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KAFKA, Franz (1883–1924), German-speaking Jewish novelist, born in Prague. He is the author of three novels, *Der Prozess* (*The Trial*, 1925), *Das Schloss* (*The Castle*, 1926), and the unfinished *Amerika* (1927), and also a large number of short stories, of which 'Die Verwandlung' ('The Metamorphosis', 1915) and 'Das Urteil' ('The Judgement', 1913) are among the best known. His novels were first published after his death, by his friend Max Brod, and were translated into English by E. and W. *Muir, beginning with *The Trial* in 1930. Kafka's letters and diaries contain interesting insights into his complex relationship with his father and with Felice Bauer, to whom he was twice briefly engaged. Characteristic of Kafka's work is the portrayal of an enigmatic reality, in which the individual is seen as lonely, perplexed, and threatened, and guilt is one of his major themes. The opening sentence of *The Trial* gives a sense of the combination of the ordinary and the sinister in his works: 'Someone must have slandered Joseph K., because one morning, without his having done anything wrong, he was arrested.' The word 'Kafkaesque' is frequently used to describe work which employs similar narrative techniques, and evokes a similarly uneasy response.

Kailyard school, from 'Kail-yard' (cabbage patch), a term applied to a group of Scottish writers who exploited a sentimental and romantic image of small-town life in Scotland, with much use of the vernacular; the vogue lasted from about 1888 to 1896. Leading writers in this vein were J. M. *Barrie, 'Ian Maclaren' (John Watson, 1850–1907), and S. R. Crockett (1860–1914). These false notions of Scottish life were shattered by G. *Douglas in *The House with the Green Shutters* (1901); in J. B. *Priestley's words, 'into this cosy chamber of fiction Brown let in the East wind.' See G. Blake, *Barrie and the Kailyard School* (1951).

KAISER, Georg (1878–1945), German dramatist, who died in exile, author of *Die Bürger von Calais* (*The Burghers of Calais*, 1914), *Gas 1* (1918), and *Gas 2* (1920, which ends with the end of the world), leading examples of the German Expressionist theatre (see EXPRESSIONISM). He was a prolific and inventive writer, author of some 60 plays.

Kalevala, 'Land of Heroes', the national epic poem of Finland, transmitted orally until 1822, when a pioneering first collection was published by physician Zacharius (Sakari) Topelius (1782–1831). A fuller version was collected and published in 1835 by Elias Lönnrot (1802–84), who was influenced in his task by an admiration for *Macpherson's creation of

Ossian. It was translated into English by W. M. Crawford in 1887, and tone-poems have been composed around some of the myths by Sibelius.

KĀLIDĀSA, a great Indian poet and dramatist, best known for his play **Shakuntalā*, which was translated from the Sanskrit by Sir W. *Jones (1789). Kālidāsa probably lived in the 3rd cent. AD, but there is a diversity of opinion on this point.

Kama Sutra, see BURTON, SIR R.

KAMES, Lord, see HOME, H.

KANE, Sarah (1971–99), playwright, brought up in Essex and educated at Bristol University. Her first play, *Blasted* (1996), performed at the *Royal Court, was a violent drama which brought her success and notoriety: this was followed by *Phaedra's Love* (1997, performed at the Gate); *Cleansed* (1998) set in a concentration camp; and *Crave* (1998), on the theme of obsessional love. Her dark and unsparing vision won her an international reputation before her death by suicide.

Kangaroo (1923), a novel by D. H. *Lawrence, based on the Lawrences' visit to Australia in 1922.

Richard Lovat Somers, a writer, and his wife Harriet are in Sydney for an indefinite period. Through their neighbour Jack Calcott, Somers makes the acquaintance of 'Kangaroo' Ben Cooley, a Jewish barrister involved in radical politics. He tries to enlist Somers's sympathy for his programme, but fails, and the novel ends with his death after a violent Labour meeting at Canberra Hall (at which Calcott claimed to have killed a demonstrator) and the departure of the Somers for America. The book mingles political outbursts and meditations with observant evocation of Australian life and landscape. Chapter 10, 'The Nightmare', describes Lawrence's own wartime confrontations with authority in Cornwall and his humiliating examinations, in Bodmin and Derby, for military service. Like Somers, he was rejected as unfit.

KANT, Immanuel (1724–1804), second son of a leather-worker (of Scottish descent), of Königsberg in Prussia. He was educated at the university of that town, and supported himself as a tutor. He published his first considerable work, *A General Natural History of the Heavens*, in 1755, and in that year became a lecturer at Königsberg, an unsalaried post in which he remained for 15 years, during which he published a number of minor philosophical treatises. In 1770 he became professor of logic and metaphysics at Königsberg, retaining the appointment until his death. He re-

mained unmarried. His *Critique of Pure Reason* appeared in 1781, *Prolegomena to Any Future Metaphysics* in 1783, *Fundamental Principles of the Metaphysics of Ethics* in 1785, *Metaphysical Rudiments of Natural Philosophy* in 1786, the second edition of the *Critique of Pure Reason* in 1787, the *Critique of Practical Reason* in 1788, and the *Critique of Judgement* in 1790. His *Religion within the Boundaries of Pure Reason* (1793) called down on him the censure of the government.

In Kant's philosophy, knowledge is the outcome of two factors, the senses and the understanding. Sensations are the starting point of knowledge. Space and time are essential conditions of our sensuous perception, the forms under which our sensations are translated into consciousness. Therefore space and time are essential conditions of knowledge, although they exist only as forms of our consciousness. These forms, continuous and infinite, provide the possibility of unifying our individual perceptions, and the unification is effected by the understanding. This act of synthesis Kant analyses into 12 principles or 'categories', or laws of thought. The categories are to the understanding very much what time and space are to the consciousness. They include such notions as quality, quantity, and, notably, causation. The external world is thus the product of sensations conditioned by the forms of consciousness and linked by thought according to its own laws. It consists of appearances, 'phenomena'; but the causes of these appearances, 'noumena', things in themselves, lie beyond the limits of knowledge, nor can we, by the aid of reason alone, apart from appearances, arrive at absolute truth, for reason leads to certain insoluble contradictions, or 'antinomies', such as the impossibility of conceiving either limited or unlimited space.

Where metaphysics fails us, practical reason comes to our aid. The moral consciousness assents to certain 'categorical imperatives', such as 'do not lie'. From this follow the conviction that man is in a certain sense free, the belief in immortality (because self-realization within any finite period is impossible), and the belief in God. We are driven by the nature of our minds to see design in nature, and man as the centre of that design. Though the advantages resulting from obedience to particular moral laws can be shown, the moral obligation itself is a categorical imperative, something that we feel but cannot explain. Interpreted as a practical rule of conduct, the moral law bids you 'act as if the principle by which you act were about to be turned into a universal law of nature', and do all in your power to promote the highest good of all human beings. This highest good is not realizable unless the course of the world is itself guided by moral law, that is to say by a moral Master of the universe, whose existence we are driven to assume. But metaphysics places religion and morality outside the province of knowledge, and in the region of faith.

Kant's philosophy was developed and profoundly modified by *Fichte, *Schelling, and *Hegel. In Britain,

*Coleridge and *Carlyle valued Kant's criticism of the empirical philosophy (and the atheism) of the 18th cent., particularly that of *Hume.

