

Jabberwock, a fictitious monster, the subject of the poem 'Jabberwocky' in Lewis Carroll's **Through the Looking-Glass*. The story, told in an invented vocabulary, begins: 'Twas brillig and the slithy toves'. *Tenniel's drawing of the Jabberwock, originally intended as a frontispiece, was considered so terrifying by *Dodgson that it was printed by the ballad in the volume; the White Knight became the frontispiece.

Jack, *Colonel*, see COLONEL JACK.

Jack of Dover, in the prologue to Chaucer's 'Cook's Tale' (**Canterbury Tales*, ll. 4347–8), refers probably to a pie (or, less probably, fish) that has been reheated. In 'Jack of Dover, his quest of Inquirie' (1604), reprinted in W. C. *Hazlitt's *Shakespeare Jest-Books*, Jack travels in search of a greater fool than himself, and fails to find one.

Jack Horner, the subject of a nursery rhyme ('Little Jack Horner sat in a corner', etc.) which occurs in an 18th-cent. chapbook, *The Pleasant History of Jack Horner, Containing his Witty Tricks, etc.* The rhyme is also referred to by H. *Carey in 1725.

Jack of Newbery, or **Newbury**, John Winchcombe, alias Smallwood (d. 1520), a clothier of Newbury, whose wealth inspired the authors of numerous chapbook stories. According to legend he led 100 or 250 men, equipped at his own expense, at the battle of *Flodden Field and entertained *Henry VIII and Catherine of Aragon in his house. (See DELONEY.)

Jack the Ripper, the name given to a murderer who, between 1888 and 1891, killed and eviscerated several prostitutes (at least five, possibly more) in the White-chapel area of London. Attempts to guess his identity have included a Harley Street surgeon, a mad midwife, a Russian anarchist, the duke of Clarence (1864–92), and J. K. *Stephen. He has been the subject of many novels and films, including Mrs Belloc Lowndes's *The Lodger* (1913) and C. *Wilson's *Ritual in the Dark* (1960), in which he appears as a homosexual sadist, and his presence is also felt in the works of P. *Ackroyd and Iain *Sinclair.

Jack Straw, the leader of a party of insurgents from Essex in the Peasants' Revolt of 1381. A *macaronic poem on him is included in *Medieval English*, ed. R. Kaiser (3rd edn, 1958), 386.

Jacke Wilton, The Life of, see UNFORTUNATE TRAVELLER, THE.

Jacobean, in literary terms, applies to writing of the period of *James I of England, who succeeded Eliza-

beth I in 1603; most commonly used of 'Jacobean tragedy'. (See MIDDLETON, TOURNEUR, WEBSTER, REVENGE TRAGEDY.)

Jacobin, originally a name of the French friars of the order of St Dominic, so called because the church of Saint-Jacques in Paris was given to them and they built their first convent near it. From them the name was transferred to the members of a political club established in 1789, in Paris, in the old convent of the Jacobins, to maintain extreme democratic and egalitarian principles. It was applied in a transferred sense to sympathizers with their principles, and about 1800 became a nickname for any radical political reformer.

Jacobite, a term used to describe supporters of James II of England (1633–1701), his son James (1688–1766), known as the old pretender, and his son Charles Edward Stuart (1720–88), known as 'the young pretender', 'the young chevalier', and 'Bonnie Prince Charlie'. Jacobite hopes were effectively crushed in the brutal defeat of the Highland revolt at Culloden in 1746 by troops led by the duke of ('Butcher') Cumberland (1721–65). The Jacobite cause was taken up by many writers (including C. *Nairne, whose songs were celebrated) and provided material for innumerable *historical novels.

JACOBS, W(illiam) W(ymark) (1863–1943), born in Wapping, the son of a wharf manager. He became a clerk in the civil service. He began to publish stories in J. K. *Jerome's *Idler* and the **Strand Magazine* in the 1890s, and in 1896 published his first collection, *Many Cargoes*, the success of which led to his resignation from his clerkship. He wrote several novels, including *At Sunwich Port* (1902) and *Dialstone Lane* (1904), but it was chiefly his short stories which established his popularity. These fall roughly into two groups: those dealing humorously with the escapades of sailors on shore (as well as at sea) and of country characters and rogues, as in the highly successful 'Claybury' stories; and tales of the macabre, such as the celebrated 'The Monkey's Paw', which was dramatized with great success. *Light Freights*, often held to be the best of his collections, appeared in 1901; *The Lady of the Barge* in 1902; and *Night Watches* in 1914.

Jacob's Room, see WOOLF, V.

JACOBSON, Dan (1929–), novelist and critic, born in Johannesburg, but for many years settled in England, where he taught at University College London. His first novel, *The Trap* (1955), was followed by several others, many of them set in South Africa. They include *The*

Price of Diamonds (1957); *The Beginners* (1966), a richly peopled family saga which opens in South Africa after the Second World War and moves to England; *The Confessions of Joseph Baisz* (1977); and *The Rape of Tamar* (1970), based on the biblical story from 2 Samuel, about the rape of King David's daughter by her brother Amnon, and the revenge of Absalom. *The Story of the Stories* (1982) is an examination of the Bible as narrative, emphasizing the power of a sustaining plot, and the novel *Her Story* (1987) pursues the biblical theme and the mystery of religious fanaticism in a story-within-a-story, set both in the future (AD 2296) and in the distant past at the time of the crucifixion of Christ. *Time and Time Again* (1985) is a collection of autobiographical essays, with a memorable chapter on *Leavis, and *Heshel's Kingdom* (1998) vividly and movingly re-examines the question of Jewish history and destiny through a quest for Jacobson's grandfather, a Lithuanian rabbi whose early death had paradoxically rescued his family from the Holocaust by sending them as emigrants to South Africa.

JACOBSON, Howard (1942–), novelist, born in Manchester and educated at Cambridge. His first novel, *Coming from Behind* (1983), a sparkling *campus satire set in the Midlands polytechnic of Wrothessley, was followed by *Peeping Tom* (1984), an intertextual comedy which moves between north London and Cornwall and interweaves a provocative commentary on Thomas *Hardy's voyeurist sexuality with the exploits of the narrator, emphatically Jewish Barney Fugelman of Finchley. *Redback* (1987) takes its narrator from the north of England, via a double first in moral decencies at Cambridge, to Australia, which also is the subject of a volume of travel writing, *In the Land of Oz*, published in the same year. *The Very Model of a Man* (1992) is a novel on the biblical theme of Cain and Abel. *No More Mr Nice Guy* (1998) is a macho comedy, and *Roots Schmoots: Journey among Jews* (1993) is an exploration of Jacobson's recurrent theme of Jewish cultural identity.

Jacobus de Voragine, see GOLDEN LEGEND, THE.

JAGGARD, William (fl. 1594–1623) and Isaac (fl. 1613–27), London printers and principal publishers of the Shakespeare First Folio (see FOLIOS AND QUARTOS, SHAKESPEARIAN).

Jagers, Mr, a character in Dickens's **Great Expectations*.

JAGO, Richard (1715–81), of Cornish descent, born in Warwickshire, and holder of three livings in that county. He was the author of *Edge-Hill* (1767), a *topographical poem in four books describing, with many digressions, the views seen at morning, noon, afternoon, and evening, as he looks from that famous spot over his favourite county. Several of his verses were published in *Dodsley's *Collection of Poems*

(1748–58). John Scot Hylton composed a life of Jago for a posthumous edition of his *Poems* (1784).

Jakin, Bob, a character in G. Eliot's **The Mill on the Floss*.

JAKOBSON, Roman, see STRUCTURALISM AND POST-STRUCTURALISM.

JAMES I (1394–1437), king of Scotland. He was captured while on his way to France by an English ship, probably in 1406. He was detained in England for 19 years and well educated; he was a captive at the court at the same time as another famous literary hostage, *Charles d'Orléans. In 1424 he married Lady Jane Beaufort, daughter of the earl of Somerset and granddaughter of *John of Gaunt, who is the heroine of James's famous poem **The Kingis Quair*, which he composed in England. He was assassinated at Perth by Sir Robert Graham (see SHIRLEY, JOHN). The authorship of *The Kingis Quair* has been doubted, but there seems no good reason to deny it to James. One or two other poems have been doubtfully attributed to him: 'The Ballad of Good Counsel', *Christis Kirk on the Green', and 'Peblist to the Play'. *Skeat attributed to him the 'B' section of the Middle English **Romaunt of the Rose* (ll. 1706–5810), but this is very unlikely to be his. See E. W. M. Balfour-Melville, *James I, King of Scots 1406–37* (1936).

JAMES I (James VI of Scotland) (1566–1625), king of England 1603–25. He is reputedly the author of **True Lawe of Free Monarchies* (1598), a reply to the argument of G. *Buchanan in his *De Jure Regni* that the king is elected by and responsible to the people. He wrote *Basilikon Doron* (1599, precepts on the art of government, addressed to his son); *A Counterblaste to Tobacco* (1604), a good many theological works, and poetry in Scots, Latin, and English. His works include metrical versions of 30 psalms, translations of *du Bartas and *Lucan, a long poem on the battle of Lepanto, numerous occasional songs and sonnets, and a short treatise on the rules for writing *Scots poetry.

JAMES, C(yril) L(ionel) R(ober) (1901–89), historian, novelist, cricket enthusiast, born in Tunapuna near Port of Spain, Trinidad. His many works include *Minty Alley* (1936), a low-key realist novel which describes the intrigues amongst the mixed-race lodgers in a West Indian boarding house, seen largely through the eyes of 20-year-old Haynes, who has moved in from a more educated background; *The Black Jacobins* (1938), an important study of the revolution led by *Toussaint L'Ouverture in Haiti, and *Beyond the Boundary* (1963), essays on politics and cricket.

JAMES, George Payne Rainsford (1799–1860). He travelled widely, served in the Napoleonic wars, held various diplomatic posts, and was appointed historiographer royal by William IV. Influenced by Sir W. *Scott he wrote numerous romantic novels, biographies, and popular historical works, including

Richelieu (1829), *Darnley* (1830), and *Life of Edward the Black Prince* (1836). *Thackeray parodied him as 'the solitary horseman' in his burlesque *Barbazure*, by G. P. R. Jeames, esq. for the two horsemen who were a frequent beginning to his romances.

JAMES, Henry (1843–1916), born in New York of ancestry originally both Irish and Scottish. His father, Henry James senior, was a remarkable writer on questions of theology and a follower of *Swedenborg. His elder brother William (below) was a distinguished philosopher. After a desultory education in New York, London, Paris, and Geneva, Henry James entered the law school at Harvard in 1862. He settled in Europe in 1875. From 1865 he was a regular contributor of reviews and short stories to American periodicals and owed much to his friendship with W. D. *Howells. His first considerable piece of fiction, *Watch and Ward*, appeared serially in 1871; this was followed by *Transatlantic Sketches* and *A Passionate Pilgrim* in 1875, and his first important novel **Roderick Hudson* in 1876 (in the **Atlantic Monthly*, 1875). For more than 20 years he lived in London, and in 1898 moved to Lamb House, Rye, where his later novels were written. He at first chiefly concerned himself with the impact of the older civilization of Europe upon American life, and to this period belong his novels *Roderick Hudson*, *The American* (1877), **Daisy Miller* (1879), and **Portrait of a Lady* (1881). He next turned to a more exclusively English stage in *The Tragic Muse* (1890), *The Spoils of Poynton* (1897), and *The Awkward Age* (1899), in which he analysed English character with extreme subtlety, verging at times on obscurity. **What Maisie Knew* appeared in 1897. In his last three great novels, **The Wings of the Dove* (1902), **The Ambassadors* (1903), and **The Golden Bowl* (1904), he returned to the 'international' theme of the contrast of American and European character. In 1914 he began work on two novels, *The Ivory Tower* and *The Sense of the Past*, which remained unfinished at his death and were published in fragments in 1917. For the revised collection of his fiction, of which the issue began in 1907, James wrote a series of prefaces of high interest. In his critical essays James concentrated on the 19th-cent. novel. He felt that *Dickens was limited by his failure to see below the surface of things; he was a firm admirer of G. *Eliot; but his hero was *Balzac whom he called 'the master of us all'.

Besides more than 100 short stories (including the well-known ghost story **The Turn of the Screw*, 1898), James wrote several volumes of sketches of travel (*Portraits of Places*, 1883; *A Little Tour in France*, 1884). He wrote a number of plays, of which the few that were acted were not successful. At the opening of *Guy Domville* in 1895 James was booed by the audience and although the play was praised by some critics, including G. B. *Shaw, its failure plunged James into a severe depression. For the English Men of Letters series he wrote a life of *Hawthorne; and in *The American Scene*

(1906) a record of the impressions produced on him by a visit to America after an absence of nearly 20 years. A *Small Boy and Others* (1913) and *Notes of a Son and a Brother* (1914) are evocations of his early days in New York and Europe. A short story called 'The Middle Years' appeared in the volume *Terminations* in 1895. The autobiographical work of the same title is a fragment (published posthumously, 1917) 'representing all that James lived to write of a volume of autobiographical reminiscences to which he had given the name of one of his own short stories' (from the prefatory note to the autobiographical fragment).

In addition to the works referred to above, the following may be mentioned: *Madonna of the Future* (1879), **Washington Square* (1881), *The Siege of London* (1883), **The Bostonians* (1886), *The Princess Casamassima* (1886), *The Reverberator* (1888), *The Aspern Papers* (1888), *The Real Thing* (1893), *Embarrassments* (1896), *The Other House* (1896), *In the Cage* (1898), *The Two Magics* (1898), *The Better Sort* (1903).

In 1915 James became a British subject, and in 1916 was awarded the OM. Two volumes of his letters were published in 1920, and re-edited by Leon Edel (1975, 1980); Edel's comprehensive biography in five volumes (1953–72) is of the *Freudian school.

JAMES, M(ontague) R(hodes) (1862–1936), born near Bury St Edmunds, a brilliant linguist, palaeographer, medievalist, and biblical scholar, successively provost of King's College, Cambridge, and (from 1918) of Eton. His memoirs, *Eton and King's*, were published in 1926. He edited works by *Le Fanu, whom he greatly admired, and himself wrote several volumes of distinguished *ghost stories, many with East Anglian settings, including 'Oh, Whistle, and I'll Come to You, My Lad', which appeared in *Ghost Stories of an Antiquary* (1904). *More Ghost Stories of an Antiquary* appeared in 1911, followed by *A Thin Ghost and Others* (1919), *A Warning to the Curious* (1925), and his collected stories in 1931. The masterly combination of scholarly control and antiquarian detail with suggestions of underlying supernatural horror have made them lastingly popular. See Michael Cox, *M. R. James: An Informal Portrait* (1983).

