Village Patriarch*, in which Enoch Wray, an old blind mason, reflects upon rural life and the bitter poverty brought about by cruelty and injustice. \*Carlyle, writing in the \**Edinburgh Review* in 1832, found great interest in the poem, and 'a manful tone of reason and determination'—but nevertheless urged Elliott to abandon poetry for prose. *Corn Law Rhymes* (1830) is a collection of simple poems which employ both satire and pathos in fiercely condemning the Bread Tax. The book was immensely successful, at a time when sales of poetry were very low. Some of Elliott's poems are of genuine quality, and his themes of poverty and oppression are deeply felt. His collected works were published in 1846.

**ellipsis**, the leaving out from a sentence words necessary to express the sense completely.

**ELLIS**, A. E. (1920– ), the pseudonym of the author of *The Rack* (1958), a remarkable novel set in a sanatorium in the French Alps, to which a group of tubercular students is sent by the International Students' Organization after the Second World War. Paul Davenant, orphaned, ex-army, ex-Cambridge, remains there for over two years, and the novel gives a harrowing and detailed yet at times tragi-comic account of the desperate fluctuations of his health and spirits, of the bizarre routine of the institution to which he gradually becomes accustomed, and of the eccentricities and manipulations of staff and fellow inmates. Paul falls in love with a fellow sufferer, a young and beautiful Belgian, Michèle Duchesne, an experience which heightens both hope and despair. The author evokes

the enclosed atmosphere of the clinic, where 'finally one doesn't even seriously think in terms of leaving—it's as though one's past life were something one had once read about in a half-forgotten novel' (ch. 11), yet he also gives a sense of the vast spaces of the mountain landscape, and of the vast questions posed by Paul's sufferings on 'the rack of this tough world'.

**ELLIS**, Alice Thomas (Anna Haycraft) (1932– ), born in Liverpool, educated at Bangor Grammar School and Liverpool School of Art. In 1977 she published *The Sin Eater* and in 1980 *The Birds of the Air*, both were awarded a Welsh Arts Council Award. In 1982 *The 27th Kingdom* appeared, and in the same year she produced *The Other Side of the Fire*. Set in a small Welsh rural community, *Unexplained Laughter* (1985) is characteristically witty, succinct, elegantly polished, and compelling. The novel epitomizes Ellis's distinctive blend of flamboyant comedy and understanding of suffering. Between 1987 and 1990, she published a trilogy: *The Clothes in the Wardrobe*, *The Skeleton in the Cupboard*, and *The Fly in the Ointment*, plus, also in 1990, *The Inn at the Edge of the World*. Like *Unexplained Laughter*, this ghost story is steeped in Celtic feeling and enlivened by the author's incisive wit. Further fiction includes the collection of short stories *The Evening of Adam* (1994) and *Fairy Tale* (1996). Ellis's abundant non-fiction includes *A Welsh Childhood* (1990) and her stout defence of Catholic orthodoxy, *Serpent on the Rock* (1994).

**ELLIS**, George (1753–1815), one of the talented group who, with \*Canning and \*Frere, founded and contributed to the \**Anti-Jacobin* in 1797. His *Poetical Tales by Sir Gregory Gander* appeared in 1778, and his contributions to the Whig \**Rolliad* in 1784, but his most important works were his translations and selections from Middle English verse: *Early English Poets* (1801) and *Specimens of Early English Romances in Metre* (1805).

**ELLIS**, Henry Havelock (1859–1939), born in Croydon, Surrey. He spent some early years studying and teaching in Australia. He returned to London in 1879 and eventually qualified as a physician, although much distracted by his literary pursuits. These included reviewing, translating, and editing the unexpurgated \**Mermaid Series* of Elizabethan dramatists (1887–9) and the *Contemporary Science Series*. In 1884 he met Olive \*Schreiner, who became an intimate friend and who shared his interest in progressive thought, particularly in the realm of sexuality, the subject with which he is most closely identified; other friends included E. \*Carpenter, Arthur \*Symons, and the advocate of birth control, Margaret Sanger. His 'new marriage' to the equally progressive (and lesbian) Edith Lees (1861–1916) was not wholly successful. An energetic if not entirely fearless pioneer in the field of sexology, his works (which include *The New Spirit*, 1890; *Sexual Inversion*, 1897, with J. A. \*Symonds;

*Affirmations*, 1898; *The Dance of Life*, 1923; and his autobiographical *My Life*, 1939, as well as many other volumes on the psychology of sex, marriage, censorship, social hygiene, etc.) had a considerable and liberating influence. He had many followers, although the scientific accuracy of his investigations has been questioned, and he damaged his own reputation by indiscriminate publication and by his apparent misunderstandings of \*Freud. See P. Grosskurth, *Havelock Ellis* (1980).

**ELLISON**, Ralph Waldo (1914–94), born in Oklahoma City, and remembered for his novel *Invisible Man* (1952), which tells the story of a New York immigrant black who lives in a coal hole, in hiding from himself and 'the Brotherhood'. This novel had to bear the burden of recognition as the first great black classic, and he found it difficult to follow, as a subsequent more militant generation accused him of appeasement as a 'white nigger', but it is still much read and admired.

**ELLMANN**, Mary, see FEMINIST CRITICISM.

**ELLMANN**, Richard (1918–87), scholar and biographer, born in Michigan and educated at Yale University and Trinity College, Dublin. In 1970 he became Goldsmiths' professor of English literature at Oxford. His publications include *Yeats: The Man and the Mask* (1948, rev. 1979) and several works on \*Joyce, including notably his monumental, imaginative, and revelatory biography *James Joyce* (1959, rev. 1982), which made a highly influential contribution to the new conception of the art of \*biography that developed at this period. He also edited (with Robert O'Clare) *The Norton Anthology of Modern Poetry* (1973) and the *New Oxford Book of American Verse* (1976). His *Oscar Wilde* appeared in 1987.

**ELLWOOD**, Thomas (1639–1713), Quaker and friend of Milton, whose chance comment on \**Paradise Lost*, 'Thou hast said much of paradise lost, but what hast thou to say of paradise found?', suggested the subject of \**Paradise Regained*. Ellwood's autobiography, *The History of the Life of Thomas Ellwood* (1714), is a vivid memoir of Restoration spiritual dissidence. His poetry included a five-book sacred work, the *Davideis* (1712).

'**Eloisa to Abelard**', a heroic epistle by \*Pope, published 1717. Pope's version of the tragic love of Héloïse and \*Abelard was highly popular; it portrays Héloïse, in a Gothic seclusion of 'grots and caverns', still tormented by passionate love, unable to renounce for God the memory of 'unholy joy'.

**ELSTOB**, Elizabeth (1683–1756), born in Newcastle upon Tyne, a pioneer in Anglo-Saxon studies, as was her brother William (1673–1715). After his death poverty obliged her to set up a school in Evesham, then to become governess to the children of the duchess of Portland. Her publications include *An English-Saxon Homily on the Birthday of St Gregory*

(1709) and *The Rudiments of Grammar for the English-Saxon Tongue, First Given in English; with an Apology for the Study of Northern Antiquities* (1715). See also HICKES.

**ELTON**, Ben (1959– ), English playwright, novelist, and scriptwriter. As a stand-up comedian and co-writer of television comedies such as *Blackadder* and *The Young Ones* he was one of the most influential entertainers of the 1980s, pioneering a style of articulate, politically acute comedy which subsequently filtered down into the work of many young novelists. His own early novels *Stark* (1989), *Gridlock* (1991), and *This Other Eden* (1993) were commercial rather than critical successes, but *Popcorn* (1996) was widely acclaimed. A coruscating attack on Hollywood's glorification of violence, it also found an afterlife, like its successor *Blast from the Past* (1998), as a popular West End play.

**Elton**, the Revd Philip, a character in J. Austen's *\*Emma*.

**ÉLUARD**, Paul (1895–1952), French poet, prominent exponent of \*Surrealism from 1919 to 1938. He collaborated with Max Ernst on *Les Malheurs des immortels* (1922) and with \*Breton on *L'Immaculée Conception* (1930). Among his volumes of surrealist poetry are *Les Dessous d'une vie ou la pyramide humaine* (1926), *Capitale de la douleur* (1926), *L'Amour, la poésie* (1929), *La Vie immédiate* (1932), *La Rose publique* (1934), and *Les Yeux fertiles* (1936). He broke with the surrealist movement in the late 1930s, and joined the Communist Party in 1942. He became one of the leading writers of the French Resistance (*Poésie et vérité*, 1942; *Au rendez-vous allemand*, 1944).

**Elvira**, (1) the wife of \*Don Juan; (2) the heroine of \*Dryden's *The Spanish Fryar*; (3) the mistress of Pizarro in \*Sheridan's play *Pizarro*.

**ELYOT**, Kevin (1951– ), playwright born in Birmingham, where he was a chorister in the cathedral. He was educated at Bristol University and worked as an actor before riding the crest of a new wave of plays about modern homosexual love, loss, and betrayal with his impressive debut *Coming Clean* (1982) at the \*Bush Theatre. *My Night with Reg* (1994) at the \*Royal Court was a black-laced comedy of homosexual affection composed in three short movements, each section divided by a period of time and a death. In *The Day I Stood Still* (1998) at the \*National Theatre, Elyot, who writes, you feel, from direct experience, and about people he knows well, experimented further with time-shifts between the past and present in charting the unrequited passion of a music-loving loner in north London. Other work includes versions of \*Ostrovsky's *Artists and Admirers* (1992) for the Royal Shakespeare Company and Wilkie \*Collins's *The Moonstone* (1996) for BBC television.

**ELYOT**, Sir Thomas (c.1490–1546), author of the *Boke Named the Governour*, published in 1531, a treatise on

education and politics which displays the influence at this time of the classics, and Plato in particular, and illustrates the evolution of English prose. To this book Elyot owed his appointment as ambassador to Charles V. He wrote a number of other works, including *The Doctrinall of Princis* (c.1533), translated from Isocrates, *The Image of Governance* (first pub. 1540), *The Castell of Helthe* (c.1537), an important manual of health, and Platonic dialogues and compilations from the Fathers. His translations did much to popularize the classics in England. His *Dictionary* (Latin and English, 1538) was the first book published in England to bear this title. There is a life by S. E. Lehmborg (1960).

**ELYTIS**, Odysseus (1911–96), Greek poet. Born in Heraklion, Crete, he was educated in Athens and at the Sorbonne. He became associated with the so-called 'Thirties Generation' of poets, including \*Seferis, who were much influenced by \*Éluard and other members of the French \*surrealist movement. His most famous poem, *To Axion Esti* (1959; trans. Edmund Keeley and George Davidis, 1974), is divided into three sections: 'The Genesis' introduces an innocent first person who, in 'The Passion', is witness to the horrors of the Second World War; in 'The Gloria', despite the destruction he has witnessed, he expresses his excitement at discovering he is still able to find beauty in the world. Like much of his work, the *Axion Esti* combines a vivid sense of Greece's history and cultural heritage, sacred and secular, with a very personal perspective. Elytis's approach to the Greek language is original, and often favours flourishes of sound, rhythm, and image over meaning which is frequently opaque or elusive. He published 17 volumes of poetry, numerous translations, and two volumes of critical essays. He was awarded the \*Nobel Prize in 1979. The first complete collection of his poetry in English was published in 1997.

**Emaré**, a mid-14th-cent. verse romance of 1,035 lines in a north-east Midland dialect, written in 12-line tail-rhyme stanzas. It is a Breton lay (on the grounds that its introduction says it is) on the model of the repeatedly told Constance story; the name 'esmaré' could be a variant of the French word for 'tried', 'troubled'. The area of origin of the only manuscript might suggest a connection with the version of the story told by Nicholas \*Trivet earlier in the 14th cent.; he was the first to call the heroine Constance. Emaré, like Constance, is repeatedly cast adrift, in this case first by order of her unnatural father and later by her mother-in-law, as was traditional in the story. At the end she is reunited with her lost son and her penitent husband. It has been edited by W. H. French and C. B. Hale, in *Middle English Metrical Romances* (1930), ll. 421–55.

**emblem book**. In its widest sense, an emblem is a visual representation carrying a symbolic meaning; hence, \*Yeats's 'tower | Emblematical of the night' ('Dialogue of Self and Soul'). Most often, however, the

word refers to a genre of verbal-pictorial art which is particularly associated with the Renaissance. One source of this genre was the belief that Egyptian hieroglyphics had been symbols rather than part of a language; this view was derived from the *Hieroglyphics* of Horapollon (or Horus Apollo), a Greek manuscript discovered in 1419, which was generally thought to be the work of an Egyptian in the 2nd or 4th cent. AD. Other important sources were the *\*Physiologus* and the epigrams of the Greek *\*Anthology*.

The first emblem book, the *Emblematum Liber* of Alciati (or Alciato), was published in 1531. Each emblem consists of a motto, a symbolic picture, and an explanatory set of verses called an epigram. This format is followed by most other emblem books. All three parts of an emblem contribute to its meaning: e.g. Alciati's picture of a bee-hive in a helmet, together with the motto *Ex bello pax* and the explanatory epigram, means that the weapons of war may be turned into the works of peace. Writers often borrowed one another's pictures and wrote new verses which reinterpreted them. In *A Theatre for Worldlings* (1569) \*Spenser translated verses from \*Petarch and \*du Bellay which had been used for a Dutch emblem book, but the translation was printed without the original plates. The earliest English emblem book to contain illustrations as well as verses was Geoffrey Whitney's (?1548–?1601) *A Choice of Emblemes* (1586), which distinguished three categories: natural, historical, and moral. The 17th cent. produced many religious emblem books, of which the most famous English example was the *\*Emblemes* of Quarles (1635). The children's figures of these emblem books represent Divine Love (God) and Earthly Love (Man); they have been derived from the Cupid figures of earlier love emblems. *A Collection of Emblemes*, also illustrated, was published by G. \*Wither (1634–5).