KARAMZIN, Nikolai Mikhailovich (1766–1826), Russian prose writer and historian. Born into the provincial gentry, Karamzin spent most of his life in Moscow and St Petersburg. In his writings he is associated with the reform of the Russian language under French influence and with the growth of Sentimentalism, particularly in his most famous stories *Poor Liza* and *Natalya, the Boyar's Daughter* (both 1792, first English trans. John Battersby Elrington, 1803). Later he turned to writing history and his *History of the Russian State* appeared in 12 volumes (1818–29). Karamzin's enthusiasm for England and English literature was immense. His first published book was a translation of *Julius Caesar (1787) and his consistent admiration for Shakespeare as psychologist did much to advance Shakespeare's reputation in Russia. He also from his early years admired *Milton, *Young, *Thomson (whose **The Seasons* he translated in 1787), and *Macpherson's *Ossian*. In 1789–90 he travelled to western Europe, including England, and his *Letters of a Russian Traveller* (1797–1801, trans. Florence Jonas, 1957) describe his disillusionment with the English and their 'sluggish blood', but his fascination with English eccentricity.

Kastril, the rustic lad in Jonson's **The Alchemist*, who comes to London to learn the speech of the roaring boys.

Katharina, the 'shrew', or self-willed girl, in Shakespeare's **The Taming of the Shrew*.

Katherine, (1) a character in Shakespeare's **Love's Labour's Lost*; (2) in his **Henry V*, the daughter of the king of France.

Katherine Group, the, the name given to five Middle English works of devotional prose found together in the manuscript Bodley 34, dating from c.1190–1225: *Seinte Marherete*, *Seinte Juliene*, *Seinte Katerine*, **Sawles Warde*, and **Hali Meðhad*. They come from Herefordshire, and their common language is also, for the most part, shared with **Ancrene Wisse* and therefore called 'Language AB' from the first letter of that text combined with that of Bodley 34. It is a distinctive and interesting language from a transitional period of English; but the interest of the works in the group is not only philological: they are all written in a lively, often colloquial style, with vivid details of illustration. They use alliteration and rhythmic art in a way that has been compared to the prose of *Ælfric. The three saints' lives are all concerned with heroic virgins who were frequently exalted in medieval writings: St Catherine of Alexandria, St Juliana of Nicomedia, and St Margaret of Antioch, who were all believed to have suffered from the persecutions of Diocletian in the first decade of the 4th cent. The most

celebrated English life of one of them is the Old English *Juliana* by *Cynewulf.

See N. R. Ker, *Facsimile of MS Bodley 34* (EETS 247, 1960); S. R. T. O. d'Ardenne and E. J. Dobson, *Seinte Katerine* (EETS ss 7, 1981); S. R. T. O. d'Ardenne, *The Liflade and te Passiun of Seinte Iulienne* (EETS 248, 1961); F. M. Mack, *Seinte Marherete* (EETS 193, 1934).

KAUFFER, E(dward) McKnight (1890–1954), American-born artist and illustrator, who settled in England in 1914, and won great praise for his posters and commercial designs, notably for the London Transport Board and the Great Western Railway: Arnold *Bennett (*Evening Standard*, 1928) wrote that he had ‘changed the face of London streets’ and that his success ‘proves that popular taste is on the up-grade’. He also illustrated various works by T. S. *Eliot, including the ‘Ariel Poems’ series (1927–31). He moved back to America in 1940 and died in New York.

KAVAN, Anna (1901–68), novelist and short story writer, born of English parents in Cannes. A heroin addict for 30 years, she died in London. Best known for the short, apocalyptic novel *Ice* (1967), she published numerous novels and short story collections under the name Anna Kavan (having changed the name she was born with, Helen Emily Woods, by deed poll), as well as several earlier, more traditional, romantic novels under her married name, Helen Ferguson. Kavan’s *Sleep Has His House* (1948; *The House of Sleep* in the USA) is a unique blend of dream diary, visionary fiction, and autobiography.

KAVANAGH, Julia (1824–77), born in Thurles, educated at home. She spent much of her youth in France, which gave her an insight into French life and character which she conveyed faithfully in her novels and tales. Of the novels the best known were *Madeleine* (1848), *Nathalie* (1850), and *Adèle* (1858). Then followed *French Women of Letters* (1862) and *English Women of Letters* (1863), biographical sketches, both of which received high praise. *Forget-me-nots* (1878) is a collection of short stories.

KAVANAGH, Patrick (1905–67), Irish poet, born in Co. Monaghan, the son of a small farmer and shoemaker; after some years of farming he went to Dublin in 1939 and embarked on a literary career as journalist and poet. His works include *Ploughman and Other Poems* (1936), *A Soul for Sale* (1947), *Tarry Flynn* (1948, a novel set on a small farm in his home county), and *Collected Poems* (1964). His best-known work is probably *The Great Hunger* (1942), a long poem contrasting the realities of life for an archetypal peasant, Patrick Maguire (figuratively ‘locked in a stable with pigs and cows forever’, and in fact dominated by an elderly mother, and suffering from sexual and intellectual hunger, as well as a humdrum poverty), with the more conventional idealized peasant of the *Irish Revival, with his ‘little lyrical fields’. Much of Kavanagh’s work is concerned with the relationship between Irish

archetype and stereotype; he rejected the ‘stage-Irish’ of some of his early work, but nevertheless turned himself into a kind of caricature of the hard-drinking Irish poet. His *Collected Pruse* (sic, 1967) includes autobiographical essays and articles from the periodical *Kavanagh’s Weekly*, which he produced with his brother Peter in 1952.

KAVANAGH, P(atrix) J(oseph) (1931–), poet, novelist, and editor, born in Worthing and educated at Merton College, Cambridge. His volumes of poetry include *One and One* (1960, his first), *Edward Thomas in Heaven* (1974), and *An Enchantment* (1991); his *Collected Poems* was published in 1992. Novels include *A Song and Dance* (1968), *A Happy Man* (1972), *Rebel for Good* (1980), and *Only by Mistake* (1986). *The Perfect Stranger* (1966) is a moving account of his life up to the sudden death of his first wife Sally, daughter of Rosamond *Lehmann, in 1958, and *Finding Connections* (1990) pursues his family’s past in Australia and New Zealand. He edited the *Collected Poems of Ivor Gurney* (1982).

KAWABATA, Yasunari (1899–1972), Japanese novelist. After a Modernist early period, Kawabata developed a fascination with death, eroticism, and traditional Japanese aesthetics. A well-known early book is *Izu Dancer* (1926). *Snow Country* (1948) is another classic. Kawabata became the second Asian writer (after *Tagore) to win the *Nobel Prize for literature, in 1968. He committed suicide four years later.

Kay, Sir, in the Arthurian legend (as in *Malory), Arthur’s steward, a brave but churlish knight. He was the son of Sir *Ector and therefore the foster-brother of Arthur. His churlishness is accounted for in the Merlin legends by the fact that he was supplanted by Arthur at his mother’s breast and brought up by a rough-speaking nurse. His most famous churlish greetings are those accorded to Sir *Gareth and Sir *Perceval.