JAMES, P(hyllis) D(orothy), Baroness James of Holland Park (1920–), crime writer, born in Oxford. She was educated at Cambridge Girls' High School, after which she worked in a tax office. She also worked as a hospital administrator, and in 1968 took a job in the Home Office, where she became involved with forensic investigations: in consequence her fiction is underpinned by strong factual detail. Her first novel, *Cover Her Face* (1962), introduced the character of the romantic Adam Dalgleish, a police detective who is also a published poet. Dalgleish also appears in *A Mind to Murder* (1963), *Unnatural Causes* (1967), *Shroud for a Nightingale* (1971), *The Black Tower* (1975), *Death of an Expert Witness* (1977), *A Taste for Death* (1986), *Devices*

and *Desires* (1989), and *Original Sin* (1994), which is set in a long-established but financially ailing publishing company. Her other main character, the private detective Cordelia Gray, features in *An Unsuitable Job for a Woman* (1972) and *The Skull beneath the Skin* (1982). *Innocent Blood* (1980) is a psychological thriller, while *The Children of Men* (1992) is a dystopian novel set in the year 2021 in a world in which no children have been born for 25 years. She was made a life peer in 1991.

JAMES, William (1842–1910), American philosopher, the son of Henry James senior (a Swedenborgian philosopher), and elder brother of Henry *James. He was at first a student of art and then a teacher of physiology, but turned his attention to psychology. His views are embodied in his *Principles of Psychology* (1890), and show a tendency to subordinate logical proof to intuitive conviction. He was a vigorous antagonist of the idealistic school of *Kant and *Hegel, and an empiricist who made empiricism more radical by treating pure experience as the very substance of the world. Yet he was not a monist but a pluralist, 'willing to believe that there may ultimately never be an all-form at all, that the substance of reality may never get totally collected. . . and that a distributive form of reality, the each-form, is as acceptable as the all-form' (*Pluralistic Universe*, 34). Pragmatism, for which he is best remembered by philosophers, was his method of approach to metaphysics: abstract ideas are true if 'they work', if they harmonize with our other experience and accepted ideas. James's principal works were, besides the *Principles of Psychology*, *Varieties of Religious Experience* (1902), *Pragmatism* (1907), *The Meaning of Truth* (1909), *A Pluralistic Universe* (1909), *Essays in Radical Empiricism* (1912). The conclusions of his *Varieties of Religious Experience* are notable: 'the visible world is part of a more spiritual universe from which it draws its chief significance; union with the higher universe is our true end; spiritual energy flows in and produces effects within the phenomenal world.' He coined the phrase *'stream of consciousness' now widely used as a literary term.

JAMESON, Anna Brownell (1794–1860). She began adult life as a governess. Friendship with the *Kembles, and a long visit to Germany, brought her into contact with literary society, and she became a close friend of the *Brownings, of M. R. *Mitford, and eventually of the *Carlyles. She first attracted attention in 1826 with *A Lady's Diary* (later retitled *The Diary of an Ennuyée*), describing a visit to Italy. From that time on she produced many highly respected works of art history and criticism, biography, theology, history, travel, social comment, and general essays, some of which exhibited a strong interest in the position and education of women. The work for which she is now chiefly remembered is *Characteristics of Women* (1832, later known as *Shakespeare's Heroines*), dedicated to Fanny *Kemble, and illustrated with her own etchings.

Shakespeare she saw as 'the Poet of Womankind', whose heroines display all the aspects and complexities of womanhood. She divides the 25 heroines of her book into four groups: the characters of intellect, such as Portia; those of passion and imagination, such as Viola; those of the affections, such as Desdemona; and those from history, such as Cleopatra and Lady Macbeth. In preparation Mrs Jameson read Dr *Johnson, *Hazlitt, *Coleridge, *Lamb, and other major critics, as well as relevant European and Greek drama, and thoroughly investigated the sources of the histories. Although she makes little attempt to relate character to context, her interpretations, many of which are very detailed, were considered illuminating, and the work was received with considerable respect, G. M. *Hopkins placing her among the most eminent of Shakespeare's critics.

JAMESON, (Margaret) Storm (1891–1986), born in Whitby, the daughter of a sea captain, and educated at Leeds University; her first novel, *The Pot Boils* (1919), was followed by many other works of fiction, including *Women against Men* (1933, stories), *Company Parade* (1934), *Love in Winter* (1935), and *None Turn Back* (1936), the last three forming a trilogy. She also published poems, essays, and biographies, and several volumes of autobiography, including *Journey from the North* (1969), describing her time during the Second World War as president of *PEN. Her second husband was the historian and author Guy Chapman (1889–1972), remembered for his vivid personal account of trench warfare in France, *A Passionate Prodigality* (1933).

James the Fourth, The Scottish Historie of, a play by R. *Greene, published posthumously 1598. In spite of the title, this is a fictionalized romantic comedy, framed by the comments of Oberon, king of fairies. James, king of Scots, marries the English princess Dorothea, but is in love with Ida, daughter of the countess of Arran. Dorothea remains constant in her love for the king, disguising herself as a man when she learns that he seeks her life; she is wounded, but survives to be reconciled to the king after Ida has married the English lord Eustace. Notable among the minor characters are the *Machiavellian counsellor Ateukin and the affectionate dwarf Nano.

JAMIE, Kathleen (1962–), Scottish poet and travel writer, born in Renfrewshire, whose works include *A Flame in your Heart* (1986, with poet and mountaineer Andrew Greig), a sequence of love poems set in the summer of 1940; *The Way We Live* (1987), her first full-length collection; and *The Queen of Sheba* (1994), which shows her increasingly strong lyric command of Scottish themes and language. *The Golden Peak* (1992) describes travels in northern Pakistan, and *The Autonomous Region* (1993, with photographs by Sean Mayne Smith) contains poems inspired by a 1989 journey to Tibet. *Full Strength Angels* (1996, ed., with

James McGonigal) is an anthology of new Scottish prose and verse.

JAMIESON, John (1759–1838), lexicographer and antiquary, a friend of Sir W. *Scott. His chief work was the *Etymological Dictionary of the Scottish Language*, which first appeared in 1808.

Jane Eyre, a novel by C. *Brontë, published 1847.

The heroine, a penniless orphan, has been left to the care of her aunt Mrs Reed. Harsh and unsympathetic treatment rouses her defiant spirit, and a passionate outbreak leads to her consignment to Lowood Institution (based on Cowan Bridge, which the author herself briefly attended). There, consoled for the severity of the regime by the kindness of the superintendent Miss Temple and a fellow orphan, Helen Burns, who dies in Jane's arms of consumption, she spends some miserable years, eventually becoming a teacher. On Miss Temple's marriage she obtains a post as governess at Thornfield Hall to Adèle, the illegitimate daughter of Mr Rochester, a *Byronic hero of grim aspect and sardonic temper. Rochester, despite Jane's plainness, is fascinated by her sharp wit and independence, and they fall in love. After much resistance she agrees to marry him, but on the eve of their wedding her wedding veil is rent by an intruder who Rochester assures her is a servant, Grace Poole, but who is the next day revealed to be his mad Creole wife Bertha, confined to the upper regions of the Hall for years, whose unseen presence has long disturbed Jane. The marriage ceremony is interrupted by Mrs Rochester's brother from the West Indies and, despite Rochester's full confession and pleadings with Jane to stay with him, she flees. After nearly perishing on the moors, she is taken in and cared for by the Revd St John Rivers and his sisters Mary and Diana. It emerges that they are her cousins, and that Jane has inherited money from an uncle; the legacy is equally divided between the four. Under pressure from the earnest appeals and strong personality of the dedicated Rivers, she nearly consents to marry him and share his missionary vocation in India, but is prevented by a telepathic appeal from Rochester. She returns to Thornfield Hall to find the building burned, and Rochester blinded and maimed from his attempt to save his wife from the flames. She marries him, and in the last chapter we learn that his sight is partially restored.

From its first publication, the novel's exceptional emotional and narrative power made it a success, though, despite its strict adherence to conventional moral standards, it was considered by many to be unsuitable for young ladies; more recently its strong sexual undercurrents have subjected it to many *Freudian interpretations encouraged by the author's frequent use of dream imagery. Additional scandal attended the publication of the second edition, which Charlotte dedicated to *Thackeray, unaware that he too had a wife certified as insane. The story of the first Mrs Rochester was told by J. *Rhys in *Wide Sargasso Sea*.

'**Janet's Repentance**', see SCENES OF CLERICAL LIFE.

JANEWAY, James, see CHILDREN'S LITERATURE.

'**January and May**', a version by *Pope of Chaucer's 'Merchant's Tale' (see CANTERBURY TALES, 10).

Jaquenetta, a country wench loved by *Armado in Shakespeare's **Love's Labour's Lost*.

Jaques, a discontented lord attending the banished duke in Shakespeare's **As You Like It*. Many of the play's most memorable lines are his, including the speech beginning 'All the world's a stage' (II. vii). His name is clearly to be pronounced as two syllables. A second Jaques, 'the second son of old Sir Rowland', appears in the final scene of the play.

Jarley, Mrs, in Dickens's **The Old Curiosity Shop*, the proprietor of a travelling waxworks show.

Jarldyce, John, a character in Dickens's **Bleak House*.

JARRELL, Randall (1914–65), American poet and critic, born in Nashville, Tennessee; he taught for many years in various colleges, and his one novel, *Pictures from an Institution* (1954), is a satire on life in a progressive women's college and an early example of a *campus novel. He published several volumes of poetry, from his first, *Blood for a Stranger* (1942), to *The Lost World*, published posthumously in 1966 with a memoir by his friend R. *Lowell.

JARRY, Alfred, see ABSURD, THEATRE OF THE.

jazz poetry, a genre presaged in the USA by (Nicholas) Vachel Lindsay (1879–1931) with his incantatory ballads 'General William Booth' (1913), 'The Congo' (1914), *The Daniel Jazz* (1920), etc.; and then by (James) Langston Hughes (1902–67), who was probably the first to pitch his verse in conjunction with musicians in the late 1930s. The fusion was developed in the 1950s by Kenneth Patchen (1911–72), Kenneth Rexroth (1905–82), Amiri Baraka (adopted name of black militant writer Everett Le Roi Jones, 1934–), and the poets of the American *Beat Generation; and in Britain from the mid-1950s to the 1980s by C. *Logue, Roy Fisher (1930–), Michael *Horowitz, Pete Brown (1940–), Spike Hawkins (1942–), and others. Various permutations of primarily non-academic, often regional, entertainers and singer-songwriters have proliferated since, with the punk-rock, post-punk, and 'new wave' voices of John Cooper Clarke, Paul Weller of The Jam, and the Rastafarian and reggae-cadenced contributions of Anglo-Jamaican poets such as James *Berry, E. K. *Brathwaite, Linton Kwesi *Johnson, and Benjamin *Zephaniah. See also UNDERGROUND POETRY.

JEA, John, see BLACK BRITISH LITERATURE.

JEAN de MEUN, see ROMAN DE LA ROSE.

Jean Paul, an abbreviation frequently used in the 19th cent. of the name of J. P. F. *Richter.

JEBB, Richard Claverhouse (1841–1905), professor of Greek at Glasgow University 1874, Regius professor at Cambridge 1889. Unfriendly reviewers of his first major work, *The Attic Orators* (1876), saw no merit in it beyond diligence and a certain elegance, and in a way this verdict holds good for all his writings. The critical editions familiar to generations of students show that his knowledge of ancient Greece and its language was voluminous and exact. His style reflected the fastidiousness which we know from his wife's witty letters to have characterized him as a man. But when there was need for literary criticism or for an understanding of human nature, he could produce nothing but generalities. That his career was markedly successful in spite of these shortcomings—he became MP for his university (1891) and received the OM and a knighthood in 1900—sheds an interesting light on the character of late Victorian scholarship.

Jeeves, in many of P. G. *Wodehouse's stories, the omniscient and resourceful valet.

JEFFERIES, Richard (1848–87), writer and naturalist, the son of a Wiltshire farmer. As a boy of 16 he attempted to run away to Moscow or perhaps America, but only got as far as Liverpool. He began his literary career as a local reporter in Wiltshire, and from then on he wrote much, including novels (which had no success), works of natural history and country life, and essays in journals and magazines. The books for which he is remembered combine his love of the natural world with a poetic apprehension and individuality of thought which blur the usual literary distinctions. He first attracted attention with *The Gamekeeper at Home: Sketches of Natural History and Rural Life* (1878), published first in the **Pall Mall Gazette*. This, together with *Hodge and his Masters* (1880), appears to have influenced *Hardy's article of 1883 on 'The Dorsetshire Labourer'. For these books, as for most of his others, Jefferies relied greatly on 'field notebooks', where he entered his meticulous observations on the life of the countryside. *Wild Life in a Southern County*, in which the author, sitting on a Wiltshire down, observes in ever widening circles the fields, woods, animals, and human inhabitants below him, was published with success in 1879, as was *The Amateur Poacher. Wood Magic* (1881), in which a solitary boy lives in a magical world of speaking wild animals, was followed in 1882 by **Bevis: The Story of a Boy*, an evocation (for both adults and children) of his country childhood (see CHILDREN'S LITERATURE). The book for which he is probably best known, **The Story of My Heart*, tracing the growth of his unorthodox beliefs, caused some scandal on its publication in 1883. *After London*, a savage vision of the future, in which London is a poisonous swamp inhabited by cruel dwarfs, followed in 1885, as did a collection of essays much reprinted, *The Open Air*. Published in the year of his death, *Amaryllis at the Fair*, though lacking narrative, contains in Iden an impressive portrait of

Jefferies's father. See *Richard Jefferies* (1965) by S. J. Looker and C. Porteous; there is also a life (1909) by E. *Thomas.

JEFFERS, (John) Robinson (1887–1962), American poet, born in Pittsburgh, the son of a professor of biblical languages. He travelled widely with his parents as a boy until they settled in California, then studied at Occidental College and other universities before himself settling, with his wife Una, at Carmel on the Californian coast, where they lived in seclusion, in a granite house on the cliffs facing the sea. The scenery of the redwood and seashore inspires much of his works, and one of his dominant themes is what he called 'Inhumanism'—the insignificance of man, contrasted with the vast, merciless, enduring processes of nature and the animal kingdom; the hawk provides one of his most strikingly recurrent symbols. After two minor volumes he made his name with *Tamar and Other Poems* (1924), of which the title poem is a tragic narrative of family passion and incest in a wild Californian setting; this was followed by other volumes, many of them of a similar pattern—a long narrative, together with shorter lyrics. These include *The Women at Point Sur* (1927), *Cawdor and Other Poems* (1928), *Thurso's Landing and Other Poems* (1932), and, in 1938, *Selected Poetry*. He suffered a certain lapse in popularity due to his wartime espousal of an attitude of isolationism, expressed in 'The Eye', written during the war; the eye is the Pacific, to which 'our ships, planes, wars are perfectly irrelevant'. He had a stage success with his adaption of *Euripides' *Medea* in 1947, and his last volume of poetry, *Hungerfield and Other Poems*, appeared in 1954.

JEFFREY, Francis, Lord (1773–1850), educated at Edinburgh and Glasgow Universities, a Whig who became a Scottish judge and an MP. He is remembered in a literary connection as the founder, with Sydney *Smith, of the **Edinburgh Review* in 1802, as its editor until 1829, and as a stern but judicious critic of the writers of his day. Although he was often severe (and was challenged to a duel by T. *Moore), he nevertheless wrote appreciatively of many writers, including *Crabbe, Sir W. *Scott, *Byron, and, most notably *Keats, in whose *Poems* of 1820 he discerned genius. *Hazlitt thought him an admirable editor, perceptive and just, with 'a great range of knowledge, an incessant activity of mind'. His inability to understand Wordsworth—his review of **The Excursion* in 1814 begins: 'This will never do'—led to a series of attacks on 'a sect of poets' designated as *'The Lake Poets'. Smith complained, 'The whole effect of your mind is to destroy', but this seems no more just than Byron's lampoons in **English Bards and Scotch Reviewers* on 'the self-constituted judge of poesy'.