The poetry of some religious poets of the period, such as G. \*Herbert and H. \*Vaughan, is sometimes described as emblematic, though their books were not illustrated. \*Bunyan also wrote an emblem book without pictures (*A Book for Boys and Girls*, 1686). By then the form had already gone out of fashion; it enjoyed something of a revival in the Victorian period.

**Emblemes**, a book of short devotional poems by \*Quarles, first published 1635 and much reprinted; it was adapted from two Jesuit \*emblem books, *Typus Mundi* (1627) and Herman Hugo's *Pia Desideria*. The poems are in various metres, each based on some scriptural text, and some in the form of dialogues, e.g. between Eve and the Serpent, between Jesus and the Soul, and between the Flesh and the Spirit. The engravings are mostly by William Marshall (fl. 1617–48).

**EMECHETA**, (Florence Onye) Buchi (1944– ), Nigerian novelist, born near Lagos, the daughter of a railway porter. She left her home country at the age of 20 with four small children and moved to London. In 1972 she

enrolled for a degree in sociology at the University of London and published a series of articles in the *\*New Statesman* which formed the basis of her first novel, *In the Ditch* (1972), and its sequel, *Second-Class Citizen* (1974). Both were published in one volume as *Adah's Story* (1983). Succeeding novels, *The Bride Price* (1976), *The Slave Girl* (1977), and *The Joys of Motherhood* (1979), dealt with the position of women in Nigerian society. In 1980 she returned to Nigeria as a visiting professor at Calabar University, an experience which influenced her novel *Double Yoke* (1982). Also published in 1982 was *Destination Biafra*, a fictional account of the Nigerian civil wars which draws on the experiences of family and friends. *Gwendolen* (1989) focuses on the subject of child abuse and cultural isolation. She has also written children's books, including *Nowhere to Play* (1980) and *The Moonlight Bride* (1981), and plays for television. Her autobiography, *Head above Water*, was published in 1986. See also POST-COLONIAL LITERATURE.

**Emelye**, the lady loved by Palamon and Arcite in Chaucer's 'The Knight's Tale' (see CANTERBURY TALES, 1). She figures as Emilia in *\*The Two Noble Kinsmen*.

**EMERSON**, Ralph Waldo (1803–82), American philosopher and poet, born in Boston, the son of a Unitarian minister who died when he was 8, leaving him and four brothers (one mentally retarded) to the care of their mother and aunt, in straitened circumstances. He was educated at Harvard, studied theology, was ordained, and became a pastor in Boston, but resigned his charge (shortly after the death of his first wife) because he felt unable to believe in the sacrament of the Lord's Supper. Dejected and with uncertain prospects, he departed in 1832 for Europe, and in 1833 visited England, where he met \*Coleridge and \*Wordsworth, and notably \*Carlyle, who after a day's intensive conversation at Craigenputtock became a lifelong friend and correspondent. On his return to America Emerson embarked on a career as lecturer, evolving the new quasi-religious concept of \*Transcendentalism, which found written expression in his essay *Nature* (1836): 'Nature is the incarnation of thought. The world is the mind precipitated.' This form of mystic idealism and Wordsworthian reverence for nature ('What is a farm but a mute gospel?') was immensely influential in American life and thought, and Emerson, like his friend Carlyle, was revered as a sage. In 1835 he married and settled in Concord; his 1837 Harvard address, 'The American Scholar', urged America (as \*Channing had recently done) to assert its intellectual independence: 'We have listened too long to the courtly muses of Europe.' The *\*Dial*, founded in 1840, was edited by Emerson from 1842 to 1844, and published many of his gnomic, rough-hewn, but frequently striking poems, including 'The Problem' and 'Wood-notes'. His first volume of essays (1841) contains 'Self-Reliance' ('Whoso would be a man, must be a non-conformist . . . A foolish consistency is the hobgoblin

of little minds'); 'Compensation'; and 'The Over-Soul', which proposes a mystic Unity 'within which every man's particular being is contained and made one with all other'. His second *Essays* (1844) contains 'The Poet', in which he urges the 'incomparable materials' of America, 'our log-rolling, our stumps and their politics, our fisheries, our Negroes and Indians. . . America is a poem in our eyes; its ample geography dazzles the imagination, and it will not wait long for metres.' This challenge was to be met by one of Emerson's most devoted disciples, \*Whitman, although other American writers, including \*Melville and \*Hawthorne, deplored what they perceived as his cloudy rhetoric and empty optimism.

In 1845 Emerson delivered the lectures later published in 1850 as *Representative Men*; these studies of \*Plato, \*Swedenborg, Napoleon, and others owe something to Carlyle's concept of the Hero. In 1847 he revisited England on a lecture tour, staying in London in the home of his publisher, J. \*Chapman; he was greatly admired in this country and his *English Traits* (1865), a perceptive study of the English national character, won him more readers. On his return to America he was actively engaged in the anti-slavery campaign, and continued to lecture and write (including poems and prose for the \**Atlantic Monthly*) until, in his last decade, he gradually lost his mental powers and became a quiet blank. Of his many later works, mention should be made of his moving tribute to his friend and follower \*Thoreau (1862) in which, after a warm appreciation, he mildly deplored Thoreau's want of ambition, a comment which takes on an ironic light in view of Emerson's current neglect as a writer and Thoreau's great and continuing influence. A definitive edition of Emerson's *Collected Works*, ed. R. E. Spiller and others (vol. i, 1971) is in progress, as is a complete 16-volume edition of the *Journals* and *Notebooks* (of which 8 vols. published 1960–6).

**Emilia**, (1) in Shakespeare's \**Othello*, the plain-spoken wife of \*Iago. In Cyprus she waits on Desdemona and shares her confidence, most memorably in the 'willow-song scene' (IV. iii); (2) the lady loved by Palamon and Arcite in Chaucer's 'The Knight's Tale' (see EMELYE), who also figures in \**The Two Noble Kinsmen*; (3) Peregrine's love in Smollett's \**Peregrine Pickle*.

**Eminent Victorians**, a biographical work by L. \*Strachey.

**Em'ly**, Little, a character in Dickens's \**David Copperfield*.

**Emma**, a novel by J. Austen, begun 1814, published 1816.

Emma, a clever, pretty, and self-satisfied young woman, is the daughter, and mistress of the house, of Mr Woodhouse, an amiable old valetudinarian. Her former governess and companion, Anne Taylor, beloved of both father and daughter, has just left them to marry a neighbour, Mr Weston. Missing Miss Taylor's

companionship, Emma takes under her wing Harriet Smith, parlour-boarder at the school in the neighbouring village of Highbury. Harriet, a pretty, pliant girl of 17, is the daughter of unknown parents. Emma's active mind sets to work on schemes for Harriet's advancement, but her interfering and injudicious attempts lead in the end to considerable mortification. She first prevents Harriet from accepting an offer of marriage from Robert Martin, an eligible young farmer, as being beneath her. This tampering greatly annoys Mr Knightley, the bachelor owner of Donwell Abbey, who is Emma's brother-in-law and one of the few people able to see that she has faults. Emma has hope of arranging a match between Harriet and Mr Elton, the young vicar, only to find that Elton despises Harriet and has the presumption to aspire to her own hand. Frank Churchill, the son of Mr Weston by a former marriage, an attractive but thoughtless young man, now comes to visit Highbury. Emma first supposes him in love with herself, but presently thinks that Harriet might attract him, and encourages her not to despair. This encouragement, however, is misunderstood by Harriet, who assumes it is directed, not at Frank Churchill, in whom she has no interest, but at the great Mr Knightley himself, with whom Emma is half unwittingly in love. Emma then suffers the double mortification of discovering, first, that Frank Churchill is already engaged to Jane Fairfax, niece of Miss Bates, who lives in the village; and second, that Harriet has hopes, which appear on the surface to have some foundation, of supplanting her in Mr Knightley's affections. However, Mr Knightley in the end proposes to the humbled and repentant Emma, and Harriet is happily consoled with Robert Martin.

The novel is generally considered Jane Austen's most accomplished work, and the one which most fully realizes her own recommendation of '3 or 4 families in a Country Village' as 'the very thing to work on'. Minor characters include the vulgar Mrs Elton, with her frequent references to her 'caro sposo' and her brother-in-law's seat at Maple Grove, and the garrulous old maid Miss Bates, who lives with her widowed mother and enjoys 'a most uncommon degree of popularity for a woman neither young, handsome, rich nor married', and who becomes the occasion of one of Emma's educational moments at the celebrated outing to Box Hill (ch. 43) when Emma is reprimanded by Mr Knightley for making a joke at Miss Bates's expense.

**EMPEDOCLES** (c.484–c.424 BC), a Greek scientist, philosopher, and advocate of democracy who lived in Agrigento in Sicily. He was responsible for demonstrating the existence of air, used experimentation in medicine, and taught that the universe was in a state of unending change thanks to the contrary action of Love, which united the four elements, and Strife, which drove them apart. Legends accumulated round his name: he was supposed to work miracles, controlling the winds and raising the dead, and to have

met his death plunging into the crater of Etna. The opposition of Love and Strife is mentioned by Spenser (*\*Faerie Queene*, IV. x). The legend of Empedocles' death is referred to in *\*Paradise Lost* (III. 471), by *\*Lamb* in 'All Fools Day', and by *\*Meredith* in *Empedocles*; but the finest work it inspired is M. Arnold's *\*Empedocles on Etna* (1852) which shows the conflict between sensuous emotion and disciplined thought.

***Empedocles on Etna***, a dramatic poem by M. \*Arnold, published anonymously 1852.

Arnold portrays the philosopher \*Empedocles, who committed suicide by throwing himself into the crater of Etna, on the verge of his last act: his physician friend Pausanias tries to cheer him, accompanied by songs from the unseen harp player Callicles. Empedocles expresses his intellectual doubts, dismissing the reassuring platitudes of religion and philosophy; man's yearning for joy, calm, and enlightenment is in itself no proof that these things exist or can be attained. He dismisses Pausanias, grieves over his own 'dwindling faculty of joy', concludes that he is man no more, but 'a naked, eternally restless mind', and finally, in a kind of triumph, concluding that at least he has been ever honest in his doubts, hurls himself to his death.

**EMPSON**, Sir William (1906–84), poet and critic, educated at Winchester and Magdalene College, Cambridge, where he studied mathematics, then English under I. A. \*Richards. He taught in universities in China and Japan, and subsequently became professor of English at Sheffield. He published two volumes of verse, *Poems* (1935) and *The Gathering Storm* (1940); *Collected Poems* (revised) appeared in 1955. His criticism includes *\*Seven Types of Ambiguity* (1930), *Some Versions of Pastoral* (1935), *The Structure of Complex Words* (1951), and *Milton's God* (1961). Empson's poetry makes use of analytical argument and imagery drawn from modern physics and mathematics; a technical virtuoso, he offered (in his own words) 'a sort of puzzle interest', and employed metaphysical conceits and linguistic, metrical, and syntactical complexities. \*Wain praised his 'passion, logic and formal beauty', which widely influenced younger writers, particularly those associated with the \*Movement. *Using Biography* (1984), a posthumous collection of essays, 1958–82, constitutes a spirited attack on the \*New Criticism's neglect of the biographical element in literary interpretation.

**enallage**, a rhetorical figure in which one grammatical form is substituted for another, as in 'We was robbed' (Joe Jacobs) or 'Thank me no thankings, nor proud me no prouds' (*\*Romeo and Juliet*, III. v. 153).

**Encounter**, a political, cultural, and literary review, founded in 1953, and originally edited by S. \*Spender and Irving Kristol; subsequently by Melvin J. Lasky, F. Kermodé, A. \*Thwaite, N. \*Dennis, and others. D. W. Brogan, in an anthology selected from its first ten years,

described it as 'a *journal de combat* . . . the organ of protest against the *trahison des clercs*', and its political tone at this period reflected some of the Anglo-American anti-Soviet spirit of the Cold War. But it was also the vehicle for N. \*Mitford's celebrated formulation of the 'U' and 'Non-U' concept (1955), and C. P. \*Snow pursued the \*Two Cultures controversy in its pages (1959–60). It has also published poetry by R. \*Lowell, \*Plath, \*Roethke, \*Auden, \*Larkin, \*Amis, and many others, and articles by \*Koestler, \*Popper, V. S. \*Naipaul, etc.

***Encyclopaedia Britannica***. The word encyclopaedia means instruction in the whole circle of learning. Among early precursors of the *EB* may be mentioned *Le Grand Dictionnaire* (1674) of Louis Moréri (1643–80), the *Dictionnaire historique et critique* (1697) of \*Bayle, the *Cyclopaedia* (1728) of Ephraim \*Chambers, and the great French *\*Encyclopédie* of the 18th cent.

The first *Encyclopaedia Britannica* was issued by a 'Society of Gentlemen in Scotland' in numbers (1768–71), the editor being William Smellie, a printer, afterwards secretary of the Society of Scottish Antiquaries. It was a dictionary of the arts and sciences. The second edition (1777–84), in ten volumes, added history and biography. The third edition, in 15 volumes, appeared in 1788–97; and the fourth edition, in 20 volumes, in 1801–10. The undertaking was taken over by Constable in 1812, and the copyright sold after the failure of that house in 1826. After some further editions it passed to Cambridge University for the publication in 1910–11 of the 11th edition in 28 volumes [*EB*]. The 10th and 11th editions were by Hugh Chisholm. The 14th edition, under the editorship-in-chief of J. L. Garvin, was published in London and New York in 1929. Since then a system of continuous revision has replaced the making of new editions, though the arrival of the \*CD-ROM has called into question the future of the work. A CD-ROM version appeared in 1998. (See also CHAMBERS'S ENCYCLOPAEDIA.)