KAY, Jackie (1961–), Scottish poet, dramatist, and novelist. Her first collection, *The Adoption Papers* (1991), introduces themes of racial and sexual identity, class and Scottishness, which have remained central to Kay’s writing. *Other Lovers* (1993) includes a sequence on blues singer Bessie Smith, of whom she has also written a biography. Her first novel, *Trumpet* (1998), employs various narrative perspectives to tell the story of a male jazz musician who is discovered, after his death, to have been a woman. She has also published poetry for children.

KAYE-SMITH, Sheila (1887–1956), born in Sussex, where she spent all her life; her successful *regional novels are precisely located, principally on the Kent–Sussex border, and include *Starbrace* (1909) and *Joanna Godden* (1921). Hers was the genre of novel satirized by Stella Gibbons in **Cold Comfort Farm*.

KEACH, Benjamin, see CHILDREN’S LITERATURE.

KEAN, Edmund (1787/90–1833), actor of uncertain parentage, whose adventurous childhood gave rise to innumerable legends. He was befriended by various guardians, including Moses Kean, a mimic and ventriloquist, and worked on stage as infant prodigy and strolling player before achieving fame in 1814 as Shylock in **The Merchant of Venice*, a performance recorded by **Hazlitt*. He was a great tragic actor, whose numerous successes included Richard III, Hamlet, Othello, Iago, Macbeth, Lear, and **Marlowe's Jew of Malta*. **Dumas père* wrote a play based on his colourful life which was subsequently adapted by **Sartre* (1954). His son Charles John Kean (1811–68) was also an actor, and manager of the Princess's Theatre, 1851–9.

KEANE, Molly (1904–96), novelist and playwright, born in Co. Kildare, into a leisured Anglo-Irish world. She was educated by governesses and spent a brief period at a boarding school. At the age of 17 she wrote her first novel, choosing the pseudonym M. J. Farrell (which she took from a public house) to hide her literary side from her sporting friends. Between 1928 and 1952 she published ten others, including *Devoted Ladies* (1934), *The Rising Tide* (1937), and *Two Days in Aragon* (1941). She also wrote successful plays (with John Parry) such as *Spring Meeting* (1938) and *Treasure Hunt* (1949). Her work chronicles the manners and mores of Anglo-Irish life, especially the thrill of the chase, both sexual and sporting. Characterized by a detailed evocation of place and a bittersweet flavour, it is underlined by an awareness of the cruelties, snobberies, and evasions of that narrow world, seen most notably in *Good Behaviour* (1981). Published under her own name and written after a long gap following her husband's death, the novel brought her work to a new audience. *Time after Time* (1983) and *Loving and Giving* (1988) followed. She also published *Nursery Cooking* (1985, illustrated by Linda Smith).

KEATS, John (1795–1821), the son of the manager of a livery stables in Moorfields, who died when he was 8; his mother remarried, but died of tuberculosis when he was 14. The oldest of the family, he remained deeply attached to his brothers George and Tom and to his sister Fanny. He was well educated at Clarke's school, Enfield, where he began a translation of the *Aeneid*, and in 1810 was apprenticed to an apothecary-surgeon. His first efforts at writing poetry appear to date from 1814, and include an 'Imitation of Spenser'; his school friend Cowden-**Clarke* recorded the profound effect of early reading of **Spenser*. In 1815 Keats cancelled his fifth year of apprenticeship and became a student at Guy's Hospital; to the same year belong 'Ode to Apollo' and 'Hymn to Apollo'. In 1816 he was licensed to practise as an apothecary, but in spite of precarious finances abandoned the profession for poetry. In 1816 he also met Leigh **Hunt*, who published in the same year in the **Examiner* Keats's poem, 'O Solitude', and in the course of a survey of young poets in the same journal he included Keats's sonnet 'On First Looking

into Chapman's Homer'. Keats met **Shelley* and **Haydon*, began to plan **Endymion*, and wrote 'I stood tiptoe upon a little hill' as a first effort towards that poem. His first volume of poems was published in March 1817. It included, among sonnets, epistles, and miscellaneous poems, 'I stood tiptoe upon a little hill' and 'Sleep and Poetry'. There were at first some pleasing reviews, but public interest was not aroused and sales were meagre; and in the autumn came the first of **Lockhart's* harsh attacks in **Blackwood's*, labelling Keats and his associates as members of the so-called **Cockney School*. He finished the first draft of *Endymion* and during the winter of 1817–18 saw something of **Wordsworth* and **Hazlitt*, both of whom much influenced his thought and practice. In December Haydon gave his 'immortal dinner', whose guests included Wordsworth, **Lamb*, and Keats. *Endymion*, dedicated to **Chatterton*, whom Keats greatly admired, was published in the spring of 1818, and **Isabella, or The Pot of Basil* finished in May. With his friend Charles Armitage Brown (1786–1842) Keats then toured the Lakes, spent July and August in Scotland, and included a brief visit to Northern Ireland. He had travelled frequently in southern England but he had never before seen scenery of rugged grandeur. It moved him deeply and he made full use of it when he came to write **Hyperion*. Bitter attacks on *Endymion* came in the autumn from Lockhart in *Blackwood's* and from the **Quarterly Review*. For the time being Keats concealed his pain and wrote to his brother George that, in spite of the reviews, 'I think I shall be among the English poets after my death', but his friends believed the wound was very deep. Meanwhile his brother Tom was very ill and Keats spent much time with him. When Tom died in December Keats moved into his friend Brown's house in Hampstead, now known as Keats House. There, in the early winter, he met Fanny **Brawne*, with whom he fell deeply in love, and with whom he remained in love until his death. During the course of the summer and autumn of 1818 his sore throats had become more frequent and persistent. Nevertheless September 1818 marked the beginning of what is sometimes referred to as the Great Year; he began *Hyperion* in its first version, abandoning it a year later; he wrote, consecutively, **The Eve of St Agnes*, 'The Eve of St Mark', the 'Ode to Psyche', **La Belle Dame sans Merci*, **Ode to a Nightingale*, and probably at about the same time the **Ode on a Grecian Urn*, 'Ode on Melancholy', and 'Ode on Indolence'; **Lamia Part I*, **Otho the Great* (in collaboration with Brown); the second version of *Hyperion*, called *The Fall of Hyperion*, **To Autumn*, and **Lamia Part II*. During this year he was beset with financial problems, both his own and those of his friends and relations, and intensely preoccupied with his love for Fanny, to whom he became engaged. In the winter of 1819 he began the unfinished 'The Cap and Bells', but he became increasingly ill with tuberculosis and his great creative work was now over. His second

volume of poems, *Lamia, Isabella, The Eve of St Agnes, and Other Poems*, was published in July 1820, and included, as well as the title poems, five odes, *Hyperion*, 'Fancy', and other works. The volume was generally well received, gaining much praise in some quarters, with criticism from *Blackwood's* much muted, but the sales were very slow. Shelley invited Keats to Italy and in September, after sorting out his copyrights and financial affairs, Keats set off with his friend *Severn. They did not go to the Shelleys but settled in Rome, where Keats died the following February.

Keats has always been regarded as one of the principal figures in the *Romantic movement, and his stature as a poet has grown steadily through all changes of fashion. *Tennyson considered him the greatest poet of the 19th cent., and M. *Arnold commended his 'intellectual and spiritual passion' for beauty; in the 20th cent. he has been discussed and reconsidered by critics from T. S. *Eliot and *Leavis to *Trilling (*The Opposing Self*, 1955) and Christopher Ricks (*Keats and Embarrassment*, 1974).