Jekyll and Hyde, see DR JEKYLL AND MR HYDE.

JELLICOE, (Patricia) Ann (1927–), playwright and director, trained as an actress at the Central School of

Speech and Drama. She was associated for some years with the *English Stage Company, which in 1958 put on the play which made her name, *The Sport of My Mad Mother*, an experimental drama about a London street gang described by *Tynan as a 'tour de force'. This was followed by *The Knack* (1962) and *Shelley* (1965). She has also written plays for children and drama-documentaries on historical themes performed by the local West Country community, including *The Reckoning* (1978), set in Lyme Regis and based on the 1685 Monmouth Rebellion. In 1985 she worked with David *Edgar on his community play *Entertaining Strangers* in Dorchester.

Jellyby, Mrs, a character in Dickens's **Bleak House*.

Jenkyns, Deborah, Matilda, and Peter, characters in Mrs Gaskell's **Cranford*.

JENNINGS, Elizabeth (1926–), poet, born in Boston, Lincolnshire, of a Roman Catholic family, and educated at St Anne's College, Oxford. She worked as a library assistant, in advertising, and in publishing, while publishing her early collections of poetry, *Poems* (1953), *A Way of Looking* (1955), and *A Sense of the World* (1958). She was somewhat arbitrarily associated with the *Movement, through Robert Conquest's inclusion of some of her work in **New Lines* (1956), but her subsequent volumes of verse (e.g. *Recoveries*, 1964; *The Mind has Mountains*, 1966) are highly personal and confessional accounts of mental breakdown and hospital treatment, very far removed in tone from the laconic detachment of the more representative Movement poets. Her *Collected Poems* were published in 1967 (revised and extended 1987) and she has since published several more volumes, including *Lucidities* (1970) and *Moments of Grace* (1979), which manifest her quiet and sensitive control of, and openness towards, experiences of suffering, loneliness, friendship, and religious faith. Other volumes include *Celebrations and Elegies* (1982), *Extending the Territory* (1985), *Tributes* (1989), *Times and Seasons* (1992), and *Familiar Spirits* (1994). She has also published two volumes of prose, *Every Changing Shape* (critical essays, 1961) and *Christianity and Poetry* (1965).

Jennings, Mrs, (1) a character in J. Austen's **Sense and Sensibility*; (2) the mother of *Keats, as she became by her second marriage.

'Jenny', a poem by D. G. *Rossetti, first published 1870, although he had been working on it for many years, and was further to revise it. It was one of the poems buried with his wife Lizzie in 1862. The poet describes a night spent in the chamber of a prostitute, golden-haired Jenny; she falls asleep against his knees and at dawn he leaves her, after much meditation on her thoughtless gaiety, shame, and beauty, and on the toad Lust which has ruined her. Fallen women and prostitutes were favourite subjects with the Pre-Raphael-

ites: e.g. Rossetti's painting *Found* and H. *Hunt's *The Awakening Conscience*. This poem roused the indignation of those like R. W. *Buchanan who thought Rossetti's work too sensual, and *Ruskin greatly disliked it.

JENYNS, Soame (1704–87), MP and minor poet, chiefly remembered for his *A Free Enquiry into the Nature and Origin of Evil* (1757), which elicited a brilliant and scathing attack from Dr *Johnson in the **Literary Magazine*. Jenyns's work is a classic statement of the more facile elements of 18th-cent. philosophical optimism, justifying evil and suffering by their place in the 'scale of Being' and ignorance as the 'opiate' of the poor: 'the sufferings of individuals are absolutely necessary to universal happiness.' Johnson poured scorn on a philosophy which envisaged superior beings laughing at human misery, and links Jenyns's view with that of *Pope (see ESSAY ON MAN): 'This author and Pope perhaps never saw the miseries which they imagine thus easily to be borne.'

Jeremiad, a doleful complaint, in allusion to the Lamentations of Jeremiah in the OT.

JEROME, St (Hieronymus) (c.342–420), one of the four early Latin 'Doctors of the Church', born at Strido near Aquileia, educated at Rome, and baptized in 360. He visited Gaul and Asia Minor, and after a period of dissipation (perhaps conventional) he practised asceticism. He lived as a hermit near Chalcis (south-east of Antioch), spent the years 382–5 at Rome, where he was the spiritual counsellor of some noble Roman ladies, and in 386 settled at Bethlehem, where he died in 420 after 25 years of writing and translation. His principal works were a translation and continuation of the chronicles of *Eusebius and the Latin version of the Scriptures which came to be known as the *Vulgate, afterwards the standard Latin version up to the Renaissance.

Dogmatic and Political Works (including *Against Rufinus* and *Against the Pelagians*), trans. J. N. Hritz (1965); J. Steinmann, *Saint Jerome*, trans. R. Matthews (1959).

JEROME, Jerome K(lapka) (1859–1927), brought up in east London, the son of an unsuccessful ironmonger, became an actor and published a volume of humorous pieces about the theatre, *On the Stage and Off* (1885), and another collection of light essays, *Idle Thoughts of an Idle Fellow* (1886). He achieved lasting fame with *Three Men in a Boat* (1889), the comic story of three young men and their dog who take a rowing holiday on the Thames. In 1892 Jerome and some friends founded the *Idler*, a humorous magazine which published work by *Harte, *Twain, and W. W. *Jacobs, among others. *Three Men on the Bummel*, describing a tour in Germany, appeared in 1900, and in 1902 *Paul Klever*, an autobiographical novel. Jerome also wrote many plays, in the manner of his friend *Barrie, including the

most memorable, *The Passing of the Third Floor Back* (1908). There is a life by J. Connolly (1982).

Jeronimo, or **Hieronimo**, the chief character in Kyd's **The Spanish Tragedy*.

JERROLD, Douglas William (1803–57), the son of an actor-manager. He served in the navy, was apprenticed to a printer, and became dramatic author of the Surrey Theatre before making his name in the theatre with *Black-Ey'd Susan* (1829), founded on **Gay's* ballad; other successful plays included *Fifteen Years of a Drunken's Life* (1828), *The Rent Day* (1832), and *The Prisoner of War* (1842). He was a friend of **Dickens*. In his later years Jerrold turned to journalism; he was associated with **Punch* from its beginnings and became a regular contributor, writing several serial works, including social political articles signed 'Q' which gave *Punch* a liberal trend in politics and *Mrs Caudle's Curtain Lectures* (issued as a book in 1846), which greatly added to the journal's popularity. From 1845 he ran *Douglas Jerrold's Shilling Magazine* and from 1846 *Douglas Jerrold's Weekly Newspaper*. He wrote several novels and his studies of *Men of Character* (1838) were illustrated by **Thackeray*.

JERROLD, William Blanchard (1826–84), son of D. **Jerrold*; journalist, playwright, biographer, and writer of miscellaneous works on food, travel, etc. He wrote the text of *London* (1872), illustrated by **Doré*, and wrote a life of *Doré* (1891).

Jerusalem: The Emanation of the Giant Albion, a prophetic poem by **Blake*, written and etched, with 100 plates, 1804–20. (It is not to be confused with the short poem beginning 'And did those feet . . .', commonly known as 'Jerusalem', which appears at the beginning of *Blake's *Milton*.) After a preface in which he defends his use of free verse ('Poetry Fetter'd Fetters the Human Race') *Blake* proceeds to personify England as the fallen giant **Albion*, and to summon him to the 'awakening of Eternal Life' which lies beyond the Vegetable Universe, and to reunion with his banished emanation, the lovely Jerusalem. *Blake* mingles prophecy with social criticism, biblical legend with legends of Druids and of Gog and Magog (see *GOGMAGOG*), and references to 'Hampstead, Highgate, Finchley, Hendon, Muswell Hill' with descriptions of **Los* labouring in his furnace to build the city of Golgonooza. The long poem ends with a 'fourfold vision' of regeneration, 'rejoicing in Unity in the Four Senses' and in the 'Forgiveness of Sins which is Self-Annihilation'.

Jerusalem Delivered (*Gerusalemme liberata*), a poem by **Tasso*, published without his consent 1580, in authorized form 1581. (*Tasso* later rewrote the poem, giving it a more 'regular' structure and a more austere moral tone, and changing the title to *Gerusalemme conquistata*. The new work, published 1593, was inferior to the original.)

The poem is an epic of the First Crusade, with the

addition of romantic and fabulous elements. By the side of *Godfrey of Bouillon*, the leader of the Christian host besieging Jerusalem, and other historical characters, we have the romantic figures of *Sofronia* and her lover *Olindo*, who are prepared to face martyrdom to save the Christians in the beleaguered city; the warlike *Clorinda*, who is beloved by *Tancred* the Norman, and killed by him unwittingly; and *Armida*, the niece of the king of Damascus, who lures away the Christians to her enchanted gardens. *Rinaldo*, prince of Este (an imaginary personage, introduced as a way of extolling the author's patron), rescues the prisoners of *Armida*, and *Armida* falls in love with him. By her enchantments they live happily together until *Rinaldo* is summoned away to help the army by slaying the devil-enchanted wood. He takes part in the capture of Jerusalem, and at last marries a repentant *Armida*.

The poem was translated into English in 1594 by *R. Carew* (1555–1620), and in 1600 by **Fairfax* as *Godfrey of Bulloigne*. *Spenser's* description of *Acrasia's *Bower of Bliss (*Faerie Queene*, II. xii) was modelled on the gardens of *Armida*, and the poem considerably influenced **Milton* and others (see *Tasso*).

JESPERSEN, Jens Otto Harry (1860–1943), Danish philologist, educated at Copenhagen, where he became professor of English in 1893. He wrote many philological books, the most important perhaps being *A Modern English Grammar on Historical Principles* (Parts 1–7, 1909–49); *The Growth and Structure of the English Language* (1909; 9th edn 1938); *Essentials of English Grammar* (1933). But he also wrote works more concerned with the theoretical analysis of language, the principal ones being *The Philosophy of Grammar* (1929), *Analytic Syntax* (1937), and, most importantly, *Language, Its Nature, Development and Origin* (1922).

Jessamy Bride, the, the name given by **Goldsmith* to the younger *Miss Horneck*, with whom he is supposed to have been in love.

Jessica, *Shylock's* daughter in *Shakespeare's *The Merchant of Venice*.

jest book literature, collections of 'merie Tales', 'quicke answeres', and 'pleasant conceites' popular throughout the 16th and 17th cents and later. Their authorship was often ascribed to witty writers such as **Skelton* and **Peele* or to famous jesters such as *J. *Scogan* and *R. Armin*. The genre is related to the apophthegm and adage, popularized by **Erasmus*, and to **rogue literature*, and can be detected in some early fiction, for example in the opening of *T. Nashe's *The Unfortunate Traveller*. (See also *JOE MILLER'S JESTS*.)

Jew, the Wandering, see *WANDERING JEW*.

JEWETT, Sarah Orne (1849–1909), American novelist and short story writer, born in Maine, the daughter of a doctor. She was inspired when young by *H. B. *Stowe's* novel set in Maine, *The Pearl of Orris Island*, to write about her native region of New England, and began her

career by publishing short stories in the **Atlantic Monthly*. Her volumes include *Deephaven* (1877), *A Country Doctor* (1884), *A White Heron* (1886; short stories), and *The Country of the Pointed Firs* (1896), which describes daily life in a decaying Maine seaport town. Her precise, realistic, subdued portraits of ordinary people and her sense of community and place bear witness to her admiration for *Flaubert as an artist, and won her an enduring reputation; W. *Cather records her debt to her in *Not under Forty*.

Jew of Malta, The, a drama in blank verse by *Marlowe, performed about 1592, not published until 1633.

The grand seignior of Turkey having demanded the tribute of Malta, the governor of Malta decides that it shall be paid by the Jews of the island. Barabas, a rich Jew who resists the edict, has all his wealth impounded and his house turned into a nunnery. In revenge he indulges in an orgy of slaughter, procuring the death of his daughter Abigail's lover among others, and poisoning Abigail herself. Malta being besieged by the Turks, he betrays the fortress to them and, as a reward, is made its governor. He now plots the destruction of the Turkish commander and his force at a banquet by means of a collapsible floor; but is himself betrayed and hurled through this same floor into a cauldron, where he dies. The prologue to the play is spoken by 'Machevil', and Barabas is one of the prototypes for unscrupulous *Machiavellian villains in later Elizabethan and Jacobean drama. His praise of gold and precious stones as 'Infinite riches in a little room' is often quoted.

JEWSBURY, Geraldine Endsor (1812–80), an intimate friend of the *Carlyles. Her brilliant wit and conversation made her house in Manchester, and later in London, a centre for such eminent visitors as the Carlyles, J. A. *Froude, T. H. *Huxley, *Ruskin, D. G. *Rossetti, and *Thirlwall. Besides contributing articles and reviews to the **Athenaeum*, the **Westminster Review*, and other journals, she wrote six novels, including *Zöe* (1845), *The Half Sisters* (1848), and *Marian Withers* (1851), and two stories for children. A *Selection from the Letters of Geraldine Jewsbury to Jane Carlyle* (1892, edited with a memoir by Mrs A. Ireland) gave undue emphasis to the emotional element of the friendship between the two women and was the subject of an interesting article by V. *Woolf ('Geraldine and Jane', *TLS*, 28 Feb. 1929). Jewsbury had destroyed all the letters to her from Jane Carlyle, except for one which was published in Mrs Ireland's *Life of Jane Welsh Carlyle* (1891); it was the wish of both women that their letters be destroyed.

JEWSBURY, Maria Jane (1800–33), poet, and sister of G. *Jewsbury: she was the daughter of a cotton manufacturer and kept house for him in Manchester after her mother's death, until her marriage in 1832 to W. K. Fletcher, a chaplain with the East India Company. She

published poetry and essays, contributed to the *Manchester Courier* and the **Athenaeum*, and was a close friend of the *Wordsworths. Her most remarkable work was perhaps the 'Oceanides', a poem which she wrote on her voyage out to India, 1832–3, and which was published in twelve sections in the *Athenaeum*; the poem vividly celebrates the stages and changing moods of the voyage. She died of cholera not long after her arrival.

JHABVALA, Ruth Praver (1927–), novelist, born in Germany, the daughter of a Polish Jewish solicitor; she came to England in 1939 as a refugee and was educated in London. In 1951 she married an Indian architect, and subsequently lived for 24 years in India, where she wrote several novels including *Esmond in India* (1958), *A New Dominion* (1973), and *Heat and Dust* (1975, *Booker Prize), all of which reflect her mingled affection for and impatience with her adopted country and show intimate knowledge of the lives of both Indian and European families. She published volumes of short stories and wrote several original screenplays, including *Shakespeare-Wallah* (1965), the story of a troupe of travelling actors, and adaptations of E. M. Forster's **A Room with a View* and **Howards End*. In 1975 she moved to New York, where her novel *In Search of Love and Beauty* (1983) and later works are set.

jig, 'an afterpiece in the form of a brief farce which was sung and accompanied by dancing', popular in the Elizabethan and Jacobean theatre. Few have survived, but there are numerous references to them in contemporary literature and both W. *Kemp and *Tarlton performed them with great success. Cf. *Hamlet's comment on Polonius: 'he's for a jig, or a tale of bawdry, or he sleeps' (ii. ii. 494).