**Encyclopaedists**, the collaborators in the *\*Encyclopédie* of \*Diderot and \*d'Alembert.

***Encyclopédie, L'***, a dictionary of universal knowledge published between 1751 and 1776 in 35 volumes under the editorship of \*Diderot, with (until 1758) \*d'Alembert as his chief assistant, and with the leading intellectuals of the age, including \*Voltaire, \*Montesquieu, \*Rousseau, \*Buffon, and \*Turgot, as contributors. It attempted nothing less than the provision of a rational explanation for all aspects of existence, and it can be regarded as the most representative monument of the \*Enlightenment. Its attacks on superstition and credulity attracted the hostility of Church and state. Something of the historical significance of the work can be gauged from the fact that the original investment of one million francs produced a profit of 300 per cent.

**Endimion**, *the Man in the Moore*, an allegorical prose play by \*Lyly, published 1591.

Endimion abandons Tellus (the earth) in consequence of a hopeless passion for Cynthia (the moon). Tellus conspires with the witch Dipsas against Endimion, who is sent to sleep for 40 years. Cynthia breaks the spell and releases Endimion with a kiss. The dramatic element is slight, the allegory perhaps relating to the rivalry between \*Elizabeth I (Cynthia) and \*Mary Queen of Scots (Tellus), and the favour of Elizabeth for Leicester (Endimion).

**ENDŌ**, Shūsaku (1923–96), Japanese novelist, who became a Roman Catholic at the age of 11. He later studied French literature in France. The gap between Christian and traditional Japanese morality became his main theme. *The Sea of Poison* (1957) explores Japanese war guilt from a Christian perspective. *Silence* (1966) is about Portuguese missionaries in 16th-cent. Japan and the slaughter of the Japanese Christians.

**Endymion**, a poem in four books, by \*Keats, written 1817, published 1818.

The poem tells, with a wealth of epithet and invention, the story of Endymion, ‘the brain-sick shepherd-prince’ of Mount Latmos, who falls in love with Cynthia, the moon, and descends to the depths of the earth to find her. There he encounters a real woman, Phoebe, and giving up his pursuit of the ideal he falls in love with her. She, however, turns out to be none other than Cynthia, who, after luring him, weary and perplexed, through ‘cloudy phantasms’, bears him away to eternal life. With the main story are woven the legends of Venus and Adonis, of Glaucus and Scylla, and of Arethusa. The poem includes in Bk I the well-known ‘Hymn to Pan’, and in Bk IV the roundelay ‘O sorrow’.

In his preface Keats describes the work as ‘a feverish attempt, rather than a deed accomplished’. It is a work, rich in luxuriant imagery, of an immature genius, the product of sensation rather than thought. The allegory, which is sometimes obscure, appears to represent the poet pursuing ideal perfection, and distracted from his quest by human beauty. The work was violently attacked in the \**Quarterly Review* and in \**Blackwood’s*, in which \*Lockhart described the poem as one of ‘calm, settled, imperturbable drivelling idiocy’.

**Endymion**, a novel by B. \*Disraeli, published 1880.

This was the last of Disraeli’s novels, set in an earlier period of his life between about 1830 and the early 1850s, and describing with vivacity the political and social scene of that time, as well as the antagonism between Whig and Tory, the power of the great political hostesses, the \*Tractarians, railway mania, the \*Chartists, and the story of Louis Napoleon as ‘Florestan’. There are many other identifications: Lord Palmerston appears as the engaging Lord Roehampton; Lady Jersey as the relentless Zenobia; Bismarck as

Ferroll, Cardinal \*Manning as Penruddock, Rothschild as Mr Neuchatel; \*Cobbett and \*Cobden combine in Job Thornberry, \*Thackeray (in revenge for his *Codlingsby*) is satirized as St Barbe.

Endymion, a reflective, sweet-natured boy, is the twin of the fiery, ambitious Myra, and the book is much concerned with their close relationship. Their father, Pitt Ferrars, is a rising young politician, who is enabled to move in the highest social circles in the expectation of a great inheritance, and of soon achieving cabinet rank. When neither comes to him he kills himself, leaving his family almost destitute. Endymion obtains a clerkship at Somerset House, and after Myra has rejected Penruddock, because of her bond with Endymion, she obtains a place as companion to Adriana Neuchatel, the daughter of a kindly Jewish banker. Myra’s beauty and wit bring her great success in society and she marries Lord Roehampton, who finds the retiring Endymion a place as secretary to a cabinet minister. The young man becomes deeply interested in the plight of the poor, and in Manchester becomes a friend of Job Thornberry, a bold young radical and political economist. Throughout the novel there are rumblings of social unrest, and reports of incendiaries. Eventually Endymion is persuaded by Myra, and by Lady Montfort (whom he loves), to enter Parliament. After the death of Lord Roehampton Myra marries the exiled monarch Florestan and, reluctantly parting from her brother, goes to live abroad. When she too is free, Endymion marries Lady Montfort. On the death of the prime minister Endymion is asked to form the next government, and Myra returns to visit him in his triumph.

**Enemy**, a periodical which ran to three issues, 1927–9, edited and largely written by W. \*Lewis.

**ENGELS**, Friedrich (1820–95), German philosopher, the son of a factory owner who supervised his father’s business in Manchester. He wrote influential essays on the social and political conditions in Britain in the 1840s, including *The Condition of the Working Class in England* (1845), in which he praised \*Carlyle as the only British writer to take account (in *Past and Present*, 1843) of the atrocious working conditions of the urban poor. Engels collaborated with \*Marx, whom he helped to support when the latter settled in London in 1849, in writing *The German Ideology* (1845–6, but not published until 1932), a critique of German philosophy as lacking in social application; the *Manifesto of the Communist Party* (1848); and their great work, *Das Kapital*, the third volume of which Engels completed after Marx’s death (vols i–iii, 1867/84/94).

Much has been extrapolated about Engels’s views on literary theory from two letters, both written to aspiring novelists: in the first, written to Minna Kautsky in 1885, he says he is by no means opposed to literature designed to further social or political ideas (*Tendenzpoesie*), but that he believes ‘the thesis must spring forth from the situation and action itself,

without being explicitly displayed'. The second, written in English to Margaret Harkness in 1888 on receipt of a copy of her proletarian novel *A City Girl*, criticizes her work for being 'not quite realistic enough . . . Realism, to my mind, implies, besides the truth of detail, the truthful reproduction of typical characters under typical circumstances . . . . In *City Girl*, the working class appears as a passive mass, incapable of helping itself . . .': but he reiterates that 'the more the opinions of the author remain hidden, the better the work of art'. These letters have been taken both to justify and to oppose the necessity for political commitment in art. (See also MARXIST LITERARY CRITICISM.)

**Englands Helicon**, a miscellany of Elizabethan verse, published in 1600, with additions in 1614, edited by H. E. Rollins (1935). It is the best collection of lyrical and pastoral poetry of the Elizabethan age, and includes pieces by \*Sidney, \*Spenser, \*Drayton, R. \*Greene, T. \*Lodge, \*Raleigh, \*Marlowe, and others.

**English's Parnassus**, a collection of extracts from contemporary poets, by R. Allott, published in 1600.

**English, Their England**, an affectionately satirical comic novel by A. G. Macdonell, published 1933, in which Donald Cameron, like its author a Scot invalided away from the Western Front, carries out research for a book on the English by consorting with journalists and minor poets, attending a country-house weekend, serving as private secretary to a member of Parliament attending the League of Nations, and, in the novel's best-known episode, playing village cricket.

**English**, the Germanic language spoken in England which takes its name from the Angles (who first committed their dialect to writing) and was extended to refer to all the dialects of the vernacular, Saxon and Jutish too. Old English (formerly \*Anglo-Saxon) is the English language of the period ending soon after the Norman Conquest (c.1100–50); the major compositions in it are the epic poem *\*Beowulf* (manuscript c.1000) and a major body of lyric poetry, including the *\*Elegies* and *\*The Dream of the Rood*. Middle English is used to describe the language from then to about 1500, a period during which London English gradually became the dominant dialect and in which the major writer is Chaucer. Modern English, founded on the dialect of the east Midlands in Middle English, extends from 1500 to the present day.

**English Association, the**, founded in 1906 to promote the teaching and advanced study of the English language and of English literature, and to unite all those who are interested in these subjects. It mounts conferences, and publishes journals, including *English, Use of English, and Essays and Studies*.

**English Bards and Scotch Reviewers**, a satirical poem by \*Byron in heroic couplets, published 1809. Angered by \*Brougham's contemptuous criticism of his *\*Hours of Idleness* in the *\*Edinburgh Review*, Byron responded

with this witty and spirited attack on \*Jeffrey, \*Southey, \*Wordsworth, \*Coleridge, and Sir W. \*Scott. He also poured patrician mockery on the 'doggrel' and 'childish prattle' of many of the minor poets and poetasters (\*Bowles, \*Cottle, and many others) of the Romantic movement, while upholding and defending those (e.g. \*Rogers, \*Crabbe) who continued to sustain the classical traditions of \*Dryden and \*Pope. It is a fine piece of invective, filled with woundingly memorable insults.

**English Comic Writers, The**, by W. \*Hazlitt, published 1819.

The essays cover a wide range of humorous dramatists, poets, novelists, and essayists, from Elizabethan times to the late 18th cent., and are marked by Hazlitt's characteristic vigour and enjoyment.

**Englishman's Magazine** (1831–3), an original and ambitious literary monthly, edited by E. \*Moxon, which published poems, criticism, and essays, as well as notes on drama, music, and art. It published the work of the unknown young \*Tennyson, as well as that of \*Hood, \*Lamb, Leigh \*Hunt, \*Clare, A. H. \*Hallam, and others. It vigorously supported \*Wordsworth and the '\*Cockney School', defending them against *\*Blackwood's*, the *\*Quarterly*, and similar journals. Unusually for the time, more than half the contributions were signed. The *Englishman's* seems to have been killed by John \*Wilson's scathing comments in *Blackwood's* on Hallam's effusive article proclaiming the genius of Tennyson.

**English Review**, a periodical founded in 1908 through the inspiration of a group of writers including \*Conrad, H. G. \*Wells, and E. \*Garnett, with the purpose, in the words of its first editor F. M. \*Ford (then Hueffer), of 'giving imaginative literature a chance in England'. It was backed at first by Arthur Marwood, the 'heavy Yorkshire squire' and friend of Ford, from whom Ford drew many of the characteristics of Christopher Tietjens in *\*Parade's End*. The first issue, in which appeared \*Hardy's poem 'A Sunday Morning Tragedy', was published in Dec. 1908. The period of Ford's editorship (until Feb. 1910) was one of great distinction: Ford published work by established writers such as Arnold \*Bennett, \*Galsworthy, H. \*James, and Wells, and by newcomers such as D. H. \*Lawrence and W. \*Lewis, amongst others. He was, however, impractical by temperament, ran the *Review* into financial difficulties, and was replaced by Austin Harrison, who remained editor until 1923. It was eventually merged with the *National Review*.

**English Stage Company, the**, an organization founded in 1956 by George Devine (1910–66) to present modern plays and encourage new dramatists; its home was the \*Royal Court Theatre, London. Its first production was A. \*Wilson's *The Mulberry Bush* (2 Apr. 1956), and it subsequently produced important new work by \*Osborne, \*Wesker, \*Arden, \*Bond, \*Logue, \*Storey,

\*Orton, \*Jellicoe, N. F. \*Simpson, \*Beckett, Christopher \*Hampton, Heathcote \*Williams, David \*Hare, E. A. Whitehead, Brian \*Friel, \*Fugard, Mustapha Matura, Caryl \*Churchill, Howard \*Barker, Howard \*Brenton, and others. (See also KITCHEN SINK DRAMA.)

**English Traveller, The**, a romantic drama by T. \*Heywood, written c.1624, printed 1633.

Geraldine, returning from his travels, finds that the lady he loves has been married to Wincot, an old gentleman to whom he is under obligations. He and the lady bind themselves, she that she will marry him after Wincot's death, he that he will remain single till then. A plot by his treacherous friend Delavil leads to Geraldine's discovery that Delavil has seduced Wincot's wife. Heartbroken, Geraldine decides to leave the country. Before doing so he attends a farewell feast given him by Wincot. Wincot's wife hypocritically taxes him with his desertion of her, whereupon he reveals his discovery and upbraids her as an adulteress. She, in contrition and despair, dies.

There is a humorous underplot, borrowed from the *Mostellaria* of \*Plautus: the prodigal son who wastes his father's substance during the latter's absence on a voyage, the father's unexpected return, the tricks of a resourceful servant to postpone the discovery of the prodigal's doings, and the final pardon and general reconciliation.

'**Enid**', see IDYLLS OF THE KING, THE.

**Enitharmon**, in the mystical books of \*Blake, the female counterpart and emanation of \*Los, who represents Time, as she represents Space. She also represents Inspiration. She is the mother of the rebellious \*Orc. See under URIZEN and EUROPE: A PROPHECY.