His letters, published in 1848 and 1878, have come to be regarded with almost the admiration given to his poetry, to which many of them act as a valuable commentary. He wrote fully and revealingly to Fanny Brawne, to his brothers and sister, to Shelley, Leigh Hunt, Haydon, Severn, and many others, mixing the everyday events of his own life with a lively and delicate interest in that of his correspondents, and displaying wit and high spirits as well as his profoundest thoughts on love, poetry, and the nature of man. T. S. Eliot described the letters as 'certainly the most notable and most important ever written by any English poet' (*The Use of Poetry and the Use of Criticism*, 1933). The major biographies are by W. J. Bate (1963), R. *Gittings (1968), and Andrew *Motion (1997).

KEBLE, John (1792–1866), educated at Corpus Christi College, Oxford. He became fellow and tutor at Oriel College (where *Newman and *Pusey were also fellows) and professor of poetry at Oxford, 1831–41. His sermon on national apostasy in 1833 was considered the start of the *Oxford movement, which he also supported by nine of the *Tracts for the Times*. Although a leading figure in Oxford intellectual life, he was personally unambitious, and from 1836 until his death was vicar of the country parish of Hursley. His volume of sacred verse *The Christian Year*, published anonymously in 1827, had an immense success, and was widely admired, not only by those with Tractarian leanings, but also by *evangelical and *Broad Church readers; intended as a guide to devotion and a commentary on the Book of Common Prayer, it shows the influence of G. *Herbert and, in its feeling for the natural world, of *Wordsworth, and combines Keble's considerable scholarship with deep personal feeling. A second volume, *Lyra Innocentium* (1846), was less popular, and was criticized by some for its undue reverence for the Virgin Mary. C. M. *Yonge was a pupil of his, and

drew a vivid character sketch in *Musings over the Christian Year. . . with a Few Gleanings of Recollections of Keble* (1871). Keble also edited *Hooker (1836), helped Newman with *Froude's *Remains*, contributed to **Lyra Apostolica*, and published a life of Bishop Thomas Wilson. Keble College, Oxford, was founded in his memory in 1870. There are lives by W. Lock (1893) and G. Battiscombe (1963).

Kells, Book of, an 8th- to 9th-cent. manuscript of the four Gospels, with prefaces, summaries, and canon tables; seven charters of the abbey of Kells have been added on blank pages. It is written in Irish majuscule and has magnificent illustrations consisting of intricate patterns made up of abstract and animal forms. It was probably written at Kells in Co. Meath, the headquarters of the Columban community after the sack of Iona in 806. It was collated by *Ussher in 1621 and presented to Trinity College, Dublin, after the Restoration.

KELLY, Hugh (1739–77), an Irishman who came to London in 1760, edited the *Court Magazine* and the *Lady's Museum*, and afterwards the *Public Ledger*. His *False Delicacy*, produced by *Garrick in 1768, is a *sentimental comedy with a triple plot in which the mistakes arise from excessive tact or delicacy, which keeps the three couples apart until the misunderstandings are resolved through the intervention of the down-to-earth Mrs Harley: 'Your people of refined sentiments are the most troublesome creatures in the world to deal with,' she declares. Kelly also wrote *A Word to the Wise* (1770) and *The School for Wives* (1773). In 1774 he was called to the bar and gave up literature.

KELMAN, James (1946–), Scottish novelist, short story writer, and dramatist, born in Glasgow. He left school at the age of 15, and after a brief period living in America, where his family had emigrated, he returned to Scotland and a succession of temporary jobs, alternating with periods of unemployment. For a time he studied philosophy at the University of Strathclyde, though he left without taking a degree. In 1983 he published a collection of stories, *Not Not While the Giro*, in which urban Scottish working-class life is depicted with terse touches of humour using the authentic language of the streets. This uncompromising demotic style was further developed in his first novel, *The Busconductor Hines* (1984), *A Chancer* (1985), *Greyhound for Breakfast* (stories, 1987), *A Disaffection* (1989), a powerful portrayal of an alcoholic secondary-school teacher which was shortlisted for the *Booker Prize, and *The Burn* (stories, 1991). His fourth novel, *How Late It Was, How Late* (1994), which won the Booker Prize, is the story of an unemployed Glaswegian construction worker and petty crook who comes round after a two-day drinking bout to find himself blind and in police custody: his mixture of aggression and stoic acceptance in the face of authority is expressed in vivid narration which successfully

reproduces the interior monologue of largely inarticulate struggle. *Hardie and Baird and Other Plays* was published in 1991. *The Good Times* (1998) consists of 20 first-person narratives.

Kelmscott Press, see MORRIS, W.

KEMBLE, Charles (1775–1854), son of a strolling actor-manager, Roger Kemble (1721–1802), and brother of Sarah *Siddons, J. P. *Kemble, Stephen Kemble, and other theatrical siblings; father of Fanny *Kemble and the scholar J. M. *Kemble. A leading actor for some 25 years, he was a respected member of London society. His voice was light, and his most successful roles were of young men, such as Mirabell in **The Way of the World*, Mercutio, Orlando, Benedick, and, most especially, Romeo. His range was considerable in comedy and romance, but he did not often attempt tragedy.

KEMBLE, Fanny (Frances Anne) (1809–93), daughter of Charles *Kemble, a very beautiful and accomplished actress. She first appeared under her father's management at Covent Garden in 1829, when she played Juliet to his Mercutio. She played comedy and tragedy with equal success, and added most of the great roles to her repertoire, including Portia, Lady Macbeth, Beatrice, Lady Teazle in **The School for Scandal*, Belvidera in **Venice Preserv'd*, and many others. She published a volume of poems in 1844 and *Records of a Later Life* in 1882.

KEMBLE, John Mitchell (1807–57), historian and philologist, elder son of Charles *Kemble, educated at Trinity College, Cambridge, where he was a member of the *Apostles and a friend of R. C. *Trench, *Milnes, and *Tennyson. He later studied in Germany, where he became a close friend of *Grimm and was converted to the new continental philology, which he supported on his return. His text of **Beowulf* (1833), dedicated to Grimm, aroused much controversy, and he did useful work on the early history of England.

KEMBLE, John Philip (1757–1823), eldest brother of Charles *Kemble. He achieved success as a formal tragic actor, and was particularly renowned in the roles of Coriolanus and Hamlet, in which part *Hazlitt particularly admired him.

KEMBLE, Sarah, see SIDDONS, S.

KEMP, William (fl. 1600), a comic actor and dancer, who acted in plays by Shakespeare and *Jonson. In 1599 he danced a morris dance from London to Norwich, in *Rowley's words a 'wild morrige to Norridge'; his own account, *Kemps Nine Daies Wonder*, was published in 1600.

KEMPE, Margery (c.1373–c.1439), a mystic, daughter of John Brunham who was once mayor of King's Lynn in Norfolk. She married John Kempe of Lynn c.1393. She gave up married life to devote herself to religion and she travelled widely on pilgrimage: to Jerusalem, Rome, Compostela, and Wilsnack in Poland. She

dictated, probably in the 1420s, her *Book of Margery Kempe* which recounts with great vividness her visions and experiences of a more general kind: her temptations to lechery, her travels, and her trial for heresy. Though the work is not a strictly mystical text (like **The Cloud of Unknowing*), it is a vigorous and readable piece of early autobiography with considerable appeal. Ed. S. B. Meech and E. H. Allen (EETS OS 212, 1940).