Jimson, Gulley, the bohemian artist hero of J. *Cary's novel *The Horse's Mouth*. Although popularly supposed to be based on the painter Stanley *Spencer (1891–1959), he also contains some of the characteristics of Augustus *John, including the urge to paint large murals.

Jingle, Alfred, a character in Dickens's **Pickwick Papers*.

Jiniwin, Mrs, in Dickens's **The Old Curiosity Shop*, the mother of Mrs Quilp.

JOAN OF ARC, St (1412–31), Jeanne D'Arc, or more correctly Jeanne Darc, as it was spelt in all contemporary documents (Littré), the daughter of Jacques Darc, a farmer of Domrémy in the valley of the Meuse, an illiterate girl who contributed powerfully to liberate France from the English in the reign of Charles VII. Inspired, she claimed, by the voices of Sts Michael, Catherine, and Margaret, her mission was a double one, to raise the siege of Orléans, and to conduct Charles to his coronation at Rheims. She accomplished both these tasks and then wished to return home; but

she yielded to the demands of the French patriots and was taken prisoner by the Burgundians, who handed her over to the English. But it was a French court of ecclesiastics (with the help of the Inquisition) who sentenced her as a heretic, and the English who burned her at Rouen. She was canonized in 1920. She appears in Shakespeare's *1 Henry VI*, and is the subject of Voltaire's *La Pucelle*, of a tragedy by Schiller, of a poem by Southey, and of dramas by G. B. Shaw and Anouilh. See also Marina Warner's *Joan of Arc: The Image of Female Heroism* (1981) for a discussion of St Joan's changing function as national and political symbol.

Job Trotter, a character in Dickens's *Pickwick Papers*.

Jocasta, a tragedy in blank verse, translated from an Italian adaptation of the *Phoenissae* of Euripides, by G. Gascoigne and F. Kinwelmarsh, included in Gascoigne's *Poesies* (1575).

JOCELIN DE BRAKELOND (fl. 1200), a monk of Bury St Edmunds, whose chronicle of his abbey (1173–1202) inspired Carlyle's *Past and Present*.

Jocoseria, a volume of ten poems of various lengths and metres by R. Browning, published 1883. The collection is consciously a miscellany; Browning borrowed the title from Otto Melander's book of jokes and stories (1597) to suggest its lightweight character, though several of the poems ('Donald', 'Cristina and Monaldeschi', 'Ixion') do not bear out this judgement. The volume contains the much-parodied lyric 'Wanting is—what?', an exquisite miniature of Browning's whole philosophy of art as a mode of desire.

Joe Gargery, a character in Dickens's *Great Expectations*.

Joe Miller's Jests: or *The Wit's Vade-Mecum* (1739), a jest-book by J. Mottley. The name is taken from Joseph Miller (1684–1738), an actor in the Drury Lane company, and a reputed humorist. It was a childhood favourite of G. Eliot.

Johannes Factotum, 'John Do-everything', a Jack of all trades, a would-be universal genius. The phrase, as also *Dominus Factotum*, *Magister Factotum*, and the corresponding Italian *fa il tutto*, is found in the 16th cent. It occurs in *Greene's Groats-Worth of Witte*, *Bought with a Million of Repentance*, attacking Shakespeare:

... beeing an absolute *Johannes fac totum*, is in his owne conceit the onely Shake-scene in a country.

JOHN, Augustus (Edwin), OM (1878–1961), painter, born at Tenby, the son of a solicitor, and trained at the Slade School. His autobiography, *Chiaroscuro* (1952), contains many good anecdotes about writers whom he met or knew as friends (including Wilde, G. B. Shaw, Joyce, and W. Lewis), and he also painted some remarkable portraits of literary figures, including Yeats, Shaw, Dylan Thomas, T. E. Lawrence, Fir-

bank, and Joyce. M. Holroyd's two-volume biography (1974–5) gives a full account of John's flamboyant personality and unorthodox domestic life, and suggests various fictitious characters who were partly based on John, including Struthers in D. H. Lawrence's *Aaron's Rod*, Albert Sanger in M. Kennedy's *The Constant Nymph*, Gullej Jimson in Cary's *The Horse's Mouth*, and the younger Strickland in M. Aungham's *The Moon and Sixpence*. His sister Gwen John (1876–1939) was also a painter of distinction.

JOHN OF AUSTRIA, Don (1547–78), a natural son of Charles V. He defeated the Turkish fleet at Lepanto (1571), a victory celebrated in Chesterton's popular narrative poem 'Lepanto'.

JOHN OF THE CROSS, St (Juan de la Cruz) (1542–91), a friar of the Carmelite order, and, with the encouragement of his fellow Carmelite St Teresa of Ávila, who considerably influenced his spiritual and practical understanding, a joint founder of the Discalced Carmelites. A major figure of the Counter-Reformation, he was imprisoned in Toledo in 1577 for his reformist views, an experience which inspired some of his finest mystical writing. Fewer than a thousand lines of his poetry survive, but they are regarded as some of the greatest in the Spanish language; particularly well known are his *Cántico espiritual* (Spiritual Canticle), most of which was composed in prison; his *En una noche oscura* (The Dark Night), composed shortly afterwards; and *Llama de amor viva* (The Living Flame of Love), written c.1583–4. He writes of the stages of union of the soul with God, and of the ecstasy of that union, in a language both erotic and spiritual, and of an exceptional power, grace, and intensity. His work has been translated by E. Allison Peers (1934–5), and a selection of his poems by R. Campbell (1951); there is a study by G. Brennan (1972).

JOHN OF GAUNT (1340–99), duke of Lancaster, the fourth and longest-lived son of Edward III and the father of Henry IV, named from his birthplace Ghent (Gaunt). He was first the regent, in effect, during the early years of the reign of the young Richard II and afterwards his bitter enemy. He was the dominant figure in English politics during much of Richard's reign, and his oppressive rule was repeatedly but unsuccessfully opposed, first by his eldest brother the Black Prince in the year of his death and of the 'Good Parliament' (1376). He was the employer of Wyclif and the patron of Chaucer whose *Book of the Duchess* is commonly believed to be an elegy for the death of Gaunt's duchess Blanche in 1369. He is a major figure in Shakespeare's *Richard II*.

JOHN OF HOVEDEN, see ANGLO-LATIN LITERATURE.

JOHN OF SALISBURY (fl. 1120–80). He was born at Salisbury and studied at Paris under Abelard and at Chartres. He returned to England in 1154, remaining mostly at Canterbury where he was secretary to

Archbishop Theobald and was sent on missions to Rome. He was also secretary to *Becket with whom he was exiled when he fell into disfavour with Henry II. John retired to Rheims, where he composed his *Historia Pontificalis*. He is said to have been present in Canterbury Cathedral when Becket was assassinated; he wrote a life of Becket (and of *Anselm), arguing for the canonization of both. He became bishop of Chartres in 1176. He was the most learned classical writer of his time, often seen as the principal humanist inspiration in 'the twelfth-century Renaissance'. Among his many works, the principal items are the *Polycraticus* (or *De Nugis Curialium*), on the vanities of the court and miscellaneous questions on philosophy, and the *Metalogicon*, a treatise on logic and an account of Aristotle's treatment of the subject. (See also ANGLO-LATIN LITERATURE.)

Ed. C. C. J. Webb, *Polycraticus* (1909) and *Metalogicon* (1929); C. C. J. Webb, *John of Salisbury* (1932).

John Bull, *The History of*, a collection of pamphlets by *Arbuthnot, issued 1712, rearranged and republished in *Pope and *Swift's *Miscellanies of 1727*.

The pamphlets (of which the first, *Law is a Bottomless Pit*, appeared on 6 Mar. 1712) were designed to advocate the cessation of war with France, and introduced the allegorical character John Bull, who represents England; he is 'an honest plain-dealing fellow, choleric, bold, and of a very inconstant temper. . . very apt to quarrel with his best friends, especially if they pretend to govern him. . . a boon companion, loving his bottle and his diversion'. Other characters are Nicholas Frog (the Dutch), Lord Strutt (Philip of Spain), Lewis Baboon (Louis XIV of France), and Humphrey Hocus, an attorney (the duke of Marlborough). Ed. A. W. Bower and R. A. Erickson (1976).

John Bull is also the title of a play by G. *Colman the younger.

John Bull's Other Island, an ironic description of Ireland deriving from Leon Paul Blouet's *John Bull and His Island* (1884) and used by G. B. *Shaw as the title of a play (1904) written at the request of *Yeats 'as a patriotic contribution to the repertory of the Irish Literary Theatre'.

John Bunce Esq, The Life and Opinions of, a novel by T. *Amory, published in two volumes (1756, 1766).

Bunce, a man of passionate temperament and a highly original turn of mind, sets out on a journey through the more magnificent and dangerous landscapes of northern England. Among the moors and mountains he comes upon small centres of civilized elegance and culture, in many of which he encounters beautiful and learned women, seven of whom (with the intervention of successive deaths) he marries. Miss Spence, with 'the head of Aristotle, the heart of a primitive Christian, and the form of Venus de Medicis', who discusses differential calculus after dinner, is typical of his wives. But the bulk of the book is taken up

with eloquent discussion and digression on religious, scientific, and literary subjects, descriptions of awesome scenery, and much eating and drinking. How far the author is in humorous command of his material, and how far subject to his own fantasy, is difficult to establish. *Hazlitt, who enjoyed the book, found 'the soul of Rabelais' in it.

'John Gilpin, The Diverting History of', a poem by *Cowper, first published anonymously in the *Public Advertiser*, reprinted in chapbook form, and included in the same volume as **The Task* (1785). The story of John Gilpin was told to Cowper by Lady Austen to divert him from melancholy. He laughed over it during the night and next day had turned it into a ballad.

John Gilpin, a 'linen-draper bold' of Cheapside, and his wife decide to celebrate their 20th wedding anniversary by a trip to the Bell at Edmonton, he on a borrowed horse, she, her sister, and the children in a chaise and pair. But John loses control of his horse, and the poem describes his headlong career to Edmonton, 10 miles beyond it to Ware, and then back again.

John Halifax, Gentleman, a novel by Mrs *Craik published 1856.

The story, set between the Bredon hills and Tewkesbury, tells of the poor honest orphan John, who finds employment with the tanner Abel Fletcher and is befriended by Abel's weakling son Phineas, improves his position, and marries the book's heroine, Ursula March. John's status as 'gentleman' is earned not by birth and wealth but by his own integrity and worth. The book was immensely successful both in England and America, and ran into numerous editions over many years. Long after Mrs Craik's death American tourists would visit the 'Halifax country' of Tewkesbury.

JOHNSON, Amryl, see BLACK BRITISH LITERATURE.

JOHNSON, B(ryan) S(tanley William) (1933–73), novelist, poet, and film-maker, born in Hammersmith, London. After graduating from King's College, London, he published seven novels, each highly adventurous in form. *Travelling People* (1963) is a lightweight novel of comic misadventures, each chapter written in a different style; *Albert Angelo* (1964) vividly evokes the London of its era, and has holes cut through the pages to provide a 'flashforward' to future events. *Trawl* (1967) and *The Unfortunates* (1969) are autobiographical pieces, the latter consisting of unbound sections presented in a box. (See INTERACTIVE FICTION.) *House Mother Normal* (1971), *Christie Malry's Own Double Entry* (1973), and *See the Old Lady Decently* (1975) continue his passionate crusade to break free of the confines of the neo-Dickensian novel. Johnson's work has an emotional candour and directness unusual in a so-called 'experimental' writer; the same qualities are to be found in his two volumes of poetry. He committed suicide at the age of 40.

JOHNSON, Charles (1679–1748), dramatist, the author of 18 plays, including *The Wife's Relief* (1712), adapted from Shirley's **The Gamester*, and *The Country Lass* (1715), his most successful comedy. He was ridiculed by Pope in the early version of **The Dunciad* for the fatness of his person, his prolific output, and his plagiaries.

JOHNSON, Diane (1934–), American novelist and biographer, born in Illinois and educated at the universities of Utah and California. Her ironic and observant novels, many of which have a hint of thriller suspense, include *Fair Game* (1965); *The Shadow Knows* (1972), about a woman pursued and victimized; *Persian Nights* (1987), set in Persia on the eve of revolution, seen through the eyes of an innocent American abroad; *Health and Happiness* (1990), a chilling tale of medical misadventure set in San Francisco; and *Le Divorce* (1997), a Jamesian novel of manners with a violent undertow set in Paris. She has also written an innovative feminist life of Mary Ellen Peacock, wife of G. *Meredith (*Lesser Lives*, 1972) and a life of D. *Hammett (1983).

JOHNSON, Joseph (1738–1809), a radical bookseller and publisher of St Paul's Churchyard, who encouraged and published many writers, including *Wordsworth (*Descriptive Sketches*, 1793), *Cowper, E. *Darwin, and M. *Wollstonecraft. He held literary dinners over the shop, where his guests included *Blake, *Fuseli, *Godwin, J. *Priestley, and *Paine. From 1788 to 1799 he published the scientific and literary monthly the **Analytical Review*. Although his shop served as an important meeting place, he himself had the reputation of a retiring and self-effacing man.

Johnson, The Life of Samuel, by *Boswell, published 1791.

Boswell informed Dr *Johnson in 1772 of his intention to write his life, and had been collecting materials for this purpose since their first meeting in 1763. After Johnson's death in 1784 he set to work arranging and adding to the 'prodigious multiplicity of materials', a task which, he writes in 1789, involved him in great labour, perplexity, and vexation. The result was the most celebrated biography in the English language. Boswell learned much from his master's own love of the art of biography, and brought to the task boundless curiosity, persistence, and zest. His portrait is vivid and intimate, in his own words a 'Flemish picture' made up of trifling incidents as well as significant events, and Boswell's skill in stage-managing encounters (as with *Wilkes or, in contrast, Johnson's old fellow collegian, the modest Mr Edwards) adds greatly to the liveliness of the whole. The final edition, after Boswell's death, was revised by *Malone, who assisted Boswell considerably in his biographical labours. The standard edition (G. B. *Hill, 6 vols, 1887) has been revised by L. F. Powell (1934–50; 1964). See also *The Correspondence and Other Papers of*

James Boswell: Relating to the Making of the Life of Johnson, ed. M. Waingrow (2 vols., 1969) and *James Boswell's Life of Johnson: An Edition of the Original Manuscript*, ed. M. Waingrow and B. Redford, 2 vols (1994–). (See also BIOGRAPHY.)