**enjambment**, a technical term in verse, signifying the carrying on the sense of a line or couplet into the next.

**Enlightenment**, a term (originally taken from the German *Aufklärung*) generally used to describe the philosophic, scientific, and rational spirit, the freedom from superstition, the scepticism and faith in religious tolerance of much of 18th-cent. Europe. The ancestors of the movement were \*Descartes, \*Locke, \*Shaftesbury, and \*Newton. \*Voltaire, \*Rousseau, \*Condorcet, and \*Buffon were associated with the Enlightenment in the minds of English readers, as was one of its great monuments, L\**Encyclopédie*. The \**Encyclopaedia Britannica* was in part a product of the distinct and important intellectual movement sometimes described as the \*Scottish Enlightenment. In England many writers and poets echo or develop the educational and political ideas of the Enlightenment, including \*Godwin, \*Shelley, E. \*Darwin, \*Aken-side, and the \*Edgeworths. \*Blake subscribed to the politics of the Enlightenment, but not to what he saw as the 'single vision' of Newtonian materialism. \*Paine was

much influenced by the politics of the French Enlightenment and his \**The Rights of Man* and the American Declaration of Independence were also characteristic products. On a more literary level, some have seen a connection between the philosophy of the Enlightenment, the growth of literary realism, and the rise of the novel: \*Romanticism was in part a reaction.

**ENNIUS**, Quintus (239–169 BC), the father of Roman poetry. An Italian from Calabria, he introduced scansion by quantity, the hexameter, and many Homeric devices, so that his *Annals* have been called an epic though they do not centre on a single complete action. The 550 lines that have survived from his work show him to have achieved a rugged grandeur. \*Dryden mentions him a number of times in his critical essays, stressing \*Virgil's debt to him and comparing him to \*Chaucer.

**Enobarbus** (Domitius Ahenobarbus), close companion and friend of Antony in Shakespeare's \**Antony and Cleopatra*, who deserts him for Octavius Caesar after his fortunes have declined (IV. v). It is he who describes Antony's first meeting with Cleopatra in the famous 'barge' speech (II. ii).

**Enoch Arden**, a narrative poem by \*Tennyson, published 1864; the story was suggested by his friend \*Woolner.

Enoch Arden, Philip Ray, and Annie Lee are children together in a little seaport town; both boys love Annie, but Enoch wins and marries her. They live happily for some years, until Enoch is compelled through temporary adversity to go as boatswain in a merchantman. He is shipwrecked, and for more than ten years nothing is heard of him; Annie, consulting her Bible for a sign, puts her finger on the text 'Under the palm tree', which, after a dream, she interprets to mean that he is in heaven. She marries Philip, who has long watched over her. Tennyson then turns to Enoch on his desert island, which is described in a fine, clear, bright Parnassian passage, and contrasted with the 'dewy meadowy morning-breath of England' for which he yearns. He is rescued and returns home, but when he discovers that Annie has remarried does not reveal himself, resolving that she shall not know of his return until after his death. The last lines—'And when they buried him the little port | Had seldom seen a costlier funeral'—have caused much offence to some, but others have found them to echo a curiously ambiguous attitude to Providence which pervades the whole poem.

**Enquiry Concerning Human Understanding**, see HUME.

**Enquiry into the Present State of Polite Learning, An**, a treatise by \*Goldsmith, published 1759.

This was Goldsmith's first considerable piece of writing, in which he examines the causes of the decline

of 'polite learning' from ancient times, through the Dark Ages, to its present state in Italy, Germany, Holland, France, and England, with perfunctory references to Spain and the Scandinavian countries. He attributes the alleged decay in England to the low status of the writer, driven to hack-work for the booksellers through lack of patronage—'We keep him poor, and yet revile his poverty'; also to the 'disgusting solemnity' and lack of comic spirit among poets, the restrictive conditions of the theatre, and the carping of critics. His attack on theatrical managers and actors offended \*Garrick, and (according to T. \*Davies) he toned it down for the second edition of 1774.

**ENRIGHT, D(ennis) J(oseph)** (1920– ), poet, born in Leamington and educated at Leamington College and Downing College, Cambridge. He taught English literature for 25 years, mainly in the East; many of his poems are set in Japan, Egypt, Singapore, and Germany, and concern cultural differences and misunderstandings, themes which he also explores in various critical essays and in his autobiographical *Memoirs of a Mendicant Professor* (1969). His first collection of verse, *The Laughing Hyena and Other Poems* (1953), was followed by several others, including *Bread rather than Blossoms* (1956), *Addictions* (1962), *Sad Ires* (1975), *A Faust Book* (1979; a sequence of poems on the \*Faust legend), *Under the Circumstances* (1991), and *Old Men and Comets* (1993). His *Collected Poems*, with new poems, appeared in 1981 (new edn, 1987). He has also published novels for children (*The Joke Shop*, 1976; *Wild Ghost Chase*, 1978; *Beyond Land's End*, 1979) and various other prose works, including *The World of Dew: Aspects of Living in Japan* (1955), *Insufficient Poppy* (1960, a novel), and works of criticism, including *Man Is an Onion* (1972, collected reviews and essays). His anthology *Poets of the 1950s* (1955) brought together many of the poets to appear in R. Conquest's *\*New Verse*, and in his preface to his anthology *The Oxford Book of Contemporary Verse 1945–1980* (1980) he reasserted the claims of 'the poetry of civility, passion, and order' against those of the confessional mode, as written by R. \*Lowell, \*Berryman, and others. His own work is predominantly detached and ironic in tone (although by no means impersonal) and wide-ranging in its subject matter. He also edited *The Oxford Book of Death* (1983) and *The Oxford Book of the Supernatural* (1994). *By-blows: Uncollected Poems* (1996) was followed by *Collected Poems, 1948–1988* (1988).

**Entail, The**, a novel by J. \*Galt, published 1823, a satire on the corrupting effects of greed.

Claud Walkinshaw, a successful packman, cruelly disinherits his eldest son in favour of his second, who is a half-wit. Walkinshaw is thereby enabled to recover the ancestral property of his family. The disastrous consequences of his act recoil upon himself, and on his children and grandchildren. As a study in obsession the book is powerful, and it was admired by \*Byron.

**envoy**, or **envoi** (from French 'a sending' or 'missive'), an additional stanza, of half the length of the regular stanza, in a form such as the eight-line stanza \*ballade or the 11-line stanza *chant royal*, incorporating a refrain if there is one. It was a very widely occurring device in European poems of the Middle Ages, extending for example to the *amhran* (song) at the end of Irish stanzaic poems, but it has had curiously little impact in English. Chaucer's 'Envoys' (to Bukton and Scogan) do end with a section headed Envoy, but they are in the same form as the main stanzas. His titles are probably using the form in the more general French sense of 'missive', i.e. letter. The form was used correctly (and rather self-consciously) by \*Scott, \*Southey, and \*Swinburne.

**ENZENSBERGER, Hans Magnus** (1929– ), German poet, essayist, polemicist, and commentator, born in Bavaria, and brought up in Nuremberg. His works have been widely translated. The first English selection was *poems for people who don't read poems* (1968, trans. M. \*Hamburger, Jerome Rothenberg, and the author), which contained work from his early German volumes 1959–64. *Der Untergang der Titanic* (1978: trans. by the author as *The Sinking of the Titanic*, 1981) was written during and after a stay in Cuba: its 32 cantos interweave his Cuban experience with life in Berlin and with cultural, political, and historical speculation about the foundering of Western civilization. Other volumes include *Mausoleum* (1975, prose poems) and *Zukunftsmusik (Music of the Future, 1991)*. His *Selected Poems* (trans. M. Hamburger) appeared in 1994. Enzensberger's work is remarkable for its humane engagement, its direct, powerful, and resonant language, its wide range of historical and cultural reference, and its accessibility: he has reached out to a large readership while confronting serious issues with subtlety and sympathy.

**Eöthen**, see KINGLAKE.

**epanalepsis**, a rhetorical figure in which the same word is repeated at the beginning and end of a sentence or clause, as in 'Bold was the challenge and he himself was bold' (\*Spenser) or 'Common sense is not so common' (\*Voltaire).

**'EPHELIA'**, pseudonym of a female lyric poet, possibly attached to the Restoration court, inconclusively identified as Joan Philips, although it has been suggested that the author was a male or a group of male rakes. Ephelia's *Female Poems on Several Occasions* (1679) are chiefly pastoral and amatory, addressed to 'Strephon' and written with technical panache. The poet, who praises fellow female poets \*Orinda and Aphra \*Behn, laments male inconstancy and adapts pastoral and courtly conceits to the mortifying position of an unrequited female lover in a male world.

**epic**, a poem that celebrates in the form of a continuous narrative the achievements of one or more heroic

personages of history or tradition. Among the great epics of the world may be mentioned the *\*Iliad*, *\*Odyssey*, and *Aeneid* of classical, and the *\*Mahābhārata* and *Rāmāyana* of Hindu literature; the *Chanson de Roland*; the *Poema del Cid* (see CID, THE); Milton's *\*Paradise Lost*; Boiardo's *\*Orlando innamorato*; Ariosto's *\*Orlando furioso*; Tasso's *\*Gerusalemme liberata*; and *\*Camões's Lusíads*.

**Epicene**, or *The Silent Woman*, a comedy by \*Jonson, acted by the Children of the Queen's Revels 1609–10, printed 1616.

Morose, an egotistic old bachelor with a pathological aversion to noise, proposes to disinherit his nephew Sir Dauphine Eugenie, whom he suspects of ridiculing him, by marrying and producing children, provided he can find a silent woman. Cutbeard, his barber, has found such a one in Epicene. Immediately after the wedding Epicene proceeds to torment her husband by turning into a loquacious shrew, and his agony is increased when Dauphine and his friends Truewit and Clerimont arrive with a rowdy party of guests and musicians to celebrate the marriage. Among the guests are a henpecked bearward, Captain Otter, and his Amazonian wife, the \*Collegiate Ladies, and two boastful knights, Amorous La Foole and John Daw, whose cowardice is exposed when Truewit tricks them into fighting a duel. Driven frantic by the hubbub, and having unsuccessfully sought grounds for divorce from a parson and canon lawyer (in fact impostors planted by Dauphine, who chatter interminably to no purpose), Morose accepts Dauphine's offer to rid him of Epicene for £500 a year and the reversion of his property. Whereupon Dauphine pulls off Epicene's wig and reveals that, unknown to everyone else, including the audience, she is a boy whom he had trained for the part. \*Dryden thought this play the most perfectly plotted of all comedies.

**epic simile**, an extended simile which compares one composite action with another, often with a digressive effect; it originates in \*Homer, and was imitated by \*Virgil, \*Dante, and, in English, notably by \*Milton. It is frequently parodied by \*Fielding.

**EPICTETUS** (c. AD 60–after 100), a \*Stoic philosopher, said to have been a freedman. He wrote nothing himself; the *Encheiridion*, or collection of his principles, was compiled by his disciple Arrian. Epictetus held health, pleasure, possessions to be of no account. Virtue alone mattered, and that resided in the will which should direct man to abstain and endure. The *Encheiridion* was translated from the Greek by John Healey (1610). It influenced \*Chapman and was highly valued by \*Dryden and M. \*Arnold.

**EPICURUS** (341–270 BC), the founder of the school of philosophy that bears his name. After teaching in various places he settled finally in Athens. Some fragments of his writings survive, but his ideas are perhaps best studied in the *De Rerum Natura* of

\*Lucretius. Epicurus adopted the atomic theory of \*Democritus but postulated an indeterminacy in the movement of his atoms which allowed him to believe in free will. In ethics he regarded the absence of pain—*ἀραξία* or peace of mind—as the greatest good. Conventional moralists tended to describe him as a contemptible pleasure-seeker, but his life had been marked by rigorous abstinence from greed, lust, and anger, a fact which made Sir T. \*Browne defend his reputation (*\*Pseudodoxia*, 7. 17). Epicureanism in a modified form, amounting perhaps to no more than a gentlemanly avoidance of over-rigid principles, was common at the end of the 17th cent. It found its high priest in the French exile \*Saint-Evrémond, for whose translated essays \*Dryden wrote an appreciative preface (1692).

**epigram**, originally an inscription, usually in verse, e.g. on a tomb; hence a short poem ending in a witty turn of thought; hence a pointed or antithetical saying.

**Epigrams, The**, a collection of poems by \*Jonson, printed 1616, including 'Inviting a Friend to Supper', 'On My First Son', 'The Famous Voyage', and addresses to \*Donne and King James.

**epiphany**, 'manifestation', usually used in a Christian context to refer to the festival commemorating the manifestation of Christ to the Gentiles in the persons of the Magi (celebrated on 6 Jan., or Twelfth Night); but adapted by \*Joyce to describe the sudden 'revelation of the whatness of a thing', the moment in which 'the soul of the commonest object seems to us radiant'. He uses the word in this sense in *Stephen Hero*, an early draft of *\*A Portrait of the Artist as a Young Man*. These 'sudden spiritual manifestations' have been detected by critics in other revelatory moments in Joyce's work, and in the work of other writers; they bear some similarity to the 'spots of time' described by Wordsworth in *\*The Prelude* (see Bk XII, ll. 208 ff.).

**Epipsychidion**, an autobiographical poem by P. B. \*Shelley written at Pisa in 1821, and published there anonymously in the same year.

Composed in couplets of breathless energy, the poem celebrates Shelley's lifelong search for the eternal image of Beauty, in the earthly form of his various wives, mistresses, and female friends: notably Harriet Westbrook, Mary \*Shelley, Claire \*Clairmont, and Emilia Viviani—to whom the work is addressed: 'In many mortal forms I rashly sought! The Shadow of that idol of my thought.' Though drawing on the courtly love and planetary imagery of \*Petrarch and \*Dante, the work is passionately sexual as well as platonic: it ends with an invitation to Emilia to elope to 'an isle under Ionian skies, | Beautiful as a wreck of Paradise'. There is an attack on conventional marriage, 'the dreariest and longest journey', and praise of 'Free' or 'True' Love (ll. 148–73). Yet despite its blaze of amorous rhetoric, the poem is partly also a study of the creative process itself.