KEMPIS, Thomas à, see THOMAS À KEMPIS.

Kemp Owyne, an old ballad in *Child's collection, from an Icelandic source. Isabel, who has been transformed into a monster by a wicked stepmother, is released from the enchantment by three kisses of her lover, Kemp Owyne. In modern versions of the ballad he is 'Kempion'.

KEN, Thomas (1637–1711), fellow of Winchester and New College, Oxford, who became bishop of Bath and Wells. He was a writer of devotional prose and verse; his works include *The Practice of Divine Love* (1685), the extremely popular *A Manual of Prayers for the Use of Scholars of Winchester College* (1674), and some well-known hymns, including 'Awake, my soul, and with the sun'. His works were collected by W. Hawkins in 1721.

KENEALLY, Thomas (1935–), Australian novelist, born in Sydney. He began training as a Catholic priest at the age of 17 but in 1960 abandoned his intention to become ordained. He then worked as a schoolteacher, turning to writing full-time after the publication of his first novel, *The Place at Whitton*, in 1964. This was followed by *The Fear* (1965), a condensed version of which was published as *By the Line* in 1989. He has travelled widely in Australia, Europe, and the USA and published several accounts of his journeys, including *Now and in Time to Be: Ireland and the Irish* (1991), and *The Place Where Souls Are Born* (1992), about the American south-west. His first major success came with the publication of *Bring Larks and Heroes* (1967), a historical novel whose protagonist, an Irish Catholic marine, Phelim Halloran, is detached to serve in a British penal colony. Subsequent novels included *Three Cheers for the Paraclete* (1968); *The Chant of Jimmie Blacksmith* (1972), the main character of which is the son of an Aboriginal mother and a white father; *Blood Red, Sister Rose* (1974), a historical novel about *Joan of Arc; *Confederates* (1979), set during the American Civil War; *A Family Madness* (1985), which interweaves ordinary lives in contemporary Sydney with terrible events in Belorussia during the Second World War; *The Playmaker* (1987), set in 1789 and dealing with the first dramatic production in Australia (adapted for the stage by T. *Wertenbaker as *Our Country's Good*); and *Towards Asmara* (1988), which reflects his experiences of the Eritrean War. His most celebrated work to date, *Schindler's Ark* (1982), which won the *Booker Prize, is the moving story of a German industrialist, Oskar Schindler, who risked his

life saving Jews in Nazi-occupied Poland during the Second World War. It was subsequently filmed by Steven Spielberg under the title *Schindler's List*. Other novels include *Flying Hero Class* (1991), about a group of Palestinian terrorists who hijack an airliner on which is a troupe of Aboriginal dancers, displaced and dispossessed like the hijackers; *Woman of the Inner Sea* (1992), the tale of a disastrous marriage and a nightmarish flight into the Australian interior; *Jacko, the Great Intruder* (1993); and *A River Town* (1995), set in late 19th-cent. Australia and based on his grandfather's life. He has also written a children's fantasy, *Ned Kelly and the City of the Bees* (1978), and two novels under the pseudonym William Coyle, *Act of Grace* (1988) and *Chief of Staff* (1991).

Kenilworth, a novel by Sir W. *Scott, published 1821.

The novel is a celebration of the glories of the Elizabethan age. The fact that the plot is riddled with anachronisms did nothing to impair its popularity with the public; published in the year of the coronation of George IV, the story of Elizabeth and her favourite Leicester and of the betrayal and murder of Leicester's wife Amy Robsart caught the national mood. Shakespeare, *Spenser, and Sir Walter *Raleigh all appear, and the climax of the novel is the great pageant at Kenilworth in July 1575.

KENNEDY, A(lison) L(ouise) (1965–), Scottish writer, born in Dundee, who moves almost seamlessly between the novel and the short story. Her novels—*Looking for the Possible Dance* (1993), *So I Am Glad* (1995), and *Everything You Need* (1999)—are freeform and discursive, while her story collections—*Night Geometry and the Garscadden Trains* (1990), *Now That You're Back* (1994), and *Original Bliss* (1997)—seem novelistic in their fullness of human detail. The typical Kennedy character, male or female, is usually incomprehending, deep in pain, and adrift in a purposeless world: Nathan Staples, the wretched, self-loathing protagonist of *Everything You Need*, being perhaps the most extreme example. Her writing is characterized by bleak humour, an intense lyricism, political awareness and, increasingly, a preoccupation with derangement and sexual obsession. Kennedy has also written a screenplay, *Stella Does Tricks* (1998), and a long autobiographical essay on Michael Powell's film *The Life and Death of Colonel Blimp* (1997).

Kennedy, Lady Laura, a character in A. Trollope's novels **Phineas Finn* and **Phineas Redux*.

KENNEDY, Margaret Moore (1896–1967), novelist, remembered principally for her highly praised best-seller *The Constant Nymph* (1924), which was dramatized (1926) and filmed several times.

KENNEDY, Walter (?1460–?1508), a Scottish poet, the rival (ostensibly at least, and probably in reality) of *Dunbar in 'The *Flying of Dunbar and Kennedie' (1508) and mentioned by him in his 'Lament for the

Makariss' (ll. 89–91) as being on the point of death. The few poems by him that survive were edited by J. Schipper in *Denkschriften der kaiserlichen Akademie der Wissenschaften*, 48 (1902).

kenning, a poetic compound, made up of two or more nouns standing for another noun, occurring in ancient Germanic languages, notably Old Norse (Icelandic) and Old English. According to the strictest definitions it must be metaphorical (or, in technical semantic terms, exocentric) in that the poetic compound must not be literally identical to any of its components; thus, to take a familiar Old English example, 'arrow' in **Judith* is represented by *hildenaerdre*, 'battle-arrow'. The Old Norse examples are the most important and the most elaborate, especially in *skaldic verse. *Snorri Sturluson gives the authoritative discussion in his **Edda*; he urges against kenning having more than six noun-components. Obviously, in poetry where this was one of the most important mechanisms, the kennings for very common nouns (such as 'man' or 'woman') are various and inventive. To take one example of each: 'man' is represented as 'tree-of-the-storm-of-Othinn': Othinn (*Wagner's Wotan) is the god of battle (as well as poetry and death), and 'tree' (something straight and upright) is a common element in 'person' kennings. 'Woman' is 'fir-tree-of-the-ember-of-the-wave': Gunnar throws the Nibelungs' treasure into the Rhine (the *Rheingold*), so the glowing ember in the water is gold, which this person (fir-tree) might wear as decoration. Clearly the resolution of some ingenious kennings is conjectural. Some of the Old English ones are metonymic and not required to be literally distinct: 'swanroad', 'whaleroad', and 'gannet's bath' (sea); 'voice-bearers' (people).

Kent, earl of, loyal follower of the king in Shakespeare's **King Lear*; he is banished in the opening scene, but continues to attend him in disguise.