JOHNSON, Linton Kwesi (1952–), poet, performer, and reggae artist, born in Jamaica. He came to England in 1963 to join his mother who had emigrated two years earlier, went to school in south London, and studied sociology at Goldsmith's College. *Dread Beat an' Blood* (1975), his first album, introduced his characteristic voice of disaffected dissent, with bleak and powerful lyrics. In 1977 he was writer in residence in the London borough of Lambeth. Later volumes of verse and albums include *Forces of Victory* (1979), *Bass Culture* (1980), *Inglan Is a Bitch* (1980), and *Making History* (1984). His work (*Tings an' Times*, CD, 1991, and *More Time*, CD, 1998, with its haunting single 'Liesense Fi Kill') continues to show a strong political commitment to the cause of black rights.

JOHNSON, Lionel Pigot (1867–1902), educated at Winchester and New College, Oxford. He became an influential man of letters, and one of the notable Catholic converts of his day. A perceptive supporter of *Hardy, his *The Art of Thomas Hardy* (1894) was one of the first full-length studies to appear. His *Poems* appeared in 1895, *Ireland and Other Poems* in 1897, and *Post Liminium*, a posthumous collection of essays, in 1911. He was a member of the *Rhymers Club and a friend of *Yeats, who much admired his poetry; there is an account of his personality and decline into alcoholism in Yeats's *Autobiographies*. See also ART FOR ART'S SAKE.

JOHNSON, Pamela Hansford (1912–81), critic and novelist, the granddaughter of H. *Irving's treasurer, brought up in Clapham, a district evoked in several of her many works, from her first novel, *This Bed Thy Centre* (1935), to her last, *The Bonfire* (1981). In 1950 she married C. P. *Snow. She is perhaps most widely known for her comic 'Dorothy Merlin' trilogy, a satire on the pretensions of literary life, which consists of *The Unspeakable Skipton* (1959), *Night and Silence*, *Who Is Here* (1962), and *Cork Street, Next to the Hatter's* (1965).

JOHNSON, Paul (Bede) (1928–), journalist and historian, educated at Magdalen College, Oxford. He was editor of the **New Statesman* from 1965 to 1970, since which period his political views have moved to the independent right. His publications include *Merrie England* (1964, a novel); *The Offshore Islanders* (1972); *Elizabeth I* (1974); *Pope John XXIII* (1975); and his idiosyncratic and polemic *A History of the Modern World, from 1917 to the 1980s* (1983). *A History of the American People* appeared in 1997.

JOHNSON, Richard (1573–?1659), the author of *The Most Famous History of the Seven Champions of Christendome* (1596–7), a widely read romance of

chivalric legend, which influenced *Spenser; *The Nine Worthies of London* (1592); *The Crowne-Garland of Golden Roses* (ballads, 1612, repr. by the *Percy Society); *Tom a Lincolne*, a romance of Arthurian times dating from 1599, of which the earliest surviving edition is 1631; and *Pleasant Conceites of Old Hobson* (1607, repr. 1843).

JOHNSON, Samuel (1709–84), born at Lichfield of elderly parents; his father was a bookseller. When 3 years old he was brought to London to be touched for the king's evil (scrofula) by Queen Anne; the illness seriously affected his sight, but he was from an early age an avid reader. He was educated at Lichfield Grammar School and Pembroke College, Oxford, where he spent 14 months, 1728–9, but took no degree, despite evidence of creative and scholastic powers; his college days were marred by poverty, and during the scantily documented period between leaving Oxford and his father's death in 1731 he appears to have suffered acute mental stress; bouts of melancholia were to recur in later life and gave him much sympathy with those similarly afflicted, such as W. *Collins and *Smart. He worked briefly and unhappily as an undermaster at Market Bosworth, then moved to Birmingham, where he contributed essays (none of which survive) to the *Birmingham Journal*, and translated and abridged from the French an account (originally in Portuguese) of Father Lobo's *Voyage to Abyssinia*; his version appeared anonymously in 1735. In the same year he married Mrs Elizabeth Porter, a widow considerably older than himself, and started a private school at Edial, near Lichfield. This was not a success; Johnson's lack of a degree and convulsive mannerisms hindered his prospects as a teacher, and in 1737 he set off with one of his few pupils, *Garrick, to try his fortune in London, where his wife shortly joined him. He entered the service of Edward Cave (whom he had already approached in Birmingham), the founder of the *Gentleman's Magazine*, to which he contributed regularly for years; he did editorial work and prefaces, and wrote essays, poems, Latin verses, biographies, and, most notably, his *Parliamentary Debates*, which were widely accepted as authentic speeches by the great politicians of the day. In 1738 he published his poem *London*, which may record his friendship with the poet *Savage, whose nocturnal wanderings he often shared during this period of poverty and hack-work; his *Life of Mr Richard Savage* (1744) is a vivid evocation of *Grub Street and a notable stage in the evolution of the art of biography. It was subsequently included in his *The Lives of the English Poets*. In 1747 he issued the 'Plan' of his Dictionary (see JOHNSON'S DICTIONARY), on which he had already started work at his new home in Gough Square; he dedicated it to *Chesterfield, with results recorded under the latter's name. In 1749 he published *The Vanity of Human Wishes*, the first work to bear his own name, and in the same year Garrick produced his tragedy *Irene*, written

in 1736 at Edial; it brought him almost £300. In 1750 he started the *Rambler*, a periodical written almost entirely by himself, partly for money and partly for 'relief' from the *Dictionary*. His wife died in 1752, a loss which caused him great and prolonged grief, bequeathing to his care her blind friend Anna Williams, who became an inmate of his home; another dependant was Robert Levet, an obscure physician and friend of the poor, on whose death in 1783 Johnson was to write the elegy beginning 'Condemned to hope's delusive mine'. From Mar. 1753 to Mar. 1754 Johnson contributed regularly to *Hawkesworth's *Adventurer*; in 1754 his biography of his old employer Cave appeared in the *Gentleman's Magazine*. His *Dictionary* was published in 1755, after nine years of labour; it firmly established his reputation, and also brought him, just before publication and through the support of Francis Wise and T. *Warton, the Oxford degree he had failed to achieve earlier. He continued to write essays, reviews, and political articles for various periodicals, and during 1758–60 contributed the *Idler* series of papers to the *Universal Chronicle*. In 1759 appeared *Rasselas, Prince of Abyssinia*. In 1762 Johnson was relieved of much of the drudgery of hack-work by the receipt of a crown pension of £300 a year, and the following year he met his biographer, *Boswell, in the bookshop of his friend T. *Davies.

From this period onwards we have Boswell's account of Johnson's life as one of the most eminent literary figures of his day, and also vivid portraits of his contemporaries, notably of the members of the *Club (later known as the 'Literary Club'), founded in 1764. These include *Reynolds, *Burke, and *Goldsmith; Garrick, C. J. *Fox, *Gibbon, and Boswell were later added. Although Johnson himself was a fervent Tory, it is interesting to note that he was on friendly and intimate terms with several well-known Whigs. In Jan. 1765 he met the *Thrales, in whose town and country houses he found much comfort and companionship. Later that year appeared his edition of Shakespeare, on which he had been at work for some years; in the last months he received help from *Steevens. Although superseded by later scholarship, it contained valuable notes and emendations, and its preface is regarded as one of his finest works of critical prose. In 1773 he travelled with Boswell to Scotland and the Hebrides, a journey recorded in his *A Journey to the Western Islands of Scotland* (1775) and Boswell's *Journal of a Tour to the Hebrides* (1785); in 1774 he visited north Wales with the Thrales, and in 1775 went with them to Paris, his only visit to the Continent. In 1777 he undertook, at the request of a number of booksellers, to write *The Lives of the English Poets*, the crowning work of his old age (1779–81). In 1784, saddened by the deaths of Levet and Thrale and by his estrangement from Mrs Thrale, he died at his house in Bolt Court and was buried in Westminster Abbey.

Johnson's reputation rests not only on his works but also on Boswell's evocation of his brilliant conversa-

tion, his eccentricities and opinionated outbursts (against Scots, Whigs, Americans, players, etc.), his interest in the supernatural (see COCK LANE GHOST), his generosity and humanity, and many other aspects of his large personality. His profound but melancholy religious faith is revealed also in his diaries and meditations, and in his attacks on the facile optimism of mid-18th-cent. thought (see JENYNS, S.). Two useful accounts appeared before Boswell's: *Anecdotes of the Late Samuel Johnson* (1786) by Mrs Piozzi, formerly Mrs Thrale, and a life by Sir John *Hawkins (1787). For a 20th-cent. assessment of Johnson, see T. S. *Eliot's essay 'Johnson as Critic and Poet' (1944).

Johnson's other works include: *Marmor Norfolciense* (1739), an ironical political pamphlet attacking Robert *Walpole; *The Compleat Vindication of the Licensers of the Stage* (1739), an ironic 'defence' of the Stage Licensing Act of 1737 by which Walpole's government in 1739 banned H. *Brooke's *Gustavus Vasa*; his work with *Oldys in 1743–4 on the **Harleian Miscellany*; *Miscellaneous Observations on the Tragedy of Macbeth* (1745), praised by *Warburton; 'The Vision of Theodore, Hermit of Teneriffe', contributed in 1748 to *Dodsley's *The Preceptor*, an allegory about the power of habit, which he described to *Percy, somewhat misleadingly, as the best thing he ever wrote; a dedication to C. Lennox's **The Female Quixote* and many other prologues, dedications, etc.; and four political pamphlets, *The Feds Alarm* (1770), against *Wilkes; *Thoughts . . . Respecting Falkland's Islands* (1771); *The Patriot* (1774); and *Taxation No Tyranny* (1775), on the question of American taxation and representation: Johnson supported taxation as warmly as he opposed slavery. His remarkable *Prayers and Meditations* were published in 1785, his diaries of his visits to Wales and France in 1816. His correspondence was edited by R. W. Chapman (3 vols, 1952) and the Yale edition of his works (vol. i, 1958–vol. xv, 1985, continuing) is under the editorship of A. T. Hazen and J. H. Middendorf. There are biographies by J. *Wain (1974) and W. J. Bate (1978).

JOHNSON, Terry (1955–), playwright and theatre director, born in Middlesex and educated in Birmingham. *Insignificance* (1982), like much of his later work, is peopled with real characters: the play evokes a (fictional) meeting between Marilyn Monroe, Albert Einstein, Joe DiMaggio, and Senator McCarthy in a New York hotel room in 1953. This was followed in 1984 by *Unsuitable for Adults*, the first of his trilogy of plays examining the relationship between the British and their comic icons. The serious questions raised by these plays are belied by the comedy, which often extends to pure slapstick or farce. In *Hysteria* (1993), *Freud and *Dali are among the characters thrown together, as the latter appears in the London consulting-room of the former, in what turns out to be a nightmarish reincarnation of a Freudian case history. Johnson continued his sequence on British comedy

with *Dead Funny* (1994), and completed it in 1998 with *Cleo, Camping, Emmanuelle and Dick*, a behind-the-scenes look at the making of four 'Carry On' films. He has directed extensively at the *Royal Court Theatre and the Bristol Old Vic, and has directed much of his own work at the *National Theatre, including his version of **London Cuckolds* (1998). His other plays include *Cries from the Mammal House* (1984) and *Imagine Drowning* (1991).

'Johnson's Dictionary', *A Dictionary of the English Language*, by S. *Johnson, published 1755.

Johnson entered into an agreement in 1746 with *Dodsley and others to write a dictionary, the first of its kind in English, and started work with six humble assistants in newly rented premises in Gough Square. A 'Plan' and dedication to *Chesterfield followed in 1747. Johnson said his object was to produce 'a dictionary by which the pronunciation of our language may be fixed, and its attainment facilitated; by which its purity may be preserved, its use ascertained, and its duration lengthened'. He wrote the definitions of over 40,000 words, illustrating them with about 114,000 quotations drawn from every field of learning and literature from the time of *Sidney onwards; his derivations suffer from the scantiness of etymological knowledge in his day, but the work as a whole remained without rival until the creation of the **Oxford English Dictionary*. Five editions were published in his own lifetime. His well-known playful definitions (e.g. *lexicographer*, 'a writer of dictionaries, a harmless drudge') represent a mere handful in the body of this enormous achievement. (See also DCTIONARY.)

JOHNSTON, (William) Denis (1901–84), playwright, critic, director of the Dublin Gate Theatre, and mystical philosopher. He is best known for his plays, which include *The Old Lady Says 'No!'* (1929), *The Moon in the Yellow River* (1931), *A Bride for the Unicorn* (1933), his adaptation of *Toller's *Die blinde Göttin* as *Blind Man's Buff* (1936), and *The Scythe and the Sunset* (1958). He wrote many plays for radio and television, and his non-dramatic writings include *In Search of Swift* (1959) and *The Brazen Horn* (1976).

JOHNSTON, Jennifer (1930–), Irish novelist, daughter of playwright Denis *Johnston, born in Dublin; her novels have explored in spare and lyrical prose the troubled legacy of Irish history, its *Troubles, its divided loyalties, and its land- and seascapes. She moved to Derry in Northern Ireland in the 1970s. Her works include *The Gates* (1973), a poignant elegiac description of young Minnie MacMahon's return from schooling in England to her decaying family home, her failing alcoholic uncle, and confrontations with the past and a restless young local admirer. Other titles include *Shadows on Our Skin* (1977), a sensitive coming-of-age novel set in Derry which explores sectarian imperatives; *The Old Jest* (1979); and *The*

Railway Station Man (1984), which is the story of middle-aged violently widowed Helen, who retreats to the north-west coast of Ireland to paint, and falls in love there with another semi-recluse, a wounded English war-hero. The heroine of *The Invisible Worm* (1991) is trapped childless in a sterile marriage and a large house by the sea; *Two Moons* (1998) is a three-generation three-women novel of retrospect, love, and ageing, in which the central figure, actress Helen, is appearing as Gertrude in **Hamlet* at the **Abbey Theatre* in Dublin.

JOHNSTONE, Charles (?1719–1800). He was educated in Dublin and became a lawyer. He travelled in 1782 to Calcutta, where he remained as a journalist and later as a prosperous newspaper proprietor. His best-known work is *Chrysal, or The Adventures of a Guinea* (1760–5). ‘Chrysal’ is the articulate spirit of gold in the guinea, whose progress from hand to hand, through some six different countries, serves to link various inventive and satirical episodes, including a section on the Hell-Fire Club at **Medmenham Abbey*. Various characters, good and bad, from high life and low (many of whom were libellously identified with characters of the day), covet and become corrupted by the golden coin. *The History of Arsaces, Prince of Betlis* (1774) is an **Oriental* tale, in which thinly disguised comment on the struggle between Great Britain and its American colonies leans strongly towards sympathy with the latter. *The Pilgrim* followed in 1775 and *John Juniper* in 1781.

JOLLEY, Elizabeth (1923–), Australian novelist, poet, and playwright, born in Birmingham. She moved to Western Australia in 1959 with her family. Her first book was not published until 1976, but since then she has produced three short story collections, 11 novels, two non-fiction works, and several radio plays. Her writing is characterized by a recurring sense of alienation and displacement, its source revealed in the semi-autobiographical trilogy *My Father's Moon* (1989), *Cabin Fever* (1990), and *George's Wife* (1993). Here as in other novels the tone is one of deep sadness, the protagonist, Vera, intensely lonely, and the structure is musical, employing repetitions, recurring moods and images to build a resonant symbolism. Many of her earlier novels combine dark comedy, often centred on eccentricity and bizarre behaviour in characters who are invariably outsiders, with Gothic plots and surprises.