The title remains a puzzle: perhaps from the *epi-psyche* the 'soul out of my soul', or beloved; or perhaps with ironic reference to the *epithalamium*, the conventional marriage song. A close biographical reading reveals much sly humour.

**Epistolae Obscurorum Virorum** (*Epistles of Obscure Men*), published 1515–17, an anonymous collection of letters in mock-medieval Latin purporting to be written by various bachelors and masters in theology to Ortuinus Gratius, a famous opponent of the new learning, in which they incidentally expose themselves to ridicule and to scurrilous charges. The letters are attributed principally to Ulrich von Hutten (1488–1523), soldier, humanist, and supporter of \*Luther, and were written in connection with the celebrated \*Reuchlin–\*Pfefferkorn controversy.

**epistolary novel**, a story written in the form of letters, or letters with journals, and usually presented by an anonymous author masquerading as 'editor'. The first notable example in English, written entirely in epistolary form, was a translation from the French in 1678, *Letters of a Portuguese Nun*. In 1683 A. \*Behn published *Love-Letters between a Nobleman and His Sister*, and many similar tales of illicit love and love manuals followed. Thus when \*Richardson, the first and perhaps greatest master of the form, came to write \**Pamela* (1741) he felt a duty to rescue the novel from its tainted reputation. The immediacy of the epistolary form lends itself to intense subjective analysis, but also to charges of implausible absurdity (fully exploited by Fielding in \**Shamela*). Between the 1740s and about 1800, when the form chiefly flourished, it was employed not only by Richardson but by \*Smollett, \*Bage, J. \*Moore (the elder), and F. \*Burney, among many others. After 1800 both M. \*Edgeworth and J. \*Austen experimented with the form, as did \*Swinburne, and H. \*James attempted it in short stories, but it is now rarely adopted. W. \*Golding's *Rites of Passage* (1980) provides an interesting variation in the form of an epistolary journal. (See also NOVEL, RISE OF THE.)

**Epithalamion**, a hymn by \*Spenser, perhaps in celebration of his marriage with Elizabeth Boyle in 1594. The poem was printed with the \**Amoretti* in 1595. Its beauty of composition has always been much admired, and in 1960, Kent Hieatt (in his *Short Time's Endless Monument*) demonstrated that its 24 stanzas represent the hours of Midsummer Day.

**epithalamium**, or **epithalamion**, a poem or song written to celebrate a marriage. The form flourished in the Renaissance, one of the most notable examples being Spenser's \**Epithalamion*.

**eponymous**, that gives his name to anything, used for example of the mythical personages from whose names the names of places or peoples are reputed to be derived. It is now most frequently used in the

phrase 'the eponymous hero/heroine' of a work: e.g. \*Tom Jones or \*Clarissa.

**Eppie**, in G. Eliot's \**Silas Marner*, the daughter of Cass and adopted child of Silas.

**EQUIANO**, Olaudah, see BLACK BRITISH LITERATURE.

**ERASMUS**, Desiderius (c.1467–1536), great Dutch humanist, born at Rotterdam. Under pressure of his guardians he became an Augustinian monk, but thanks to the protection of the bishop of Cambrai was allowed to leave the cloister and travel extensively in Europe. He came more than once to England, where he was welcomed by the great scholars of the day, \*More, \*Colet, and \*Grocyn, and was induced by \*Fisher to lecture at Cambridge on Greek from 1511 to 1514. He was a friend and patron of \*Holbein, whom he introduced to More, and by whom he was painted several times. He received from Archbishop Warham the benefice of Aldington in Kent and, on resigning it, a pension which was continued until his death. His principal works were a new edition of the Greek New Testament (1516), followed by Latin paraphrases (1517–24); *Encomium Moriae* (*The Praise of Folly*, 1511, a satire written at the suggestion of More, principally directed against theologians and church dignitaries); *Enchiridion Militis Christiani* (1503, a manual of simple piety according to the teaching of Jesus Christ, which was translated perhaps by \*Tynsdale into English, and also into other languages); *Institutio Christiani Principis* (*Education of a Christian Prince*); the vivid and entertaining *Colloquia* and letters furnishing autobiographical details and pictures of contemporary life, which were drawn upon by C. Reade in \**The Cloister and the Hearth* and by Sir W. Scott in \**Anne of Geierstein*. His *Adagia* (1500), a collection of Latin and Greek proverbs traced to their source with witty comments, one of the first works of the new learning, was much drawn upon by \*Rabelais and by many English writers. His many editions and translations of the Bible, early Christian authors, and the classics revolutionized European literary culture. Erasmus prepared the way for the Reformation by his writings. With the movement itself he sympathized at first, but he refused to intervene either for or against \*Luther at the time of the Diet of Worms, although invoked by both sides. He urged moderation on both and disclaimed sympathy with Luther's violence and extreme conclusions, and at a later stage (1524, in his tract on 'Free Will') entered into controversy with him. The standard edition of the letters of Erasmus (11 vols, 1906–47) was edited by P. S. and H. M. Allen.

**ERCELDOUNE**, Thomas of, called also the Rhymer and Learmont (fl. ?1220–?97), seer and poet, mentioned in the chartulary (1294) of the Trinity House of Soltra as having inherited lands in Erceldoune, a Berwickshire village. He is said to have predicted the death of Alexander III, king of Scotland, and the battle of Bannockburn, and is the traditional source of many

(fabricated) oracles, one of which 'foretold' the accession of James VI to the English throne. He is the reputed author of a poem on the \*Tristram story, which Sir W. \*Scott considered genuine; it probably emanated from a French source. The romance of 'True Thomas' and the 'ladye gaye', popularly attributed to him, may be placed after 1401 (ed. J. A. H. \*Murray, 1875).

**EDRICH**, Louise (1954– ), novelist and poet, born in Minnesota. She was raised in North Dakota, which has remained her fictional terrain. Of German-American and Chippewa descent (a member of the Turtle Mountain Chippewa tribe), she has dramatized the condition of Native Americans through a combination of naturalistic description of reservation life and an interest in tribal and ancestral pasts, which parallels the techniques of \*magic realism. Her novels include *Love Medicine* (1984), *The Beet Queen* (1986), and *Tracks* (1988).

**Erewhon** (e-re-whon, an anagram of 'nowhere'), a satirical novel by S. \*Butler, published anonymously 1872.

The narrator (whose name is revealed in \**Erewhon Revisited* as Higgs) crosses a range of mountains and comes upon the undiscovered country of Erewhon. He is first thrown into jail, where he is helped by his beautiful girl jailer, Yram. On his release he is lodged with Mr Nosnibor (Robinson) and his family. In this society morality is equated with health and beauty, and crime with illness. The Unborn select their parents, who have to endure their selection. The Musical Banks produce a currency which is venerated but not used. The development of machinery, which had at one stage threatened to usurp human supremacy, had led to a civil war and is now forbidden. The country is ruled by so-called philosophers and prophets, whom Higgs sees to be merely faddists and fanatics. When he is threatened with prosecution for contracting measles, Higgs announces that he will visit the air-god and end the terrible drought; with Nosnibor's daughter Arowhena, he escapes in a balloon to England, where they marry. The story, which was written over a period of ten years, had its origin in Butler's article 'Darwin among the Machines', published in New Zealand in 1863.

**Erewhon Revisited**, a sequel to \**Erewhon*, by S. \*Butler, published 1901.

John, the son of Higgs and Arowhena, is the writer of this account of his father's return to Erewhon. After 20 years Higgs finds that his ascent in the balloon has become that of a god, the Sunchild, in a sun-chariot, his conversation has become the basis of sacred texts, a temple has been built to him at Sunchildiston, and that the new religion is organized by two cynical exploiters, professors Hanky and Panky. Once again Higgs's life is threatened, but again he escapes and, after further bewildered wanderings in Erewhon, returns, half unhinged, to England.

**Eric, or, Little by Little**, see FARRAR.

**ERIGENA**, see SCOTUS ERIGENA.

**Erl-King**, the German *Erl-könig* (alder-king), an erroneous rendering of the Danish *eller-konge*, king of the elves, a malignant goblin who, in German legend and in \*Goethe's poem on the subject, haunts the Black Forest and lures people, particularly children, to destruction. Goethe's poem was the foundation of one of \*Schubert's best-known songs ('Erlkönig', written 1816), and was translated by Sir W. \*Scott.

**ERNULF**, or **ERNULPHUS** (1040–1124), bishop of Rochester, supposed compiler of the *Textus Roffensis*, a collection of laws, papal decrees, and documents relating to the church of Rochester. The comprehensive curse or excommunication of Ernulphus figures in Bk III, chs x, xi of Sterne's \**Tristram Shandy*.

**Eros**, in Shakespeare's \**Antony and Cleopatra*, is the faithful attendant of Antony, and kills himself to avoid killing his master.

**Erse**, a term formerly used for Irish Gaelic (i.e. Irish) or occasionally (and inaccurately, since the term is the Lowland Scots word for Irish) for Scots Gaelic.

**ERVINE**, St John Greer (1883–1971), playwright and novelist, was born in Belfast of a long-established Ulster family. Many of his early plays (including *Mixed Marriage*, 1911; *The Magnanimous Lover*, 1912; and *John Ferguson*, 1915) were performed at the \*Abbey Theatre in its realist phase, and dealt with themes of religious violence and conflict in Northern Ireland. Ervine later moved to England, where he wrote as drama critic for the \**Morning Post* and the \**Observer*, and achieved his first West End success with *The First Mrs Fraser* (1929), which was followed by many other popular comedies. He also published several novels, and studies of C. S. \*Parnell (1925), General \*Booth (1934), and G. B. \*Shaw (1956).

**ESENIN**, Sergei Aleksandrovich (1895–1925), Russian poet of peasant origins who, on arriving in Moscow in 1911, gave poetry readings in his peasant's smock to admiring aristocratic audiences. He greeted the October Revolution as a revival of a Russia of peasants and joined a group of peasant poets led by Nicolai Kliuyev (1887–1937), who died in the purges. He was also associated with the Imaginists, who, though unconnected with \*Pound and \*Imagism, did attempt to shape the perceptions of readers through images. The second of his marriages (1922) was to dancer Isadora Duncan with whom he visited the United States. His last years were characterized by disillusionment, drunkenness, and excess, and he committed suicide in Leningrad, writing his last poem in his own blood. A selection of his poetry was translated by Geoffrey Thurley as *Confessions of a Hooligan* (1973).

**Esmond**, see HISTORY OF HENRY ESMOND ESQUIRE, THE.

**Esmond**, Beatrix, a character in Thackeray's *\*The History of Henry Esmond* and, as Baroness Bernstein, in *\*The Virginians*.

**ESQUEMELING, EXQUEMELING, or OEXMELIN**, Alexander Olivier, a Dutch physician, who lived with the buccaneers, 1668–74, and published an account of them (including Sir Henry Morgan, 1635–88, a Glamorgan-born buccaneer who later became deputy governor of Jamaica) and their doings. This was translated into Spanish, French, and English: there is a recent translation by A. Brown, *The Buccaneers of America* (1969).

**ESQUIVEL**, Laura (1950– ), Mexican writer of best-selling novels. Her first novel *Como agua para chocolate* (1989, *Like Water for Chocolate*) fuses a romantic but deferred love affair that ends with death by orgasm with a family saga traced through women in the kitchen, with actual recipes, in a fluent style of exaggerations where metaphors are literal (see MAGIC REALISM). Esquivel scripted the film made by ex-husband Alfonso Arau in 1993. The well-crafted, self-conscious playfulness of Esquivel's *La ley del amor* (1995; *The Law of Love*, 1996) includes a CD and comic book sections, in a \*science fiction format.

**Essay Concerning Human Understanding**, a philosophical treatise by \*Locke, published 1690 (2nd edn, 1694; 4th, 1700; 5th, 1706; all with large additions).

The Essay is an examination of the nature of the human mind and its powers of understanding. Locke begins in Bk I by rejecting the doctrine of 'innate ideas', maintaining that all knowledge is based on experience. The objects of understanding are termed by him *ideas*, and Bk II provides an account of the origin, sorts, and extent of our ideas. The source of ideas is *experience*, the observation of external objects or of the internal operations of the mind, i.e. sensation or reflection. Sensation is always of a quality. Qualities are either primary (extension, figure, mobility, and number); or secondary, not really belonging to things but imputed to them, depending on our subjective perception, and inscrutably connected with the primary qualities, which alone really belong to things. A number of simple ideas being constantly found to go together, the mind is led to suppose a substratum for them, and this we call *substance*, but we have no other idea of its nature. We are equally ignorant of spiritual substance, the substratum of the operations of the mind: we do not even know whether material and spiritual substance are the same or different. The idea of cause or power is derived from experience, principally of the workings of the mind; this discussion of power leads Locke into a long and subtle account of the 'freedom of the will'.

In Bk III Locke discusses language. He holds that words have meaning insofar as they stand for ideas in the mind; distinguishing between 'real' and 'nominal' essence, he argues that terms for natural kinds (e.g. 'gold', 'horse') can express only nominal essences or

sets of ideas; they cannot latch on to the real essences or hidden constitutions of the things themselves, which may always remain beyond our grasp.