KENT, William (1685–1748), painter, architect, decorator, and landscape gardener, best known through his association from 1719 with his major patron, the *Palladio enthusiast the third earl of Burlington (1694–1753). His imaginative, informal, and Arcadian garden designs, the archetype for the English *landscape garden, were highly influential and praised by his peers, including Horace *Walpole, who recognized Kent's originality. The best known, although subsequently altered, was the garden at Stowe. Although an indifferent painter he has the distinction of being the earliest painter of medieval subjects, those of Henry V (c.1730; Royal Collection) painted for Queen Caroline.

KENTIGERN, St (St Mungo) (?518–603), brought up in the monastic school of Culross in Scotland, where he received the name 'Mungo', a corruption of the Gaelic for 'my love'. He was a missionary to the Strathclyde Britons, from whom he proceeded to evangelize in Cumberland and Wales. He founded the monastery of Llanelwy, later named St *Asaph's after its first abbot.

He was recalled to Strathclyde and settled at Glasgow where he is buried in the crypt of the cathedral, named St Mungo's after him.

Kenwigs, Mr and Mrs, a genteel couple in Dickens's **Nicholas Nickleby*.

KER, William Paton (1855–1923), born in Glasgow, a fellow of All Souls College, Oxford, from 1879 to his death. He was professor of literature at Cardiff from 1883 to 1889 when he became Quain professor at London. In 1917 he became director of the Scandinavian Studies School and in 1920 Oxford professor of poetry. He is buried in Italy where he died on holiday. He is celebrated for the width of his humane criticism in English, Norse, and Scottish literature. His *Collected Essays* were edited by C. Whibley and published in 1925. His other most admired works are *Epic and Romance* (1897) and *The Dark Ages* (1904), both often republished.

KERMODE, Sir Frank (1919–), literary critic, was born in Douglas, Isle of Man. He studied at the University of Liverpool, and served in the Royal Navy in the Second World War. He held a succession of academic posts at the universities of Newcastle, Reading, Manchester, Bristol, London, and Cambridge, resigning in 1982. His critical studies have alternated between the English Renaissance—beginning with an edition of **The Tempest* (1954)—and 20th-cent. literature, in which he has championed the works of Wallace **Stevens* and F. M. **Ford*. His most influential early books are *Romantic Image* (1957), which demonstrates continuities between late Romantic and early Modernist uses of enigmatic symbols, and *The Sense of an Ending* (1967), which explores the ways in which narrative fiction makes sense of linear time. Through his editorship of the Fontana Modern Masters series and his seminars on literary theory at University College London, he helped to inject fresh currents of European thought into literary studies in Britain. His later books include *The Classic* (1975), *The Genesis of Secrecy* (1979), *Essays on Fiction* (1983), *An Appetite for Poetry* (1989), and a memoir, *Not Entitled* (1997). He was knighted in 1991.

KEROUAC, Jack (1922–69), American novelist, born in Massachusetts of French Canadian parents, and educated at Columbia University. His first novel, *The Town and the City* (1950), was written under the influence of Thomas **Wolfe* and it was only with *On the Road* (1957) that he constructed his image as the hip-flask swinging hobo. Thinly disguising himself as Sal Paradise, he describes his cross-county excursions with his friend Neal Cassady (Dean Moriarty in the book). Written in a three-week frenzy, the novel is a hymn to the freedom of American geography—its promises and possibilities, its unique wonder at itself. Much to Kerouac's irritation, the work would be heralded as the forerunner of the counter-culture, whereas he saw it as reclaiming the rugged individu-

alism of the 19th cent. Further books (*The Subterraneans*, 1958; *The Dharma Bums*, 1958) continued in this autobiographical mode, mythologizing his **Beat* friends and their relentless pursuit of the moment (what he simply called 'It'). In his essays 'Essentials of Spontaneous Prose' (1953) and 'Belief & Technique for Modern Prose' (**Evergreen Review*, 1959), he outlined a philosophy of writing that refused all revision and was more akin to the free association and improvisation of jazz. His later years were spent in alcoholic decline, a process that effectively alienated him from the group he helped to define. *Selected Letters*, ed A. Charters, appeared in 1995.

KEYES, Sidney Arthur Kilworth (1922–43), poet, born in Dartford, the son of an army officer. He was brought up largely by his grandfather, whom he commemorates in several poems, and was educated at Tonbridge School, where he began to write poetry, and at Oxford, where he became friendly with **Heath-Stubbs*, and edited, with Michael Meyer, *Eight Oxford Poets* (1941), which contains some of his own work. His first collection, *The Iron Laurel*, appeared in 1942; in the same year he joined the army. His second, *The Cruel Solstice*, appeared in 1943, after his presumed death in Tunisia. He was awarded the Hawthornden Prize posthumously in 1944, and his *Collected Poems*, with a Memoir by M. Meyer, appeared in 1945. He himself claimed as his major influences **Wordsworth*, **Yeats*, **Rilke*, and **Jung*; H. **Read* described his characteristic note as 'elegiac'.

KEYNES, Sir Geoffrey Langdon (1887–1982), surgeon, scholar, and bibliographer, born in Cambridge, the brother of J. M. **Keynes*, and educated at Rugby and Pembroke College, Cambridge. His works include bibliographies of **Donne*, **Evelyn*, and notably **Blake* (1921, 1953); his editions of Blake (1925–66, and various studies) were a major contribution towards the 20th-cent. reappraisal of Blake's work. His autobiography *The Gates of Memory* was published in 1981.

KEYNES, John Maynard, first Baron Keynes of Tilton (1883–1946), a distinguished economist, whose book *A General Theory of Employment, Interest, and Money* (1936) revolutionized economic theory by showing how unemployment could occur 'involuntarily'. For 30 years after the Second World War governments of western nations pursued 'Keynesian' full-employment policies. He regarded economists as the 'trustees . . . of the possibility of civilisation', and in his essay 'The Future Possibilities for Our Grandchildren' wrote that with the coming of economic abundance man would for the first time be faced with his 'real, his permanent problem . . . how to occupy the leisure, which science and compound interest will have won for him, to live wisely and agreeably and well'. Keynes was a member of the **Bloomsbury Group* and a noted patron of the arts. He founded and endowed the Arts Theatre at

Cambridge, and was chairman of CEMA (Council for the Encouragement of Music and the Arts) in 1942 and the first chairman when it became the *Arts Council of Great Britain in 1945. At its best Keynes's writing had a strong visual sense, and he was a fine phrase-maker. His portraits of President Woodrow Wilson, Georges Clemenceau, and Lloyd George (the first two of which appeared in his book *The Economic Consequences of the Peace*, 1919) are justly famous; V.*Woolf was much impressed by his 'method of character drawing' in his essay 'Dr Melchior: A Defeated Enemy' which he read to Bloomsbury's Memoir Club in 1921. The latter, together with 'My Early Beliefs', was published posthumously in 1949. Keynes's *Collected Writings* have been issued by the Royal Economic Society. See *John Maynard Keynes: Hopes Betrayed 1883–1920* (1983) and *John Maynard Keynes: The Economist as Saviour 1920–1937* (1992) by Robert Skidelsky.

KID, Thomas, see **KYD**.

Kidnapped and *Catriona* (Gaelic for Catherine and pronounced Catreena), a novel and its sequel by R. L.*Stevenson, published in 1886 and 1893.