‘Jolly Beggars, The’, a poem by **Burns*, written 1786. A company of vagrants meet and carouse, with their female companions, in an alehouse kept by Poozie Nancy, in *Burns's* parish of Mauchline. A maimed soldier, his girl, a strolling player, a thief, a fiddler, and a ballad singer each sing a song in character, and the songs are connected by descriptions of the various rogues. *Burns* thought poorly of the work and it was not

printed in his lifetime. However, both **Carlyle* and **Arnold* regarded it as the most original of his works.

Jonathan Wild the Great, The Life of, a short novel by *H. *Fielding*, published as the third volume of his *Miscellanies*, 1743, based on the life of a notorious thief-taker, *Jonathan *Wild*.

It is a satire on the figure of the ‘Great Man’, in low life or in high, who is held up to our admiration for his clever practice of avarice, corruption, and cruelty, which so often achieve success at the expense of the simple and the good. *Fielding's* hatred of hypocrisy here finds its most mordant expression. The quality *Wild* most values in himself and in others is ‘that of hypocrisy’. His own position as the Great Man among thieves, cheats, and bullies is constantly compared, directly and by implication, with that of the Great Man among public figures of power (with *Sir Robert *Walpole* as a particular target), whose palaces are no more than ‘Newgate with the mask on’. The name and something of the history of *Jonathan Wild* are borrowed from a thief and thief-taker who was hanged in 1725. The life of *Fielding's Wild* is traced from his birth to his death on the gallows, through a series of episodes involving thieves, highwaymen, whores, cheats, murderers, and the corrupt and brutal officers of Newgate.

As a young man *Wild* enters a career of professional crime under the direction of the corrupt *Mr Snap*, a sheriff's officer, thief-taker, and receiver of stolen goods, whose shrewish daughter *Wild* eventually marries. After becoming an expert pickpocket *Wild* organizes a gang of thieves, whose goods he receives and sells at huge profit to himself. *Fireblood*, *Blueskin*, *Count la Ruse*, and his own unfeeling daughters *Tishy* and *Doshy* are a few of the people he dominates and whose criminal activities he directs. He begins to live in style, dressing finely as a gentleman, and cunningly keeping himself beyond the reach of the law. If one of his men defies him, as *Blueskin* does, *Wild* denounces him and sees him hanged. He determines to ensnare an old schoolfellow, *Heartfree*, an innocent and gullible jeweller, who lives happily with his wife and children and his amiable apprentice *Friendly*. He arranges that *Heartfree* shall be robbed, then ensures that he is imprisoned as a bankrupt. Once the *Heartfrees* are ruined, *Wild* plans for the attractive and innocent *Mrs Heartfree* to become entangled in the underworld of vice, and has her abducted to *Holland*. *Heartfree* escapes *Wild's* malevolence, only to be implicated by *Wild* in a robbery, which means he is convicted and likely to be hanged. Only at this point, when he has apparently entirely destroyed the *Heartfrees*, does *Wild* feel a glimmer of remorse. By this time his embittered gang are turning on him, and eventually, in a foolish confusion over a piece of lace, he is committed to *Newgate*. *Heartfree* is pardoned and his wife returns unharmed, but *Wild* is condemned and meets his end

with the same bravura with which he has lived his destructive life.

JONES, David Michael (1895–1974), poet and artist, born in Kent; his Welsh father gave him his strong sense of identity with Wales, although he lived there only from 1924 to 1927. After art school he served in the trenches throughout the First World War, an experience which produced one of his major works and left him with a lifelong interest in warfare and soldiers. In 1921 he became a Roman Catholic and in 1922 began a long association with *Gill. He preferred that his work in engraving, watercolour, and drawing should be intimately combined with his own writing, or the writing of others. The Welsh **Mabinogion*, the *‘matter of Britain’ (centring on King *Arthur), and the Bible provided much of the material and the background for his poetry. In 1927 he began *In Parenthesis*, an epic work of mixed poetry and prose on the subject of the war, which was published in 1937. The personal story and terrible sufferings of Private John Ball are related to the long history of war, and embedded in Welsh legend and the work of *Malory. A few, including T. S. *Eliot and H. *Read, admired it greatly. In 1952 Jones published *The Anathemata*, a long, complex work of poetry and prose, part chronicle, part incantation, celebrating in richly allusive language the ancient ‘matter of Britain’. The small circle of admirers, including K. *Raine and E. *Muir, grew considerably. *The Sleeping Lord* (1974) is a collection of complete fragments of a projected work centred on the Crucifixion, and the lives of Roman soldiers at the time. Jones received the CH in 1974. *The Dying Gaul*, a selection of his writing, was published posthumously in 1978. There is a life by D. Blamires (1971).

JONES, Glyn (1905–95), Welsh poet, short story writer, and novelist, born in Merthyr Tydfil, Glamorgan, which he made the setting for many of his stories and novels. He drew on his experience of teaching at primary schools in Cardiff in writing *The Dream of Jake Hopkins* (1944), a long poem for radio, and *The Leaning Lark* (1960), which pillories the widespread corruption in teaching appointments in south Wales. His *Collected Poems* (ed. Meic Stephens) appeared in 1996 and his volumes of short stories *The Blue Bed* (1937), *The Water Music* (1944), and *Welsh Heirs* (1977) were edited by Tony Brown and published as *Collected Short Stories* in 1998. His novels are *The Valley, the City, the Village* (1956) and *The Island of Apples* (1965; new edn with an introduction by Belinda Humfrey, 1992). His semi-autobiographical book *The Dragon Has Two Tongues* (1968) is a seminal account of Welsh writing in English, and a valuable memoir of the many writers he knew. *A People’s Poetry* is a selection of Welsh harp-stanzas in English translation.

JONES, Gwyn (1907–99), Welsh short story writer, novelist, and Viking scholar, born in Blackwood, Monmouthshire, a collier’s son. From 1939 to 1948

he was editor of the *Welsh Review*. He was professor of English at the University of Wales, Aberystwyth (1940–64), and at University College, Cardiff (1954–75). Of his many works of scholarship, *A History of the Vikings* brought him international acclaim. His most important novels are *Richard Savage* (1935), *Times Like These* (1936), *A Garland of Bays* (1938), and *The Flowers beneath the Scythe* (1952). His *Selected Short Stories* appeared in 1974 and his *Collected Stories* in 1997. With his colleague Thomas Jones he translated the **Mabinogion*, first published by the Golden Cockerel Press in 1948 (new edn Everyman, 1993). He also edited a number of anthologies including *The Oxford Book of Welsh Verse in English* (1977).

JONES, Henry Arthur (1851–1929). He left school at 12, and worked as a draper’s assistant and warehouseman before his first play was produced in 1878. His first London production, in 1882, was *The Silver King*, which met with instant success. A friend and contemporary of *Pinero, Jones also was a prolific playwright, who did much to re-establish serious themes in the theatre. As a young man he was greatly encouraged by G. B. *Shaw and *Beerbohm. Although he wrote many comedies (including *The Liars*, 1897; *Dolly Reforming Herself*, 1908; *Mary Goes First*, 1913), his most influential plays treated social themes, often the double standards of behaviour expected of men and of women; *The Dancing Girl* (1891), *The Case of Rebellious Susan* (1894), *Mrs Dane’s Defence* (1900), and *The Lie* (1923) were considered among the most effective. *Archer judged Jones the most popular playwright of the 1890s, but his popularity, like that of Pinero, faded. As well as writing plays, pamphleteering, lecturing, and managing a theatre, Jones fought for the abolition of censorship, for the publication of plays, and for a new dignity for the theatre.

JONES, Inigo (1573–1652), architect, stage designer, painter, mathematician, and man of letters, whose depth of knowledge of Roman and Italian art and of Renaissance theory was new in England, and whose revolutionary buildings brought the classical style to this country. Little is known of his early career; he travelled abroad some time between 1598 and 1604, and again in 1613–14, when he developed a deep admiration for *Palladio, met Scamozzi, and copied ancient Roman monuments. In 1615 he became surveyor of the King’s Works; his most famous buildings are the Queen’s House, Greenwich (1616–18 and 1629–35), and the Banqueting Hall, Whitehall (1619–22), both lucid, classic, harmonious buildings with crisp detail which mark a turning point in English architecture. Jones’s career as a designer of *masques opened in 1605, and many of his drawings for costume and scenery—influenced by his European counterparts, among them Buontalenti and Callot—survive. A stormy but fruitful collaboration with *Jonson began in 1605 with *The Masque of Blacknesse*, and lasted until 1630/1; their quarrel about the rival claims of the visual

arts and literature was also long standing, and became notorious. Later Jones worked with other poets, producing with T. *Carew, in *Coelum Britannicum* (1634), perhaps the most brilliant of later Caroline masques. Jones's fame in England soared between 1710 and 1760, when, with Palladio, he became one of the heroes of the Palladian movement, revered by Lord Burlington and *Pope. Many of his designs were published in two folio volumes, edited by William Kent (1727). See *Inigo Jones: The Theatre of the Stuart Court* (1973) by S. Orgel and R. Strong.

JONES, Russell Celyn (1955–), Welsh writer, born in London and raised in Swansea. His novels are *Soldiers and Innocents* (1990), about an army officer who turns deserter and goes on the run with his child; *Small Times* (1992), which charts a romance between a petty thief and a successful actress; *An Interference of Light* (1995), describing a homosexual affair in a Welsh mining community; and *The Eros Hunter* (1998), a gripping *policier* set in contemporary London. All of these books are notable for their pungent, laconic prose and rueful interrogation of masculine values, with a particular emphasis on fathers and sons.

JONES, Sir William (1746–94), a distinguished orientalist and brilliant jurist, and a friend of Dr *Johnson, *Gibbon, and *Burke. He was judge of the high court at Calcutta from 1783 till his death. A master of Sanskrit and a pioneer in the science of comparative philology, he did much to make Indian literature and learning known in Europe, and is remembered for his translations (including *The Moállakát*, 1782, from the Arabic, and *Sacotala*, or *The Fatal Ring: An Indian Drama*, 1789), and for the well-known 'A Persian Song of Hafez' (*Poems Consisting Chiefly of Translations from the Asiatic Languages*, 1772). He had considerable influence on the Oriental themes of the Romantic poets such as *Byron, *Southey, and T. *Moore. His collected works were edited by Lord Teignmouth (6 vols, 1799) and his letters by G. H. Cannon (2 vols, 1970). There is a life, *Oriental Jones*, by G. H. Cannon (1964).

JONSON, Ben(jamin) (1572/3–1637), dramatist, poet, scholar, and writer of court *masques. He was of Border descent, but was born in or near London, the posthumous son of a clergyman. He was educated at Westminster School under *Camden. During the early 1590s he worked as a bricklayer in his stepfather's employ, saw military service in Flanders, where he killed an enemy champion in single combat, and joined a strolling company of players for whom he acted the part of Hieronimo in **The Spanish Tragedy*, a play for which he wrote additional scenes in 1601–2. In 1597 he began to work for *Henslowe's companies as player and playwright, and was imprisoned for his share in *The Isle of Dogs*, a satire now lost 'containing very seditious and slanderous matter' (see SWAN THEATRE). In 1598 he killed a fellow actor in a duel, but escaped hanging by pleading benefit of clergy, being branded

instead as a felon. He became a Roman Catholic during imprisonment, but returned to Anglicanism 12 years later. His first important play, **Every Man in His Humour*, with Shakespeare in the cast, was performed by the Lord Chamberlain's Company at the Curtain in 1598, and **Every Man out of His Humour* at the Globe in 1599. **Cynthia's Revels* (1600) and **Poetaster* (1600–1, attacking *Dekker and *Marston) were performed by the Children of the Queen's Chapel. His first extant tragedy, **Sejanus*, was given at the Globe by Shakespeare's company, 1603; his first court masque, *The Masque of Blackness*, written to accommodate Queen Anne's desire to appear as a Negress, was given on Twelfth Night, 1605. In that year he was imprisoned, and in danger of having his nose and ears slit, for his share in **Eastward Hoe*, and gave evidence to the Privy Council concerning the Gunpowder Plot. Then followed the period of his major plays: **Volpone*, acted at both the Globe and the two universities, 1605–6; **Epicene, or The Silent Woman*, 1609–10; **The Alchemist*, 1610; and **Bartholomew Fair*, 1614. In 1612–13 he was in France as tutor to *Raleigh's son, and in 1618–19 journeyed on foot to Scotland, where he stayed with *Drummond of Hawthornden, who recorded their conversation.

Though not formally appointed the first *poet laureate, the essentials of the position were conferred on Jonson in 1616, when a pension was granted to him by James I. In the same year he published a folio edition of his *Works*, which raised the drama to a new level of literary respectability, received an honorary MA from the Oxford University, and about this date became lecturer in rhetoric at Gresham College in London. He was elected chronologer of London in 1628. After **The Devil Is an Ass* (1616), he abandoned the public stage for ten years, and his later plays, **The Staple of News* (1626), **The New Inn* (1629), **The Magnetic Lady* (1631), and **A Tale of a Tub* (1633), show a relatively unsuccessful reliance on allegory and symbolism; *Dryden called them his 'dotages'. From 1605 onwards Jonson was constantly producing masques for the court, with scenery by I. *Jones. This form of entertainment reached its highest elaboration in Jonson's hands. He introduced into it the 'antimasque', an antithetical, usually disorderly, prelude to the main action which served to highlight by contrast the central theme of political and social harmony. There are examples of this in *The Masque of Queens* (1609), *Love Restored* (1612), *Mercury Vindicated from the Alchemists at Court* (1616), *Pleasure Reconciled to Virtue* (1618, which gave Milton his idea for **Comus*), and *Neptune's Triumph for the Return of Albion* (1624). After *Chloridia* (1631), his collaboration with Jones ended with a famous quarrel, which Jonson treated in several vituperative poems, concerning the relative priority of verbal and thematic content and spectacle. His last masques were produced in 1633–4. His non-dramatic verse includes *Epigrammes* and **The Forest*, printed in the folio of 1616: notable among his

epigrams are two tender and moving epitaphs, Nos xxii and xlv, 'On My First Daughter' (c.1595) and 'On His First Sonne' (1603) ('Farewell, thou child of my right hand, and joy'). **The Underwood* and a translation of *Horace's *Ars Poetica* were printed in 1640. His chief prose works are *The English Grammar* and **Timber, or Discoveries*, printed in 1640.