Bk IV defines knowledge as the perception of the agreement or disagreement of ideas. It is either intuitive and direct, demonstrative (through the interposition of a third idea), or 'sensitive', i.e. based upon perception. Knowledge in matters of real existence is limited to two certainties, of our own existence, by intuition, and of the existence of God, by demonstration. We have a lesser degree of certainty of the existence of finite beings without us, for which we must rely on sensitive knowledge. If the mind perceives nothing but its own ideas, how can we know that they agree with the things themselves? Locke advances various arguments for the possibility of 'real' knowledge (i.e. knowledge about real things), but points out that even if we admit its validity, this knowledge is narrowly limited: we know only of the existence together, here and now, of collections of simple ideas; we cannot demonstrate the necessity of their coexistence. There are therefore very few general propositions, carrying with them undoubted certainty, to be made concerning substances; a perfect science of natural bodies is unattainable. Experience and history are all we can attain to, from which we may derive advantages of ease and health. Knowledge at once general and real must be, not of the relations of ideas to reality, but of ideas to each other, as, e.g., in mathematics, and also, Locke oddly thought, in ethics (though on the latter point he is more doubtful in his *Reasonableness of Christianity*). The faculty that God has given us in place of clear knowledge is judgement, whereby the mind takes a proposition to be true or false without demonstration. Locke discusses the relations of faith and reason. Unlike F. \*Bacon and \*Hobbes, he holds that faith is nothing but the firm assent of the mind, which should not be accorded to anything except for good reason. Revelation must be judged by reason. But the field of knowledge being so limited, it must be supplemented by faith, and this is the basis of his *Reasonableness of Christianity* (1695).

**Essay on Criticism**, a didactic poem in heroic couplets by \*Pope, published anonymously 1711. It begins with an exposition of the rules of taste and the authority to be attributed to the ancient writers on the subject. The laws by which a critic should be guided are then discussed, and instances are given of critics who have departed from them. The work is remarkable as having been written when Pope was only 21.

**Essay on Man**, a philosophical poem in heroic couplets by \*Pope, published 1733–4, part of a larger poem projected but not completed.

It consists of four epistles addressed to \*Bolingbroke, and perhaps to some extent inspired by his fragmentary philosophical writings. Its objective is to vindicate the ways of God to man; to prove that the

scheme of the universe is the best of all possible schemes, in spite of appearances of evil, and that our failure to see the perfection of the whole is due to our limited vision. 'Partial Ill' is 'universal Good', and 'self-love and social' are both directed to the same end: 'All are but parts of one stupendous whole | Whose body Nature is, and God the soul.' The epistles deal with man's relations to the universe, to himself as an individual, to society, and to happiness. D. \*Stewart thought the Essay 'the noblest specimen of philosophical poetry which our language affords' (*Active and Moral Powers*, 1828), but Dr \*Johnson commented, 'Never were penury of knowledge and vulgarity of sentiment so happily disguised. Pope's attempts to prove that 'Whatever is, is right' anticipate the efforts of Pangloss in \*Voltaire's *Candide*.

**Essay on the Learning of Shakespeare, An**, by Richard Farmer (1735–97), published 1767. This brief volume consists of a forceful presentation of Farmer's views, and a scornful refutation of his opponents', on the subject of Shakespeare's knowledge of languages, ancient and modern. Farmer's conclusion is that Shakespeare's studies were 'most demonstratively confined to Nature and his own Language'.

**Essays, The**, of F. \*Bacon, first published in 1597, together with the 'Christian Meditations' and 'Of the Colours of Good and Evil', consisted of ten essays, in extremely bare style. The sentences are printed separately, marked with a paragraph sign, giving them the status of aphorisms, discrete observations drawn from experience, in the realm of public life. The second edition (1612) contained 38 essays, in a more varied style, and on a wider range of topics: a manuscript copy now in the British Library describes them as his 'writings . . . in Morality, Policie [politics] and Historie'. In this collection Bacon began to fill a lacuna he had noted in his \**Advancement of Learning* (1605), the lack of concrete knowledge of the different 'natures and dispositions' of human beings, and how they were affected by psychological and social factors (such as gender, health, social standing, physical appearance). The final version, now called *Essays or Counsels, Civil and Moral* (1625), included 58 essays, filling in more of these gaps in treating both 'civil' or public life, and the *mores* or behaviour of private individuals. Bacon's approach varies greatly from essay to essay, approaching each topic from several different viewpoints, juxtaposing systematic analysis with brilliant aperçus. The styles used range from the detached and laconic to the passionately engaged, especially when expressing his moral beliefs. Dr \*Johnson said that the *Essays* were 'the observations of a strong mind operating upon life; and in consequence you find what you seldom find in other books'.

**Essays and Reviews**, a collection of essays on religious subjects from a \*Broad Church standpoint published in 1860. Among them were M. \*Pattison's 'Tendencies

of Religious Thought in England 1688–1750' and \*Jowett's 'On the Interpretation of Scripture'. The other essayists were the Revd H. B. Wilson (editor), Frederick Temple, Rowland Williams, Baden Powell, and C. W. Goodwin. A meeting of the bishops, urged on by Samuel Wilberforce, in 1861 denounced the book for its liberalism. Williams and Wilson were condemned to deprivation for a year, but were acquitted on appeal. The *Essays* were finally synodically condemned in 1864.

**Essays in Criticism**, three series of essays by M. \*Arnold, published in 1865, 1888, and 1910. The title was adopted by F. W. \*Bateson for a periodical founded in 1951, in which he intended to combine 'social relevance' and 'scholarly standards', and in which the influence both of Arnold himself and of \**Scrutiny* may be detected.

**Essays of Elia, The**, miscellaneous essays by C. \*Lamb, of which the first series appeared in the \**London Magazine* between 1820 and 1823, in which latter year they appeared as a separate volume. *The Last Essays of Elia* was published in 1833. Lamb adopted the name Elia, which was that of a former Italian clerk at the South Sea House, ostensibly to save the embarrassment of his brother John, who worked at that same place, but also, one must suppose, for literary reasons. The essays are all cast as if written by Elia, but they are not reliably autobiographical, even when seeming so. The fanciful, old-fashioned character of the narrator is maintained throughout. He is, in Lamb's words, 'a bundle of prejudices' with a strong liking for the whimsical, the quaint, and the eccentric. The tone is never didactic or seriously philosophical, and all the more disturbing aspects of life are avoided. The style is very literary and carefully wrought, filled with archaisms and with echoes of Lamb's master \*Sterne. Some of the best-known essays were: 'Some of the Old Benchers of the Inner Temple'; 'Christ's Hospital'; 'The South Sea House'; 'Mrs Battle's Opinions on Whist'; 'Dream Children'; and 'A Dissertation on Roast Pig'. The collected essays of 1823 did not sell well, to Lamb's great discouragement. A falling off in the quality of the *Last Essays* is very apparent.

**ESSEX**, Robert Devereux, second earl of (1566–1601), the stepson of Queen \*Elizabeth's old favourite the earl of \*Leicester. He was regarded as the natural successor to \*Sidney, whose widow he married in 1590. A period of intense and lucrative favour in the 1590s culminated in his dispatch to Ireland in March 1599 to suppress Tyrone's rebellion. Shakespeare referred optimistically in \**Henry V* (v. prologue 29–34) to the successful return of 'the General of our gracious Empress', but in fact Essex's return was sudden and ignominious. He came back without leave, having panicked at his lack of success, and after almost a year of house arrest he made an abortive attempt at rebellion in the City of London in Feb. 1601. A special performance of Shakespeare's

\**Richard II*, showing a monarch willingly abdicating an unpopular rule, had been among the activities by which Essex and his friends fomented discontent. Essex was executed on 25 Feb., the episode casting a dark shadow over the last 18 months of Elizabeth's reign. He was a literary patron of some discernment, and himself wrote poems of which a small handful have survived. L. \*Strachey's *Elizabeth and Essex* (1928) is a highly coloured and highly readable fictionalization; among many more recent biographies is Robert Lacey's *An Elizabethan Icarus* (1971).

**Estella**, a character in Dickens's *\*Great Expectations*.

**Esther Lyon** (or **Bycliffe**), the heroine of G. Eliot's *\*Felix Holt*.

**Esther Summerson**, a character in Dickens's *\*Bleak House*, and narrator of part of the story.

**Esther Waters**, a novel by G. \*Moore, published 1894.

It is the story of the life of a religiously minded girl, a Plymouth Sister, driven from home into service at 17 by a drunken stepfather. She obtains a situation at Woodview, the house of the Barfields, where a racing stable is kept, and all above and below stairs (except Mrs Barfield, a Plymouth Sister like Esther) are wrapped up in gambling on races. There, in a moment of weakness, she is seduced by a fellow servant and deserted. She has to leave her place, though kindly treated by Mrs Barfield. Then follows a poignant tale of poverty, hardship, and humiliation: the lying-in hospital, service as wet-nurse, other miserable situations, even the workhouse, in the mother's brave struggle to rear her child. Her seducer re-enters her life, marries her, and makes a good husband. But he is a bookmaker and publican; exposure to weather at the races ruins his health and trouble with the authorities over betting at his public house causes the latter to be closed. He dies, and leaves his wife and son penniless. Finally Esther returns to Woodview, where she finds peace at last with Mrs Barfield, now a widow, living alone and impoverished in a corner of the old house.

**ESTIENNE**, in Latin Stephanus, the name of a family of French printers and scholars. Henri Estienne (d. 1520), of a Provençal family, came to Paris in 1502 and founded a printing house. His son Robert (1503–59) was printer to Francis I, and printed a number of important works and compiled the best Latin dictionary of the time, *Thesaurus Linguae Latinae* (1532). He was a Protestant, and in 1551 was exiled to Geneva. His son Henri Estienne (1531–98) spent most of his life at Geneva, where he printed for the Republic, but also visited France, Italy, Flanders, and England: an ardent Hellenist, he printed works of Greek authors and compiled a *Thesaurus Graecae Linguae* (1572).

**Estrildis**, a German princess captured and brought to England by King \*Humber according to \*Geoffrey of Monmouth's *History*, ii. 2–5. \*Lochrine, king of Britain, fell in love with her and they had a daughter Habren

(\*Sabrina). Lochrine put aside his wife Gwendolen for her, but she exacted vengeance on him by pursuing and slaying him in battle and having Estrildis and her daughter drowned in the river Severn, thereafter named from the daughter. Geoffrey says: 'It thus comes about that right down to our own times this river is called Habren in the British language, although by a corruption of speech it is called Sabrina in the other tongue' (ii. 5; Penguin trans. Lewis Thorpe, 1966, 77). In \*Wace and \*Lazamon the river is called 'Auren' which Madden, in his edition of Lazamon, identifies as the Dorset Avon. The story is treated in \*Lodge's 'The Complaynt of Elstred' (1593), in Spenser's *\*Faerie Queene* (ii. x), and in \*Swinburne's drama *Lochrine* (1887). See \*Comus in which \*Milton makes Thyrsis invoke Sabrina as the goddess of the river Severn.

**ETHEREGE**, or **ETHEREDGE**, Sir George (1636–91/2).

He seems to have spent part of his early years in France, and was a man about town in London when his first comedy, *\*The Comical Revenge, or Love in a Tub*, was performed in 1664. The serious portions are in rhymed heroics, setting a fashion that was followed for some years, while the lively and realistic comic underplot, in prose, was the foundation of the English comedy of manners of \*Congreve and \*Goldsmith; Etherege drew his inspiration in part from \*Molière's farces and from Italian mime, styles which were to have important influence on the lighter modes of English drama for the rest of the century. In 1668 *\*She Wou'd if she Cou'd* was performed, and in the same year Etherege travelled to Turkey as secretary to the ambassador, returning in 1671. His best play, *\*The Man of Mode*, was performed in 1676. He married a wealthy widow and was knighted, c.1680, and was an envoy of James II in Ratisbon (Regensburg), 1685–9; his *Letterbook* recording his stay and his nonchalant attitude to his duties was edited in 1928 by S. Rosenfeld. He died in Paris, a Jacobite exile. His polished and fashionable comedies were savagely attacked as immoral and coarse by the more genteel generation of \*Steele, and the 19th cent. found them formless and plotless, but they now enjoy a high reputation.

**Ettrick Shepherd, the**, a name given to James \*Hogg.

**Eugene Aram**, a novel by \*Bulwer-Lytton, published 1832. It is the story of a schoolmaster, driven to crime by poverty, who is later tormented by remorse. The same subject suggested T. \*Hood's poem 'The Dream of Eugene Aram'.

**Eugenius**, a minor character in *\*Tristram Shandy*, and *\*A Sentimental Journey*, by L. Sterne, thought to be based on Sterne's friend \*Hall-Stevenson.

**EULENSPIEGEL**, Till, a German peasant of the early 14th cent. whose jests and practical jokes form the subject of a collection of satirical tales; one of these incidents features in Chaucer's 'Summoner's Tale' (see CANTERBURY TALES, 8). The earliest surviving printed

edition, in High German, was published in Strasbourg in 1515, and there were early translations into English, Czech, Danish, Flemish, French, Latin, Polish, and Swedish. In England Till was known as Owlglass; an abridged translation into English by William Copland was published as *A Merye Jest of a Man that Was Called Howleglas* (c.1555). Several references in \*Jonson and John \*Taylor assume a familiarity with Owlglass as prankster.

**Euphorion**, in Pt II of Goethe's \**Faust*, represents, at one stage of the drama, Lord \*Byron, whom Goethe laments in a dirge.

**Euphues**, a prose romance by \*Lyly, of which the first part, *Euphues: The Anatomy of Wit*, was published 1578, and the second, *Euphues and His England*, 1580. The plot of each is very slender and little but a peg on which to hang discourses, conversations, and letters, mainly on the subject of love. The work is largely based on North's \**Diall of Princes*.