The central incident in the story is the murder of Colin Campbell, the 'Red Fox' of Glenure, the king's factor on the forfeited estate of Ardshiel: this is a historical event. The young David Balfour, left in poverty on the death of his father, goes for assistance to his uncle Ebenezer, a miserly old villain who has illegally taken control of the Balfour estate. Having failed to effect the death of David, Ebenezer has him kidnapped on a ship to be carried off to the Carolinas. On the voyage Alan Breck is picked up from a sinking boat. He is 'one of those honest gentlemen that were in trouble about the years forty-five and six', a Jacobite who 'wearies for the heather and the deer'. The ship is wrecked on the coast of Mull, and David and Alan journey together. They are witnesses of the murder of Colin Campbell, and suspicion falls on them. After a perilous journey across the Highlands they escape across the Forth, and the first novel ends with the discomfiture of Ebenezer and David's recovery of his rights.

Catriona is principally occupied with the unsuccessful attempt of David Balfour to secure, at the risk of his own life and freedom, the acquittal of James Stewart of the Glens, who is falsely accused, from political motives, of the murder of Colin Campbell; with the escape of Alan Breck to the Continent; and with David's love affair with Catriona Drummond, the daughter of the renegade James More.

KIERKEGAARD, Søren Aabye (1813–55), Danish philosopher and theologian. His life was tortured and unhappy, but within its short span he managed to write a very large number of books on a wide variety of topics. Thus, although he is now chiefly remembered and referred to as having initiated much that is characteristic of existentialist trends in modern phil-

osophy (e.g. *Concluding Unscientific Postscript*, trans. W. Lowrie and D. F. Swenson, 1941), he was also the author of works whose themes were primarily religious, psychological, or literary (e.g. *The Concept of Dread* and *Fear and Trembling*, both trans. W. Lowrie, 1944); moreover, his satirical gifts made him a formidable social critic, witness his essay on *The Present Age* (trans. A. Dru, 1962), reminiscent in some respects of *Carlyle's polemics. Yet, for all their diversity of subject, his writings have certain distinctive common features: a distrust of abstract dogma and a correlative emphasis upon the particular case or concrete example; an acute and imaginative concern with the forms under which human character and motivation may manifest themselves; and a passionate belief in the value of individual choice and judgement as contrasted with tame acquiescence in established opinions and norms. It was precisely his insistence upon the importance of personal decision, direct and unmediated by artificial ratiocination, that lay at the root of his rejection of *Hegel. For he saw in Hegelianism a philosophy which tended to obliterate, in the name of pretended metaphysical demonstrations, the element of subjective commitment and 'risk' implicit in every valid act of faith, and which sought to submerge the unique and unassimilable consciousness of the individual beneath a welter of universal categories. To all such speculative attempts to conceal or explain away what is central to human existence as genuinely understood and known, Kierkegaard opposed the conception of authentic choice, the explicit self-commitment of a person who stakes his whole being and future upon a belief which he cannot prove but which he maintains in the face of all intellectual doubt and uncertainty. This idea finds forceful exemplification in the religious sphere, but it also applies within other domains of experience, e.g. the ethical. Some of Kierkegaard's most penetrating psychological observations occur in his descriptions of the 'leap of faith' and in his analyses of the state of 'dread' (*Angst*) which precedes and accompanies it; in such passages, too, one is made aware of the peculiar significance he attached to the notion of freedom. The stress upon freedom in his sense, as an inescapable condition of life and action and as something which both fascinates and repels the choosing individual, represents perhaps the clearest link between his philosophical ideas and the doctrines of his existentialist successors. (See **EXISTENTIALISM**.)

Killigrew, Mrs Anne, To the Pious Memory of, see **DRYDEN**.

KILLIGREW, Henry (1613–1700), brother of T.*Killigrew the elder, educated at Christ Church, Oxford, master of the Savoy Hospital in 1663, the author of one play, *The Conspiracy* (1638). He was the father of Anne Killigrew (1660–85; see **DRYDEN**).

KILLIGREW, Thomas, the elder (1612–83), page to Charles I and groom of the bedchamber and a favourite companion of Charles II. With *D'Avenant he held the monopoly of acting in Restoration London. He built a playhouse on the site of the present Theatre Royal Drury Lane, in 1663, and was master of the revels in 1679. His most popular play, *The Parson's Wedding*, a bawdy farcical comedy, was first performed 1640/1 and printed in 1664 with his other plays, which include *The Princess*, *The Prisoners*, *Claracilla*, and *Thomaso*, or *The Wanderer* (in two parts), on the last of which A. *Behn based her successful adaptation *The Rover*. *Cecilia and Clorinda*, a tragi-comedy in two parts, is based on a subject from *Artamène, ou le Grand Cyrus* by *Scudéry.

KILLIGREW, Thomas, the younger (1657–1719), son of T. *Killigrew the elder, and gentleman of the bedchamber to George II when prince of Wales. He was the author of *Chit Chat*, a comedy acted in 1719.

KILLIGREW, Sir William (?1606–95), brother of T. *Killigrew the elder and author of *Selindra* and *Ormasdes*, or *Love and Friendship*, tragi-comedies, and *Pandora*, a comedy, published in 1664; and of *The Siege of Urbin*, a tragi-comedy, published in 1666. *Pandora* and *Selindra* were acted, and there is reason to think (TLS 18 Oct. 1928) that *The Siege of Urbin* was also acted.

Killing No Murder, a pamphlet ironically dedicated to *Cromwell, 'the true father of your country; for while you live we can call nothing ours, and it is from your death that we hope for our inheritances'; it advocates his assassination. It was written by the Leveller Edward Sexby (d. 1658) and printed in 1657 in Holland. The name on the title-page is that of William Allen, who had been one of Cromwell's Ironsides. See *Des révolutions d'Angleterre à la révolution française: le tyrannicide et Killing No Murder* (1973) by O. Lutaud.

Kilmeny, the subject of the 13th bard's haunting supernatural song in *The Queen's Wake* by J. Hogg. The girl Kilmeny goes up the glen, does not return, and is mourned for dead. At last she comes back. She had been carried away from the troubles of men to 'ane land of love, and ane land of lychte', from which she had a vision of war and sin in the world below. She asked to return to tell her friends what she had seen, and she returns transformed and sanctified; but after a month and a day she disappears and passes again to another world.

KILVERT, (Robert) Francis (1840–79), curate at Langley Burrell, Wiltshire, then at Clyro, Radnorshire; he was briefly vicar at Saint Harmon, Radnorshire, then became vicar of Bredwardine, Herefordshire, in 1877. He is remembered for his diary, kept with no thought of publication, from 1870 until his death; it was first published in a three-volume selection edited by W. *Plomer (1938–40), and has become established

as a classic of its kind. His wife, whom he married only five weeks before his death of peritonitis, destroyed large portions of it, but enough is left to provide a full portrait of the author and the remote and beautiful region of the Welsh borders where he lived and worked. He records the landscape which he loved and through which he indefatigably walked; the distresses of his parishioners; the life of the gentry, with their balls and conversaziones; and the beauty of girls, from early childhood to young womanhood, in clear and vivid prose, with much sensitivity and memorable detail. Two encounters of great importance to him were with the niece of *Wordsworth, who told him that her uncle 'could not bear the act of writing', and with W. *Barnes, 'the great idyllic Poet of England'.