During the reign of James I Jonson's literary prestige and influence were unrivalled. He presided over a literary circle which met at the *Mermaid Tavern, and later in the Apollo Room of the Devil and St Dunstan Tavern, where his *leges convivales* or 'social rules' were inscribed over the mantelpiece. His friends included Shakespeare, whom he loved 'on this side idolatry', *Donne, F. *Bacon, George *Chapman, *Beaumont, *Fletcher, *Cotton, and *Selden, and among the younger writers (who styled themselves the 'sons' or 'tribe of Ben') R. *Brome, *Carew, *Cartwright, Sir K. *Digby, Lord *Falkland, *Herrick, Nabbes, *Randolph, and *Suckling. His chief patrons were the *Sidney family, the earl of Pembroke, the countess of Bedford, and the duke and duchess of Newcastle. Jonson suffered a stroke in 1628, after which he was perhaps permanently bedridden until his death in August 1637. He was buried in Westminster Abbey under a tombstone bearing the inscription 'O rare Ben Jonson', and celebrated in a collection of elegies entitled *Jonsonus Virbius* (1638). As a man Jonson was arrogant and quarrelsome, but fearless, warm-hearted, and intellectually honest. His reputation declined sharply from about 1700, as Shakespeare's, with whom he was inevitably compared, increased, but in this century it has revived, thanks partly to the comprehensive edition of C. H. Herford and P. and E. Simpson (11 vols, 1925–52), vols i and ii of which contain the standard biography.

JORDAN, Dorothy, née Phillips (1761–1816), actress, who made her first stage appearance in 1779 in Dublin under the name of Miss Francis. She came to England and adopted the name of Mrs Jordan, under which she appeared as Calista in **The Fair Penitent* at Leeds in 1782. She made her début at Drury Lane as Peggy in *Garrick's *The Country Girl* in 1785, and took many parts there, at the Haymarket, and at Covent Garden, Lady Teazle in **The School for Scandal* being one of her finest roles. Her last London performance was in 1814 and her final stage appearance at Margate in 1815. She was much praised by *Hazlitt, *Lamb, Leigh *Hunt, etc. She was for long mistress of the duke of Clarence (William IV), and bore him ten children. She went to France in 1815 and died at Saint-Cloud. There is a life by C. *Tomalin.

Jorkins, see SPENLOW AND JORKINS.

Jorrocks, Mr, see SURTEES, R. S.

JOSEPH, Jenny (1932–), poet, born in Birmingham and educated at St Hilda's College, Oxford. Her early poems were published by J. *Lehmann and her first

collection, *The Unlooked-for Season*, appeared in 1960. This was followed by *Rose in the Afternoon* (1974) which contains her well-known poem 'Warning', about the joys of defying old age. Other collections include *The Thinking Heart* (1978), *Beyond Descartes* (1983), and *Ghosts and Other Company* (1932). She employs fable, dramatic monologue, and myth to illumine with unromantic precision a recognizable but not always comfortable everyday world.

Joseph Andrews, *The History of the Adventures of, and of His Friend Mr Abraham Adams*, a novel by H. *Fielding, published 1742.

In an important preface Fielding relates his book to classical forms; he describes it as a 'comic romance', and outlines his purpose in devising 'this kind of writing, which I do not remember to have seen hitherto attempted in our language'. His declared object is to defend what is good by displaying the Ridiculous, which he believes arises from Affectation, and ultimately from Vanity and Hypocrisy.

The work begins as a parody of Richardson's **Pamela*, with Joseph as Pamela's brother and 'Mr B.' appearing as young Booby. But it soon outgrows its origins in parody, and its deepest roots lie in *Cervantes and in *Marivaux. The son of the humble Gaffer and Gammer Andrews, Joseph becomes at 10 years old stable-boy to Sir Thomas Booby. His supposed sister Pamela lives at the home of young Squire Booby, nephew to Sir Thomas. Parson Adams, poor, learned, and innocently certain that everyone is as good as himself, takes an interest in the boy. Eventually Joseph falls in love with Fanny, a milkmaid, becomes footman to Sir Thomas and Lady Booby, and, together with Mrs Slipslop the chambermaid, attends them for their season in London. After Sir Thomas's death Lady Booby makes amorous advances to Joseph, and when he stoutly rejects them he is thrown out. He sets off on foot to return to the seat of the Boobys in Somerset. After he has been robbed and stripped naked he is taken to an inn kept by the Towwouses, where he encounters Parson Adams, now on his way to London in the hope of having his sermons published. However, finding he has forgotten to bring them, Adams turns back with Joseph towards Somerset. Adams rescues a girl from an attack in a wood, only to find that she is Fanny, on her way to look for Joseph, and both become embroiled in a farcical scene before a JP. The three travellers, Joseph, Fanny, and Adams, constantly in trouble and short of money, are on almost every occasion rescued by some fellow traveller equally poor, such as a poacher or a coachman; their application for assistance from the prosperous Parson Trulliber is sanctimoniously refused. When almost destitute they are given hospitality by Mr Wilson, a country gentleman who tells them the story of his life. This tale, with its recollections of poverty, the iniquities of London life, the vanities of the playhouse, and a brief scene of idyllic marriage, clearly echoes much of Fielding's own

experience. Mr Wilson describes how his baby son was stolen by gypsies, and hopes to re-encounter Joseph and Adams when he is next in Somerset. After further adventures the party returns at last to Booby Hall, where Lady Booby, in a desperate attempt to secure Joseph, tries to have Fanny committed to Bridewell. Eventually both Fanny and Joseph are arraigned and convicted for cutting and bearing off a hazel twig. But Parson Adams calls their banns, young Squire Booby appears with Pamela, now his wife, and a series of events reveals that Joseph is the son of Wilson and Fanny is Pamela's sister. Joseph and Fanny are joyfully married, and Adams is given a handsome living.

The novel, a major innovation in form and style, was only moderately successful, and was considerably less popular than *Pamela* which it set out to mock. However, a few discerning critics, including E. *Carter, privately gave it high praise, and the greater success of **Tom Jones* in 1749 probably owed much to the establishment of the form in *Joseph Andrews*.

Joseph of Arimathea. For the legend of Joseph and the Holy Grail, see *GRAIL* and *GLASTONBURY*. According to fable, St Philip sent 12 disciples into Britain to preach Christianity, of whom Joseph of Arimathea was the leader. They founded at Glastonbury the first primitive church, which subsequently was developed into Glastonbury Abbey. Here Joseph was buried. His staff, planted in the ground, became the famous Glastonbury Thorn, which flowered at Christmas (*William of Malmesbury, *De Antiquitate Glastoniensis Ecclesiae*). The fullest version of the Joseph Grail story is Robert de *Boron's *Joseph d'Arimathie* (Burgundy, c.1200), for which see ch. 19 in R. S. Loomis (ed.), *Arthurian Literature in the Middle Ages* (1959), 251–62.

JOSEPHUS, Flavius (AD 37–c.98), a celebrated Jew, who proved his military abilities by supporting against Vespasian a siege of 47 days in a small town in Galilee. He obtained the esteem of Vespasian by foretelling that he would one day become ruler of the Roman Empire. He was present at the siege of Jerusalem by Titus, and received from the conqueror the gift of certain sacred books that it contained, besides an estate in Judaea. He came to Rome with Titus, was honoured with Roman citizenship, and devoted himself to study. He wrote in Greek a *History of the Jewish War* and *Jewish Antiquities*, which is a history of the Jews down to AD 66.

JOSEPOVICI, Gabriel (1940–), novelist, playwright, and critic, born in Nice, and educated at Victoria College, Cairo, and Oxford University. His critical works include *The World and the Book* (1971), in which he discusses writers ranging from *Rabelais to *Bellow; *The Lessons of Modernism* (1977); and an examination of the Bible, *The Book of God* (1988). His fiction is innovative and experimental, and includes *The Inventory* (1968), in which a man takes an inventory of the belongings of a dead man; *Words* (1971); *Migrations* (1977); *Moo Park* (1994); and *Now* (1998)

which consists almost entirely of dialogue. In *Steps: Selected Fiction and Drama* (1990) Josipovici states his interest in creating 'something impossible to imagine . . . which it might just be possible to make'.

Journal of a Disappointed Man, The, see *CUMMINGS, B. F.*

Journal of a Tour to the Hebrides, The, by *Boswell, published 1785. It is a narrative of the journey taken by Boswell and Dr *Johnson in Scotland and the Hebrides in 1773, recording Johnson's encounters with Boswell's family and eminent Scottish literati, including W. *Robertson, *Dalrymple, *Monboddo, and *Blacklock. It also describes Johnson's responses to Scottish landscape and traditions, his sceptical enquiries about Ossian (see *MACPHERSON*), and his remarkable physical fortitude. Boswell's manuscript, which Johnson and others read, was discovered at Malahide Castle with other private papers. There is a scholarly edition by F. A. Pottle and C. H. Bennett (1961). Boswell's manuscript journal reveals that he chose not to publish about a third of the material he wrote in the Hebrides.

Journal of a Voyage to Lisbon, The, a work by H. *Fielding, published posthumously 1755.

When he set out for Portugal in 1754, in the vain hope of recovering his health, Fielding was suffering so greatly from gout, dropsy, asthma, and other complications that he had to be carried aboard the *Queen of Portugal*. In his preface to the *Journal*, which he then began, he declares that he is once again attempting something that has not been done before, in that he proposes to write a work of travel which leaves out all fabulous adventures, monsters, and tedious detail. He writes of the daily events of the difficult voyage, the eccentricities of Captain Veal, the abuses suffered by the sailors, the devotion of his wife and daughter, the terror of storms, a sunset and moonrise at sea, and the details of his food and drink. The most personal and most painful of his works, the *Journal*, which he describes as 'possibly the production of the most disagreeable hours which ever haunted the author', reflects his shifting moods of stoicism, good humour, irritability, and the deep despondency of patience stretched beyond endurance. He described it as 'a novel without a Plot', and had prepared it for the press before he died in Lisbon in October. There is a fine edition edited by Tom Keymer (1996).

Journal of the Plague Year, A, see *PLAGUE YEAR*.

Journey from this World to the Next, A, the second volume of *Miscellanies* by H. *Fielding, published 1743.

The author purports to have found an almost indecipherable manuscript, consisting of a series of 'Epistles', which was left in an attic by someone now departed to the West Indies. The soul leaves the body in its lodgings in Cheapside and finds itself, guided by Mercury, in a stage-coach with other departing souls.

They pass through the City of Diseases and past the black marble Palace of Death, on to the Wheel of Fortune. At the door of Elysium Minos dictates who shall be permitted to enter; the generous and the honest are favoured, whatever their station, while the cruel and hypocritical are rejected. In the Elysian Fields heroes and writers of antiquity converse animately with Shakespeare, *Milton, *Dryden, *Addison, Fielding's own *Tom Thumb, and many others. The spirit of Julian the Apostate appears and, for the major part of the book, discourses in several guises as slave, Jew, courtier, and statesman. The tale (the last part of which, about Anne Boleyn, may have been by Sarah *Fielding) comes to a somewhat haphazard end with the excuse that the rest of the 'manuscript' has been unfortunately burned. It was edited by C. Rawson, 1973; the best text is found in *Miscellanies by Henry Fielding*, ed. Hugh Amory and Bertrand A. Goldgar (vol. ii, 1993).

Journey's End, see SHERRIFF.

Journey to London, The, see PROVOK'D HUSBAND, THE.

Journey to the Western Islands of Scotland, A, by Dr *Johnson, published 1775. It is a narrative of the tour undertaken by *Boswell and Johnson in 1773 in Scotland and the Hebrides. (For Boswell's account, see JOURNAL OF A TOUR TO THE HEBRIDES, THE.) It describes Johnson's response to Scottish history, culture, and landscape, and on publication aroused the wrath of *Macpherson because of its sceptical comments on the authenticity of 'Ossian'. Macpherson demanded, unsuccessfully, a cancellation or a revision, and received instead a letter from Johnson saying, 'What shall I retract? I thought your book an imposture from the beginning, I think it upon yet surer reasons an imposture still.'

Jovial Crew, A, or *The Merry Beggars*, a romantic comedy by R. *Brome, produced 1641.

Oldrents, a rich and kindly country squire, has been thrown into melancholy by a gypsy's prediction that his two daughters must be beggars. Springlove, an honest vagabond whom Oldrents has tried to reclaim to a settled life by making him his steward, is seized each spring with a desire to return to his wandering life, and rejoins a party of beggars, whom Oldrents from kindness of heart entertains in his barn. Oldrents's daughters, wearied by their father's melancholy, decide to join the beggars for a frolic, with their two lovers. They thus give effect to the gypsy's prediction, but their begging exposes them to unforeseen dangers. Meanwhile Justice Clack's niece has run away with the Justice's clerk, and they too fall in with the beggars. The search for the runaways, and the apprehension of the beggars, give occasion for exuberantly comic scenes, and all ends well.

The play, Brome's masterpiece, is highly original in its picture of Oldrents's compassion for the poor and Springlove's longing for a vagabond life and response to the call of the spring.

JOWETT, Benjamin (1817–93), one of the legendary figures of late Victorian Oxford, famed for his 'cherubic chirp', long silences, and occasional devastating rudeness. He was professor of Greek from 1855 and master of Balliol College from 1870. A Broad Churchman in the tradition of T. *Arnold, he outraged the Tractarians with the common sense of his *Epistles of Paul* (1855), came near to being charged with heresy before the vice-chancellor because of his contribution to *Essays and Reviews* (1860), and was successful in promoting the Act that abolished religious tests for university degrees (1871). His translations of *Plato (1871), *Thucydides (1881), and Aristotle's *Poetics* (1885), criticized by scholars, charmed the public. But he was primarily a teacher of genius. He held that the purpose of university education was the personal development of each student and hoped more particularly to form future statesmen. As Asquith, Milner, Grey, and *Curzon were among his pupils, he may be fairly regarded as a founding father of Edwardian England.

JOYCE, James Augustine Aloysius (1882–1941), novelist, born at Rathgar, Dublin, and educated at the Jesuit schools Clongowes Wood College and Belvedere College, and at University College, Dublin, where *Gogarty was a fellow student. A good linguist, from an early age he read and studied widely, and in 1901 wrote a letter of profound admiration in Dano-Norwegian to *Ibsen. Other early influences included *Hauptmann, *Dante, G. *Moore, and *Yeats; Yeats was to treat him with considerable personal kindness. Dissatisfied with the narrowness and bigotry of Irish Catholicism, as he saw it, Joyce went to Paris for a year in 1902, where he lived in poverty, wrote verse, and discovered Dujardin's novel *Les Lauriers sont coupés* (1888), which he was later to credit as the source of his own use of *interior monologue. He returned to Dublin for his mother's death, stayed briefly in the Martello tower of *Ulysses* with Gogarty, then left Ireland more or less for good with Nora Barnacle, the woman with whom he spent the rest of his life, and who bore him a son and a daughter. They lived at Trieste for some years, where Joyce taught English at the Berlitz school and made the acquaintance of *Svevo, whose writing he encouraged; they moved in 1915 to Zurich, and settled finally after the war in Paris. His first published work was a volume of verse, *Chamber Music* (1907), followed by *Dubliners* (1914), a volume of short stories published after great delays and difficulties, culminating in his final visit to Ireland in 1912, when the sheets were destroyed through the prospective publisher's fear of libel. When the stories at last appeared they were greeted with enthusiasm by *Pound, in a review in the *Egoist*. Pound's friendship and support greatly encouraged Joyce's career and reputation. Another important ally gained at this period was Harriet Shaw *Weaver, business manager and then editor of the *Egoist*, and a lifelong benefactress of Joyce. Difficulties also attended

the performance and publication of Joyce's play *Exiles*: it was published in 1918 and staged unsuccessfully the same year in Munich, then first performed in London by the Stage Society in 1926 after years of hesitation. It was revived and directed by Pinter in 1970. *A Portrait of the Artist as a Young Man*, a largely autobiographical work, was published serially in the *Egoist*, 1914–15 (part of a first draft, *Stephen Hero*, appeared in 1944). With strong backing from Yeats and Pound, Joyce received a grant from the Royal Literary Fund in 1915, and shortly after a grant from the Civil List. Despite growing recognition, he continued to struggle against poverty, and also suffered from increasing eye trouble; a severe attack of glaucoma in 1917 led to years of pain and several operations. He was also much troubled in later years by his daughter's mental illness.