In the first part Euphues, a young Athenian, visits Naples, where he makes the acquaintance of Philautus, an Italian, and a friendship develops between them. Nonetheless Euphues proceeds to oust Philautus from the affections of Lucilla, to be in turn ejected by one Curio. Euphues and Philautus, after upbraiding one another, unite in holding Lucilla 'as most abominable', and part friends, Euphues returning to Greece and leaving behind him a pamphlet of advice to lovers, which he terms 'A cooling Carde for Philautus'.

In Pt II Euphues and Philautus travel to England, where their adventures are even less entertaining than at Naples. They are largely concerned with the love affairs on which Philautus embarks, in spite of the advice of Euphues to use circumspection in his dealings with English ladies; and much space is occupied by a discussion on such questions as 'whether in love be more required secrecie or constancie'. Finally Euphues is recalled to Greece. From Athens Euphues addresses a letter to the ladies of Italy, 'Euphues' Glasse for Europe', in which he describes England, its institutions, its ladies, its gentlemen, and its queen; and a final letter of general advice from Euphues to Philautus completes the work.

*Euphues* is famous for its peculiar style, to which it has given the name 'euphuism'. Its principal characteristics are the excessive use of antithesis, which is pursued regardless of sense, and emphasized by alliteration and other devices; and of allusions to historical and mythological personages and to natural history drawn from such writers as \*Plutarch, \*Pliny, and \*Erasmus. Sir W. \*Scott satirized euphuism in the character of Sir Piercie Shafton in \**The Monastery* and C. \*Kingsley defended *Euphues* in *Westward Ho!*

**Euphues Golden Legacie**, see ROSALYNDE.

**Euphuism**, see EUPHUES.

**EURIPIDES** (485–406 BC), Greek tragedian of whose 92 plays only 19 survive. Ten have survived because they were used in schools c. AD 200: *Alcestis*, *Medea*, *Hippolytus*, *Andromache*, *Hecuba*, *The Trojan Women*, *The Phoenician Women*, *Orestes*, *The Bacchae*, and *Rhesus*. Nine other plays survive in a single manuscript (which also contains the other 10 plays): *Helen*, *The Children of Heracles*, *Heracles*, *The Suppliant Women*, *Iphigenia in Aulis*, *Iphigenia in Tauris*, *Ion*, and *Cyclops*. The plays of Euripides are characterized by an ambivalent attitude towards the national religious myths, which he sometimes seems to deploy purely for their dramatic potential. He is also unusually successful in his characterization of ordinary human beings.

\*Petrarch ranked him next to \*Homer, and G. \*Buchanan took him as a model for his two Latin plays. Milton's \**Samson Agonistes* was the first English tragedy to show his influence. \*Dryden praised his depiction of human behaviour, and \*Shelley translated his satyr play *Cyclops*. But it was at the end of the 19th cent. that Euripides truly made his mark. W. \*Morris sentimentalized the *Medea* in *The Life and Death of Jason* (1867) and the *Alcestis* in \**The Earthly Paradise* (1868–70). R. \*Browning, commenting on the *Alcestis*, arraigned Admetus in \**Balaustion's Adventure* (1871) and defended Euripides in \**Aristophanes' Apology* (1875). T. S. \*Moore tried his hand at the Phaedra story and G. \*Murray's translations (1904–8) scored a remarkable theatrical success. More recently W. \*Soyinka produced a notable version of the *Bacchae* (1993), and elements of this story have appeared in many other works, including the novels of \*De Bernières: *Alcestis* is used by T. S. \*Eliot in *The Cocktail Party*.

**Europe**: *A Prophecy*, a poem by W. \*Blake, printed 1794 at Lambeth, in which Blake portrays the oppression of Albion during the 1,800-year sleep of \*Enitharmon, the female principle, and the approach of the French Revolution, symbolized by her son, the terrible \*Orc, spirit of revolt. The frontispiece of *Europe* portrays \*Urizen as the Creator with his measuring instruments, and I. \*Newton appears in the poem as an ambiguous herald of change.

**EUSDEN**, Laurence (1688–1730), poet laureate from 1718 until his death. He had celebrated the marriage of the duke of Newcastle, who gave him the laureateship. Pope refers to his notorious drinking habits in \**The Dunciad* (I. 293):

Know, Eusden thirsts no more for sack or praise;  
He sleeps among the dull of ancient days.

**EUSEBIUS** of Caesarea, in Palestine (AD 265–340), bishop of Caesarea, and a celebrated historian and theologian. His *Chronicle* in Greek (known in a Latin version by \*Jerome) contains an epitome of universal history and chronological tables, the foundation of much of our knowledge of the dates of events in Greek

and Roman history. He was involved in the \*Arian controversy, was one of the leaders at the Council of Nicaea, and voted for the 'Nicene formula'. He was a voluminous writer and a valuable authority on the early Church, showing diligence and sincerity. His *Ecclesiastical History*, which earned him the title of 'Father of church history', was completed c.325.

**Eustace**, Lizzie, heroine of A. Trollope's novel *\*The Eustace Diamonds*.

**Eustace Diamonds, The**, a novel by A. \*Trollope, published 1873, the third in the \*'Palliser' series.

Lizzie Eustace marries for money and, when Sir Florian Eustace dies, she not only inherits the family estates at Portray, but pockets the family diamonds as well, despite the demands of the Eustace lawyers that they be returned. She looks for support to her cousin and legal adviser Frank Greystock, but when his engagement to the demure governess Lucy Morris proves too durable, she sets her cap at the stuffy Lord Fawn. Fawn proposes, but stipulates that the necklace must be returned to the Eustace estate. Lizzie retires to Portray, and assembles a curious collection of house guests, including dashing Lord George de Bruce Carruthers, who becomes her third suitor, and the fashionable preacher Mr Emilius, who becomes her fourth. When Lizzie and her entourage set off southwards, Lizzie's bedroom is robbed at Carlisle. The thieves get away with the casket but not the jewels, which Lizzie has extracted for safe keeping. The police begin to be suspicious, and when Lizzie is robbed a second time she is unable to conceal her trickery. Lord Fawn drops her immediately, Frank Greystock stops procrastinating and marries Lucy Morris, Lord George disappears, and Lizzie has no alternative but to marry Mr Emilius—without, as it will turn out, sufficiently enquiring into his shady past.

**evangelical**, a term applied from the 18th cent. to that school of Protestants which maintains that the essence of 'the gospel' consists in the doctrine of salvation by faith in the atoning death of Christ, lays more stress on faith than on works or on sacramental grace, and upholds the verbal inspiration of the Bible. As a distinct party designation, the term came into general use, in England, at the time of the Methodist revival; and it may be said, with substantial accuracy, to denote the school of theology which that movement represents.

**Evan Harrington**, a novel by G. \*Meredith, published 1861.

**Evans**, Sir Hugh, Welsh parson in Shakespeare's *\*The Merry Wives of Windsor*.

**EVANS**, Margiad (Peggy Eileen Whistler) (1909–59), novelist, essayist, poet, and writer of short stories. She spent most of her life in the south Herefordshire countryside whose atmosphere pervades her work. With her first novel, *Country Dance* (1932), she established and defined herself as a writer of the Welsh

Border, with a strong female voice. Her next three novels, *The Wooden Doctor* (1933), *Turf or Stone* (1934), and *Creed* (1936), were more experimental, but drawn from her own life in the Ross-on-Wye district, as were her short stories, collected in *The Old and the Young* (1948). *Autobiography* (1943) interweaves close observation of nature with her own inner life, whilst in *A Ray of Darkness* (1952) she explores in poetic and mystic terms the onset of epilepsy, a symptom of the brain tumour which caused her early death.

**EVANS**, Mary Ann, see ELIOT, G.

**Evelina**, or *A Young Lady's Entrance into the World*, an \*epistolary novel by F. Burney, published anonymously 1778. The novel, her first, enjoyed a great success. Sir John Belmont, disappointed of the fortune he expected to receive with his wife, abandons her and their child Evelina, who is brought up in seclusion by a guardian, Mr Villars. Evelina, who has grown up a beautiful and intelligent girl, goes to visit a friend, Mrs Mirvan, in London, where she is introduced into society and falls in love with the handsome and noble Lord Orville. But she is much mortified by her vulgar grandmother Mme Duval, her ill-bred relatives, and the pursuit of her bold and persistent lover Sir Clement Willoughby. Sir John Belmont is asked to recognize Evelina as his daughter, but he insists that his daughter has been in his care since infancy. It is now discovered that Lady Belmont's nurse had passed her own child off on Sir John. Evelina is recognized as his heir, and joyfully marries Lord Orville.

The novel enjoyed huge success, numbering among its admirers Dr \*Johnson (who preferred it to the work of \*Fielding), \*Burke, \*Gibbon, \*Reynolds, \*Sheridan, and many others from both fashionable and literary circles. The young author's mastery of character, speech, pathos, and satire, was, and still is, much admired. The *\*Critical Review* wrote, 'Readers will weep . . . will laugh, and grow wiser.'

**EVELYN**, John (1620–1706), born at Wotton House, Surrey, and educated at Balliol College, Oxford. After his father's death in 1640 he spent much time on the Continent, settling in England with his wife in 1652. He was a member of the \*Royal Society, a Royalist in sympathy, and a man of varied cultural interests, including gardening; among his friends were Jeremy \*Taylor and \*Pepys. He published in 1661 *Fumifugium or The Inconvenience of the Air and Smoke or London Dissipated*; in 1662 *Sculptura*, on engraving; and in 1664 his influential work *Sylva*, a book on practical arboriculture; *Navigation and Commerce* in 1674; and a number of translations from the French on architecture, gardening, etc. He is remembered principally for his *Memoirs or Diary*, first published in 1818 and in a full and authoritative edition by E. S. de Beer in 1955 (6 vols). It covers most of his life, describing his travels abroad, his contemporaries, and his public and domestic concerns, and is an invaluable record of the

period. He appears not to have composed regularly day by day, but on occasion some time after the event; he also added to and began to transcribe his own work. His diary is thus less spontaneous and personal than that of Pepys, though its more sober and religious tone is due more to his character than to its method of composition. His *Life of Mrs Godolphin* was first printed in 1847, and various other minor works have been published. (See also DIARIES.)

**'Evening, Ode to'**, see COLLINS, W.

***Evening's Love, An, or The Mock Astrologer***, a comedy by \*Dryden, produced 1668, published 1671. Combining elements of Spanish intrigue comedy and fast-moving farce with sexually explicit language, it proved a commercial though not an artistic success. The plot, borrowed from M. de \*Scudéry, \*Corneille, Quinault, \*Molière, and others, shows the exploits of two English cavaliers, Wildblood and Bellamy, in Madrid at carnival time. In the course of the play Bellamy acts the part of the eponymous astrologer, and both men gain Spanish wives while also helping their host Don Lopez to one. Most memorable are the scenes featuring Wildblood's spirited mistress Jacinta testing her lover in the guise first of a Moor and then of a Mulatta. Despite Wildblood's spectacular failure to remain faithful to her on both occasions, Jacinta forgives him and agrees to marry him. The preface to this play is among the most stimulating of Dryden's critical essays. He defends drama as entertainment, and replies to charges of plagiarism, offering his most explicit statement on literary appropriation to this date. The preface represents his views when he was least sympathetic to \*Jonson and is therefore of importance in the dispute with Jonson's champion \*Shadwell which culminated in \**Mac Flecknoe*.

**'Eve of St Agnes, The'**, a narrative poem in Spenserian stanzas by \*Keats, written 1819, published 1820.

The poem is set in a remote period of time, in the depths of winter. Madeline has been told the legend that on St Agnes's Eve maidens may have visions of their lovers. Madeline's love, Porphyro, comes from a family hostile to her own, and she is herself surrounded by 'hyena foemen, and hot-blooded lords'. Yet he contrives to steal into the house during a ball on St Agnes's Eve, and with the aid of old Angela is secreted in Madeline's room, where he watches his love prepare for sleep. When she wakes from dreams of him, aroused by his soft singing, she finds him by her bedside. Silently they escape from the house, and fly 'away into the storm'. With its rich and vivid imagery, its heightened atmosphere of excitement and passion, the poem is generally regarded as among Keats's most successful works.

**Everdene**, Bathsheba, a character in Hardy's \**Far from the Madding Crowd*.

**Ever Green, The**, see RAMSAY, A.

***Evergreen Review*** (1957–73; briefly revived 1983–4, last issue No. 98, 1984), an avant-garde American literary periodical, edited by Barney Rosset (1922– ), famed for its radical politics and uncensored writings on sex; contributors included \*Beckett, W. \*Burroughs, \*Cummings, \*Nabokov, \*Kerouac, \*Ginsberg, and Che Guevara.

**'Everlasting Gospel, The'**, see BLAKE.

***Everyman***, the title of a popular morality play of c.1509–19, in 921 lines, almost certainly derived from its Dutch close counterpart *Elckerlijc* (see below). Everyman is summoned by death and, in the last hour of his life, he discovers that his friends Fellowship, Kindred, Cousin, and Goods will not go with him. He is dependent on the support of Good Deeds whom he has previously neglected. It is the most admired of the English \*morality plays and it has had a revival of popularity in the 20th cent. The lines of Knowledge have become legendary:

Everyman, I will go with thee and be thy guide.  
In thy most need to go by thy side.

See A. C. Cawley (ed.), *Everyman and Medieval Miracle Plays* (1956); E. R. Tigg, 'The Dutch *Elckerlijc* Is Prior to the English *Everyman*' (1981).

***Everyman***, a literary weekly of 'Books, Drama, Music, Travel', which ran from 1929 to 1935, becoming more political than literary in its later years; the first series (1929–32) was edited by C. B. Purdom (1883–1965). Contributors included D. H. \*Lawrence, G. B. \*Shaw, W. \*Lewis, G. D. H. \*Cole, and G. \*Greene.