His famous novel *Ulysses* was first published in Paris on 2 Feb. 1922, his 40th birthday, and was received as a work of genius by writers as varied as T. S. Eliot, Hemingway, and Arnold Bennett; others (Claudel, V. Woolf, G. Stein) were less admiring. The first UK edition appeared in 1936. Another small volume of verse, *Pomes Penyeach*, appeared in 1927, and his second great work, *Finnegans Wake*, extracts of which had already appeared as 'Work in Progress', was published in its complete form in 1939. *Ulysses* and *Finnegans Wake* revolutionized the form and structure of the novel, decisively influenced the development of the 'stream of consciousness' or 'interior monologue' (see also RICHARDSON, D.), and pushed language and linguistic experiment (particularly in the latter work) to the extreme limits of communication. (See MODERNISM.) They have also produced a mass of critical commentary in many languages, covering Joyce's use of Homeric myth, puns, Catholicism, Irish folklore, Scholastic philosophy, etc. There is a full life by R. Ellmann (1959, 2nd edn 1982).

JOYCE, Patrick Weston (1827–1914), author, among other works, of *Irish Names of Places* (1869–1913), *A Grammar of the Irish Language* (1878), *Old Celtic Romances* (1879, 1894, from which Tennyson drew his 'Voyage of Maeldune'), and a *Social History of Ireland* (1903–20), all highly influential in the Irish Revival. He also published *Irish Peasant Songs* (1906) and contributed folk songs to Petrie's *Ancient Music of Ireland*.

Joyous Gard, the castle of Launcelot in Arthurian legend. It is situated somewhere in the north, and Malory says it has been variously identified as Alnwick or Bamburgh (near Berwick-on-Tweed). Tristram once keeps Isoud there for three years (see TRISTRAM AND ISOUD); after Launcelot has to surrender Guinevere it is renamed 'Dolorus Gard'.

Jubilate Agno, see SMART, C.

JUDD, Alan (1945–), novelist and biographer, born in Kent, who turned to writing after a varied career serving with the army in Northern Ireland, in the

foreign office, and other less regular occupations. His first novel, *A Breed of Heroes* (1981), is set in Northern Ireland and shows the conflict from the point of view of Charles Thoroughgood, an innocent young graduate officer who becomes involved in the action. This was followed by *Short of Glory* (1988), set in Africa, and *The Noonday Devil* (1987), set in Oxford. *Tango* (1989) moves to an unnamed South American country, where its unheroic hero William, ostensibly running a loss-making British bookshop, is recruited as a spy and takes part in a coup. Judd published a life of Ford Madox Ford in 1990.

Jude the Obscure, a novel by T. Hardy, originally printed in abridged form in *Harper's New Monthly Magazine* (1894–5, as *Hearts Insurgent*), then in the 1895 edition of his works.

In the author's words, it is a story 'of a deadly war waged between flesh and spirit'. Jude Fawley, a young Wessex villager of exceptional intellectual promise, is encouraged by the schoolmaster Phillotson, and conceives the ambition of studying at Christminster (which represents Oxford). But he is trapped into marriage by the coarse, handsome barmaid Arabella Donn, who feigns pregnancy to win him, and shortly afterwards deserts him. He moves to Christminster, earning his living as a stonemason and continuing his studies, hoping one day to be admitted to the university, the vision of which still dominates him. He meets his cousin, Sue Bridehead, an unconventional, hypersensitive, Swinburne-quoting young woman who works in a shop selling ecclesiastical ornaments: they fall in love, despite efforts on both sides to avoid one another, and Sue, in what appears to be a fit of desperate masochism, suddenly marries Phillotson, who had long been interested in her. She is driven from him by physical revulsion, and flies to Jude; they begin to live together in Christminster, but do not consummate their love until Arabella reappears on the scene. Jude, who had been planning to enter the priesthood as a licentiate, as a substitute for his thwarted intellectual ambitions, is now doubly defeated. He and Sue become free to marry, but Sue shrinks from the step, partly because of her apprehension that a conventional union will destroy love, and partly from a superstitious fear that the Fawley family is doomed to marry unhappily: she at one point compares the family to the house of Atreus, and Jude compares it to the house of Jeroboam, an interchange which reflects the theme of Hellenism and Hebraism prominent throughout the novel.

Under the pressure of poverty and social disapproval their relationship deteriorates, and tragedy overtakes them in the death of their children: the eldest, 'Old Father Time', son of Jude and Arabella, hangs the two babies and himself, leaving a note saying, 'Done because we are too menny.' In an agony of remorse and self-abasement, Sue returns to Phillotson and the Church, and Jude, deeply shocked by her abandoning of her freethinking principles, begins

drinking heavily (a weakness to which he had always been susceptible) and is inveigled back by Arabella. He dies wretchedly, not yet 30, and his last words are: 'Wherefore is light given to him that is in misery, and life unto the bitter in soul?'

The novel caused an uproar, and the **Pall Mall Gazette* set the tone by castigating it as 'dirt, drivel and damnation'; even Hardy's friend *Gosse found it 'grimy' and 'indecent'. Hardy describes in the preface to the 1912 edition how the work was 'burnt by a bishop—probably in his despair at not being able to burn me'. The reception of the book was no doubt one of the several reasons why Hardy wrote no more fiction.

Judith, a 350-line poem in Old English, fragmentary at the beginning, found in the **Beowulf* manuscript (ASPR 4), probably dating from the late 9th cent. The poem tells the story of the Apocryphal Book of Judith, and the surviving sections (numbered in divisions x, xi, and xii, presumably preceded by the last part of ix) correspond to about the last quarter of the biblical book. It describes the banquet in the Assyrian camp, the bringing of Judith to the drunken Holofernes, her beheading of him and escape, and the defeat and flight of the Assyrians. The language of the poem is opulent and its battle description is celebrated; critical discussion of it has largely been confined to deliberations about what proportion of the original the surviving fragment is. There is an edition by B. J. Timmer (1952).

Julia, the faithful lover of Proteus in Shakespeare's **The Two Gentlemen of Verona*.

Julia, Donna, in Byron's **Don Juan*, a lady of Seville, whose love for the hero is the first incident in his career.

Julia de Roubigné, a novel by H. *Mackenzie.

'Julian and Maddalo: A Conversation', a poem partly in dialogue form by P. B. *Shelley, written at Venice and Este in 1818, published 1824. It is the most naturalistic of Shelley's long poems, deliberately opposed to the 'idealism' of his dramas.

Julian (Shelley) and Count Maddalo (*Byron) ride and boat through 'bright Venice', discussing problems of free will, progress, and religious belief. They visit a 'Maniac', confined in elegant rooms in an island asylum in the Venetian lagoon, whose tortured and confused monologue shows how superficial their arguments have been. The Maniac, partly based on *Tasso and partly on Shelley himself, has suffered some profound 'wrong' in love. His presence, like the uncensored outpourings of the Freudian unconscious, deepens and darkens the terms of the debate: he provides 'the text of every heart'. A little child, based on Claire Clairmont's baby Allegra, is also introduced to show the powers of innocence and good: though the outcome of the 'conversation' is not entirely optimistic. This is one of Shelley's most subtle studies of human

affections and hopes. It is composed in fluent, almost chatty couplets, with marvellous evocations of the deserted Venetian lido and twinkling lagoon: 'I love all waste | And solitary places; where we taste | The pleasure of believing what we see | Is boundless, as we wish our souls to be.' It powerfully influenced Browning's *dramatic monologues.

JULIAN OF NORWICH (c.1342–after 1416), a recluse in a cell attached to the church of St Julian at Norwich. She wrote, 20 years after the events they describe, her *Sixteen Revelations of Divine Love* which describes visions revealed to her during her illness in 1373 and her reflections on them. She is well known now because of the quotation of a sentence from the *Revelations* in T. S. *Eliot's 'Little Gidding': 'Sin is Behovely, but | All shall be well, and | All manner of thing shall be well.' See *Julian's Showings*, Parts 1 and 2 (Short and Long Texts), ed. E. Colledge and J. Walsh (1978); P. Molinari, *Julian of Norwich* (1958, trans. C. Wolters, 1966).

Julie, the heroine of *La Nouvelle Héloïse* of *Rousseau, loved by Saint-Preux.

Juliet, (1) the heroine of Shakespeare's **Romeo and Juliet*; (2) the lover of *Claudio in his **Measure for Measure*.

Julius Caesar, a Roman tragedy by *Shakespeare, probably written and performed 1599, not printed until the First *Folio (1623). Its major source is *North's translation of *Plutarch's *Lives*. The play seems to have been a popular one.

It begins with the events of the year 44 BC, after Caesar, already endowed with the dictatorship, had returned to Rome from a successful campaign in Spain, and when there are fears that he will allow himself to be crowned king. Distrust of Caesar's ambition gives rise to a conspiracy against him among Roman lovers of freedom, notably Cassius and Casca; they win over to their cause Brutus, who reluctantly joins them from a sense of duty to the republic. Caesar is slain by the conspirators in the senate house. Antony, Caesar's friend, stirs the people to fury against the conspirators by a skilful speech at Caesar's funeral. Octavius, nephew of Julius Caesar, Antony, and Lepidus, united as triumvirs, oppose the forces raised by Brutus and Cassius. The quarrel and reconciliation of Brutus and Cassius, with the news of the death of Portia, wife of Brutus, provide one of the finest scenes in the play (IV.iii). Brutus and Cassius are defeated at the battle of Philippi (42 BC), and kill themselves.

Jumpers, a comedy by T. *Stoppard performed and published 1972.

The play's central character is a professor of moral philosophy, George Moore, who shares with G. E. *Moore not only his name but also his intuitionist ethics. The physical acrobatics of the jumpers of the title parallel the 'verbal gymnastics' of Moore's lengthy

speeches, which are brilliantly witty parodies of academic philosophy.

JUNG, Carl Gustav (1875–1961), Swiss psychiatrist, whose professional career began at the Burghölzli mental hospital in Zurich, where he was the first to apply psychoanalytic ideas to the study of schizophrenia. He collaborated with *Freud 1907–13, but then parted with him to found his own school of 'Analytical Psychology'. Jung introduced into psychology the terms 'complex', 'collective unconscious', 'extrovert'–'introvert', '*archetype', and 'individuation', and his concept of psychological types has been taken over by the experimental psychologists. His notion of the mind as a self-regulating system is in line with modern ideas on cybernetics. In emphasizing the importance of man's search for meaning in life, he anticipated *Existentialism. Jung specialized in the treatment of older patients, and his main contribution to psychotherapy was to the study of adult development. The central theme of his work is the idea that mental illness is characterized by disunity of the personality, while mental health is manifested by unity, towards which the personality is striving.

Jung's influence has been felt in many fields outside psychiatry. The physicist Wolfgang Pauli, the art historian H. *Read, and the composer M. *Tippett have all acknowledged their debt to Jung. J. B. *Priestley made use of his ideas in *Literature and Western Man*; the title of Maud Bodkin's *Archetypal Patterns in Poetry* (1934) is directly derived from Jung; and his influence pervades the criticism of the Canadian critic Northrop Frye (1912–91). Alex Aronson's *Psyche and Symbol in Shakespeare* (1972) is an interpretation of Shakespearean drama in terms of Jungian psychology. *Hesse made use of Jung's concepts in his novels, and Jung himself wrote an essay on Joyce's **Ulysses*.

Jungle Book, The (1894), and *The Second Jungle Book* (1895), stories by *Kipling, which tell how the child Mowgli was brought up by wolves and was taught by Baloo, the bear, and Bagheera, the black panther, the law and business of the jungle.

JUNIUS, the pseudonymous author of a series of letters that appeared in the **Public Advertiser*, Jan. 1769–Jan. 1772, attacking, with bitter scorn and invective, among others, the duke of Grafton, Lord Mansfield, and George III himself. Junius also takes an active part on behalf of *Wilkes. Both before 1769 and after 1771 political letters under other pseudonyms, which have been traced to the same hand, appeared in the public press. Though personal invective is the cheap weapon of Junius, his political arguments, written from the Whig standpoint, are shrewd and lucidly expressed,

and he shows himself well read in *Hobbes and *Locke. The identity of Junius, which he concealed with great skill, has never been definitely established, and many candidates were offered during his lifetime and later, including Lord *Temple, *Lyttleton, *Gibbon, *Burke, W. *Hamilton (1729–96), and Wilkes himself. He is now generally thought to have been Sir Philip *Francis. There is a full discussion in Alvar Ellegård's *Who Was Junius?* (1962), which argues conclusively for Francis on the basis of statistico-linguistic tests.

JUNIUS, Francis, or Du Jon, François (1589–1677), philologist and antiquary, born at Heidelberg, a friend of *Milton, and librarian and tutor in the household of Thomas Howard, earl of Arundel. His *Etymologicum Anglicanum* (1743) was used by Dr *Johnson. He gave Anglo-Saxon manuscripts, including the so-called *Cædmon manuscript (see below), to the Bodleian Library (see LIBRARIES), and to the *Oxford University Press materials for printing in Gothic, Runic, Anglo-Saxon, and Roman founts. He published an edition of Cædmon in 1655.

Junius manuscript, the, one of the four major manuscripts containing Old English poetry, named after the editor (above) who first printed it at Amsterdam in 1655, calling it 'Cædmon the monk's poetical paraphrase of Genesis, etc.' The biblical poetry in the manuscript (*Genesis A and B, Exodus, Daniel, and Christ and Satan*) continued to be associated with the name of *Cædmon for some time, but it is clear that it is unconnected with him; the title 'The Cædmon Manuscript' has proved tenacious however. See editions by G. V. Krapp and E. V. Dobbie, *Anglo-Saxon Poetic Records*, Vol. i (1931), and in facsimile by I. *Gollancz (British Academy, 1927).

Juno and the Paycock, see O'CASEY.

Jupe, Cissy, a character in Dickens's **Hard Times*.

JUVENAL (Decimus Junius Juvenalis) (c. AD 60–c.136), Roman satirist, whose 16 satires are bitter denunciations of greed, stupidity, vulgarity, and immorality. His great merit as a poet is his ability to depict with unusual vividness scenes that arouse his anger. Imitations of his work are found in J. *Hall, *Jonson, *Oldham, and Dr *Johnson. *Dryden edited and wrote in part a translation of Juvenal's Satires to which he prefixed his long discourse on satire (1693). The references to 'the English Juvenal' in Scott's **Waverley* and to 'the British Juvenal' in **The Heart of Midlothian* are to *Crabbe. The former title has also been applied to Oldham.