***Every Man in His Humour***, a comedy by \*Jonson, performed by the Lord Chamberlain's Men 1598, with Shakespeare in the cast, printed 1601. In his folio of 1616 Jonson published an extensively revised version, with the setting changed from Florence to London and the characters given English names.

In the latter version Kately, a merchant, is the husband of a young wife, and his 'humour' is irrational jealousy. His house is resorted to by his brother-in-law Wellbred with a crowd of riotous but harmless gallants, and these he suspects of designs both on his wife and on his sister Bridget. One of these young men is Edward Knowell, whose father's 'humour' is excessive concern for his son's morals. Bobadill, one of Jonson's greatest creations, a 'Paul's man', is a boastful cowardly soldier, who associates with the young men and is admired by Matthew, a 'town gull' and poetaster, and Edward's cousin Stephen, a 'country gull'. Out of these elements, by the aid of the devices and disguises of the mischievous Brainworm, Knowell's servant, an imbroglia is produced in which Kately and his wife are brought face to face at the house of a water-bearer to which each thinks the other has gone for an amorous assignation; Bobadill is exposed and beaten; Edward Knowell is married to Bridget; and Matthew and Stephen are held

up to ridicule. The misunderstandings are cleared up by the shrewd and kindly Justice Clement.

To the folio version Jonson added a prologue giving an exposition of his dramatic theory.

**Every Man out of His Humour**, a comedy by \*Jonson, acted by the Lord Chamberlain's Men at the newly built Globe Theatre 1599, printed 1600.

The play parades a variety of characters dominated by particular 'humours', or obsessive quirks of disposition: Macilente, a venomous malcontent; Carlo Buffone, a cynical jester; the uxorious Deliro and his domineering wife Fallace; Fastidious Brisk, an affected courtier devoted to fashion; Sordido, a miserly farmer, and his son Fungoso, who longs to be a courtier; Sogliardo, 'an essential clown, enamoured of the name of a gentleman'; and Puntarvolo, a fantastic, vainglorious knight, who wagers that he, his dog, and his cat can travel to Constantinople and back. By means of various episodes, such as Macilente's poisoning of Puntarvolo's dog and Brisk's imprisonment for debt, each character is eventually driven 'out of his humour'. Two judicious onlookers, Mitis and Cordatus, oversee the action throughout, and provide a moral commentary. Their opening debate with their friend Asper, who represents Jonson, contains an exposition of Jonson's theory of humours.

**Everyman's Library**, a series of reprints of the world's masterpieces in literature founded in 1906 by publisher Joseph Malaby Dent (1849–1926) and first edited by Ernest Rhys (1859–1946); the series also includes some original works of reference.

**Evidences of Christianity**, see PALEY, W.

**EWART**, Gavin Buchanan (1916–95), poet. He contributed to G. Grigson's \**New Verse* when he was 17; his first volume, *Poems and Songs*, appeared in 1939. After the war he worked for many years as an advertising copywriter before becoming, in 1971, a full-time freelance writer. His second volume, *Londoners*, followed his first after a long interval, in 1964, and after that he published several volumes of poetry, mainly of light, comic, satiric, and erotic verse which shows the influence of \*Auden: these include *Pleasures of the Flesh* (1966), *Or Where a Young Penguin Lies Screaming* (1977), *All My Little Ones* (1978), *More Little Ones* (1982), *The Collected Ewart 1933–1980* (1980) was followed by *The New Ewart: Poems 1980–1982* (1982), *Capital Letters* (1983), *Late Pickings* (1987), *Selected Poems 1933–1988* (1988), *Penultimate Poems* (1989), and *Collected Poems 1980–1990* (1991). He also edited the *Penguin Book of Light Verse* (1980) and *Other People's Clerihews* (1983), and was himself a master of the \*limerick, the \*clerihew, and the occasional verse.

**EWING**, Mrs (Juliana Horatia) (1841–85), writer of children's stories, whose inventive and unsentimental tales brought her much success and admiration. Her first volume was *Melchior's Dream* (1862), and after

that most of her work first appeared in *Aunt Judy's Magazine*, edited by her mother Mrs Gatty. Of her many publications the most enduring were probably *The Land of the Lost Toys* (1869); *Jackanapes* (1879), a touching soldier-story illustrated by Randolph Caldecott; *A Flat Iron for a Farthing* (1872); and *Lob-Lie-by-the-Fire* (1873).

**Examination of Sir William Hamilton's Philosophy**, a treatise by J. S. \*Mill, in which he attacks \*Hamilton's epistemology and his logic, published 1865, amplified in subsequent editions.

The most important part of the work is the doctrine developed by Mill in regard to the external world (expressed in the famous phrase 'permanent possibility of sensation') and the mind or self. 'If we speak of the Mind as a series of feelings, we are obliged to complete the statement by calling it a series of feelings which is aware of itself as past and future; and we are reduced to the alternative of believing that the Mind, or Ego, is something different from any series of feelings, or possibilities of them, or of accepting the paradox, that something which *ex hypothesi* is but a series of feelings, can be aware of itself as a series.' 'I ascribe a reality to the Ego—to my own Mind—different from that real existence as a Permanent Possibility, which is the only reality I acknowledge in Matter.'

**Examiner**, (1) a Tory periodical started by \*Bolingbroke in Aug. 1710; \*Swift briefly took charge in October (Nos 14–46), and was succeeded by Mrs \*Manley in 1711. It engaged in controversy with Steele's \**Guardian* and \*Addison's *Whig Examiner*. It lasted with interruptions until 1716. (2) (1808–81), a radical weekly periodical, established by John and Leigh \*Hunt. It remained independent and individual until its end, but its first 20 years were of particular interest because of Leigh Hunt's support, as editor, for the work of his friends, in particular of \*Shelley, \*Keats, \*Lamb, and \*Hazlitt, whose writing was often bitterly attacked, in particular by the \**Quarterly* and \**Blackwood's* (see also COCKNEY SCHOOL). The political section of the journal ardently supported reform, and frequently derided the prince of Wales. Both the Hunts were fined £500 and sentenced to two years' imprisonment for a libel on the prince.

**Excalibur**, a corrupt form of 'Caliburn' (the name used in \*Geoffrey of Monmouth), was King Arthur's sword, which he drew out of a stone when no one else could move it or which was given to him by the Lady of the Lake (\*Malory, Bk I). Malory says that the name means 'cut-steel', but the Welsh form in the \**Mabinogion* is related to the Irish *Caladbolg* (battlesword), a famous legendary sword. According to Malory, when Arthur was mortally wounded in the last battle, he ordered Sir Bedevere to throw Excalibur into the lake. A hand rose from the water, took the sword, and vanished.

**Excursion, The**, a poem in nine books by W. \*Wordsworth, published 1814. This is the middle section of a

projected three-part poem 'on man, on nature and on human life', of which this part alone was completed. The whole work was to have been entitled 'The Recluse', 'as having for its principal subject the sensations and opinions of a poet living in retirement'. It was planned in 1798, when Wordsworth was living near \*Coleridge at Alfoxden. \**The Prelude* was originally intended to be the introduction to the first part of 'The Recluse'.

The story is very slight. The poet, travelling with the Wanderer, a philosophic pedlar, meets with the pedlar's friend, the sad and pessimistic Solitary. The source of the Solitary's despondency is found in his want of religious faith and of confidence in the virtue of man, and he is reproved with gentle and persuasive argument. The Pastor is then introduced, who illustrates the harmonizing effects of virtue and religion through narratives of people interred in his churchyard. They visit the Pastor's house, and the Wanderer draws his general and philosophic conclusions from the discussions that have passed. The last two books deal in particular with the industrial expansion of the early part of the century, and the degradation that followed in its train. The poem ends with the Pastor's prayer that man may be given grace to conquer guilt and sin, and with praise for the beauty of the world about them. Bk I contains 'The Story of Margaret' or \*'The Ruined Cottage', originally written as a separate poem.

**Exequy, An**, see KING, H.

**Exeter Book**, the one of the most important manuscripts containing Old English poetry, copied about 940, given by Bishop Leofric (d. 1072) to Exeter Cathedral, where it still remains. It contains many of the most admired shorter poems, such as \**The Wanderer*, \**The Seafarer*, \**Deor*, \**Widsith*, \*'The Ruin', \*'Wulf and Eadwacer', \**The Wife's Lament*, \**The Husband's Message*, and \**Resignation*, more or less all of which are grouped together as 'The Exeter Book Elegies', as well as a famous collection of Riddles (ed. C. Williamson, 1977; see also an excellent translation by K. Crossley-Holland, 1978) and some longer poems of a religious nature, notably \**Guthlac*, \**Christ*, \**The Phoenix*, and \**Cynewulf's Juliana*. Also of interest are the *Physiologus* and *Maxims*.

*Anglo-Saxon Poetic Records*, vol. iii (in ASPR, 6 vols, ed. G. V. Krapp and E. V. K. Dobbie, 1931–53); ed. I. Gallancz and W. S. Mackie, EETS 104 and 194 (1895, 1934).

**existentialism**, the name commonly given to a group of somewhat loosely associated philosophical doctrines and ideas which found expression in the work of such men as \*Sartre, \*Heidegger, \*Marcel, \*Camus, and Karl Jaspers (1883–1969). Though the theories advanced by different existentialist writers diverge widely in many important respects, so that it would be misleading to speak of a philosophical 'school' or

'movement', certain underlying themes can be singled out as characteristic. Existentialists tend, for example, to emphasize the unique and particular in human experience; they place the individual person at the centre of their pictures of the world, and are suspicious of philosophical or psychological doctrines that obscure this essential individuality by speaking as if there were some abstract 'human nature', some set of general laws or principles, to which human beings are determined or required, by their common humanity, to conform. Each person is what he or she chooses to be or become, and cannot escape responsibility for character or deeds by claiming that they are the predetermined consequence of factors beyond one's power to control or resist: nor can we justify what we do in terms of external or 'objective' standards imposed upon us from without.

**Exodus**, a 590-line poem in Old English, based on the biblical story, contained in the \*Junius manuscript and probably dating from the early 8th cent. It used to be attributed to \*Cædmon, and it contains a vigorous description of the destruction of the Egyptians in the Red Sea. The narrative departs considerably from the letter of the biblical narrative, and discussion of the poem has centred mostly on possible explanations for its allusive structure and the fact that it draws material from various parts of the Bible. It has been edited by E. B. Irving (1953).

**Experience, Songs of**, see SONGS OF INNOCENCE.

**Expressionism**, a term coined in the early 20th cent. to describe a movement in art, then in literature, the theatre, and the cinema, characterized by boldness, distortion, and forceful representation of the emotions. One of its earliest manifestations was in the group of German painters, *Die Brücke* ('the Bridge'), formed in Dresden in 1905 and influenced by Van Gogh and Munch: a later group was *Der blaue Reiter* ('the Blue Rider', from the title of a painting by Kandinsky), formed in 1911, which was more concerned with the evocative qualities of colour and pattern, unrelated to content. In the theatre the term has been associated with the works of \*Toller, \*Strindberg, Wedekind, and early \*Brecht, and embraces a wide variety of moods—satirical, grotesque, visionary, exclamatory, violent, but always anti-naturalistic. The epitome of Expressionism in German cinema was Robert Wiene's *The Cabinet of Dr Caligari* (1919). Expressionism flourished principally in Germany, and took little root in Britain, though W. \*Lewis and \*Vorticism have some affinities with it, and traces of its influence can be found in the verse dramas of \*Auden and \*Isherwood, and later in the cinema (e.g. G. \*Greene's *The Third Man*, directed by Carol Reed, 1949).

**Eyeless in Gaza**, a novel by A. \*Huxley, published 1936. The title is a quotation from the first speech in Milton's \**Samson Agonistes*.

It traces the career of Anthony Beavis from the death of his mother in his early boyhood in 1902, through various emotional entanglements and intellectual quests, to his involvement with a pacifist movement in 1935; it uses a complicated but clearly demarcated system of sections in non-chronological flashback. At preparatory school Beavis is acquainted with three characters whose lives deeply affect his own: his closest friend, the sensitive intellectual Brian Foxe (modelled on Huxley's brother Trevenen) who later, like Trevenen, commits suicide; Hugh Ledwidge, pompous victim, with whose wife Helen he has an affair; and Mark Staithes, who becomes a Marxist and leads Beavis to a revolution in Mexico where he loses a leg and Beavis finds a faith. The main theatre of the novel is a sophisticated, iconoclastic, intellectual, middle-class English world. The real and the ideal, the physical and the intellectual, attraction and nausea are sharply contrasted throughout, and Beavis's search for a mystical wholeness is brought to what some have seen as a satisfactory conclusion, others a vague and wordy evasion. Much of the novel, written over a

period of four years, is clearly autobiographical: the loss of his mother, the death of his brother, the father's remarriage, his involvement with the Peace Pledge Union, all find their fictional counterparts.

**EYRE**, Simon (d. 1459), according to \*Stow, a draper who became mayor of London, was a generous benefactor of the city, and built Leadenhall as a public granary and market. He figures in Dekker's *\*The Shoemakers' Holiday*.

**EZEKIEL**, Nissim (1924– ), one of India's best-known poets, born in to an Indian Jewish family, and educated in Bombay and at Birkbeck College, London. Editor, art critic, lecturer, seminarist, playwright, advocate of the controlled use of LSD, Ezekiel helped to create a significant literary climate for a whole generation of Indian poets writing in English. The discipline, precision, and critical range of his own writing set standards of excellence and remain an enduring influence. His eight volumes of poetry include *A Time to Change* (1952), *The Unfinished Man* (1960), and *The Exact Name* (1965).