Kim, a novel by *Kipling, published 1901.

Kimball O'Hara, the orphaned son of a sergeant in an Irish regiment, spends his childhood as a vagabond in Lahore, until he meets an old lama from Tibet and accompanies him in his travels. He falls into the hands of his father's old regiment, is adopted, and sent to school, resuming his wanderings in his holidays. Colonel Creighton of the Ethnological Survey remarks his aptitude for secret service ('the Great Game'), and on this he embarks under the directions of the native agent Hurree Babu. While still a lad he distinguishes himself by capturing the papers of a couple of Russian spies in the Himalayas. The book presents a vivid picture of India, its teeming populations, religions and superstitions, and the life of the bazaars and the road.

KINCAID, Jamaica (1949–), novelist and short story writer, born Elaine Potter Richardson in Antigua. Her first work, *At the Bottom of the River* (1983), was a volume of short stories based on childhood in the Caribbean: her first novel, *Annie John* (1985), set in Antigua, explores the fierce vicissitudes of a daughter's love for her mother and her homeland; *Lucy* (1990) describes a girl leaving Antigua for America, and *The Autobiography of my Mother* (1995) is a first-person narrative in which a woman looks back on her troubled life. *A Small Place* (1988) describes Antigua. Some of her works were first published in the *New Yorker*, where she worked (1976–95) as a staff writer.

Kind Harts Dreame, a pamphlet by *Chettle, registered Dec. 1592, noteworthy for its allusion to Shakespeare.

Kind of Loving, A, a novel by S. *Barstow.

KING, Edward (1612–37), a contemporary of Milton at Cambridge and commemorated by him in *Lycidas*. There is no evidence that they were close friends.

KING, Francis Henry (1923–), novelist, short story writer, and critic, born in Switzerland, and brought up partly in Switzerland and India. He was educated at Shrewsbury School and Balliol College, Oxford, and for some years (1949–63) worked abroad for the British Council; several of his novels have foreign settings,

notably Japan and Greece. They include *To the Dark Tower* (1946), *The Dividing Stream* (1951), *The Widow* (1957), *The Custom House* (1961), *Flights* (1973), and *The Action* (1979), and are marked by a cool and ironic detachment, close analysis of human motivation (particularly in some of its less admirable aspects), and an unobtrusive technical elegance. *Act of Darkness* (1983) is a psychological thriller, set largely in India; it describes, with considerable narrative power and an insight into perverse and pathological behaviour, the murder of a small boy, and the implication in his death of father, sister, and governess. Volumes of short stories, which show the influence of *Chekhov and K. *Mansfield, include *The Brighton Belle and Other Stories* (1968) and *Hard Feelings and Other Stories* (1976). He has also written travel books, and a study of E. M. *Forster (*E. M. Forster and His World*, 1978), to whose work, in terms of social comedy and nuance and narrative lucidity, his own bears some similarity. *Yesterday Came Suddenly* (1993) is a spirited volume of autobiography.

KING, Henry (1592–1669), educated at Westminster and Christ Church, Oxford. He became bishop of Chichester and was the friend of *Donne and I. *Walton. He published poems sacred and profane, an unauthorized volume appearing in 1657. His best-known poem is 'An Exequy to his Matchless Never to be Forgotten Friend', written for his wife Anne who died in 1624. An edition of his poems, with a life, ed. Margaret Crum, appeared in 1965.

KING, Jessie, see ART NOUVEAU.

KING, Stephen, see GOTHIC FICTION and HORROR.

KING, William (1650–1729), archbishop of Dublin, author of *State of the Protestants in Ireland under the Late King James's Government* (1691) and *De Origine Mali* (1702).

KING, William (1663–1712), educated at Westminster and Christ Church, Oxford, an advocate at Doctors' Commons, a High Church Tory, and a writer of burlesques, satires, and light verse, much of which was published anonymously. In his *Dialogues of the Dead* (1699) he joined Charles Boyle in the attack on *Bentley. (See BATTLE OF THE BOOKS, THE.) Other works include *The Furmetary* (1699), *The Transactioneer* (1700, a satire on Sir H. *Sloane), and *The Art of Cookery, in Imitation of Horace's Art of Poetry* (1708).

King Alisauxder, an early 14th-cent. romance, probably from London, in 8,034 lines of short couplets, based on the late 12th-cent. Anglo-Norman *Roman de toute chevalerie* (which is unpublished). Passing remarks suggest that it was composed for oral delivery, though it also suggests wide literary range. It is based on a legend according to which Alexander was not the son of Philip of Macedon but of the Egyptian king Nectanabus who tricked Philip's wife by magic into sleeping with him. The poem deals with the birth and

youth of Alexander, his succession to Philip's throne, his conquest of Carthage and other cities, and his wars with Darius. The latter parts of the poem deal with his perils and conquests in the Far East (describing the geography and wonders of those regions), his seduction by Candace, and his death by poison. Though somewhat rambling in structure, the work is written in a lively verse and flexible metre that make it more compelling than most English romances of its period. Ed. G. V. Smithers (EETS OS 227, 1952, and 237, 1957).

King and No King, A, a tragi-comedy by *Beaumont and *Fletcher (probably largely by Beaumont), performed 1611, printed 1619; it was one of their most successful dramas.

The emotional and erratic Arbaces, king of Iberia, has defeated Tigranes, king of Armenia, in single combat, thus bringing to an end a long war. Arbaces offers his prisoner freedom if he will marry his sister Panthea, who has grown up to womanhood during his long absence, but Tigranes loves Spaconia, an Armenian lady, declines the offer, and sends Spaconia to engage Panthea to oppose the match. However, when Tigranes and Arbaces meet Panthea, they are both so smitten by her beauty that they both fall violently in love with her. Arbaces encourages his own incestuous passion, and Panthea appears to return it; all seems set for sin, retribution, and tragedy when, in the last act, the lord protector of the kingdom, Gobrias, confesses that Arbaces is in fact his own son, therefore 'no king', and Panthea the true queen of Iberia. Arbaces and Panthea react to this news with joy and are united; Tigranes repents of his infidelity, takes Spaconia as his queen, and is released from captivity. Comic relief throughout is provided by Bessus, a cowardly braggart captain in Arbaces' army, who brings to mind *Parolles in **All's Well that Ends Well*, a play which has other similarities of plot and tone.

Dryden, in **Of Dramatick Poesy*, praises the play warmly for its skilful and theatrically effective denouement, and for the complex character of Arbaces ('that strange mixture of a man', derived, he supposes, from the extravagances of Alexander the Great); he writes, 'I find it moving when it is read', and concludes that the 'lively touches' of passion overcome the faults of the plot.

There is a modern edition by R. K. Turner (1964).

King Charles's head, a phrase taken from Mr Dick's obsession in **David Copperfield*, and thence used to describe any recurrent and irrational obsession.

King Horn, the earliest surviving English verse romance, of about 1,500 lines, dating from about 1225. The story is substantially the same as that of the later **Horn Childe*, concerning Horn, the son of the king and queen of Suddene, who is turned adrift by invading Saracens and falls in love with Rymenhild, the daughter of the king of Westernesse. Horn's companion Fikenhild betrays the lovers, has Horn banished to

Ireland, and marries Rymenhild. After spectacular deeds of prowess in Ireland, Horn returns to Westersness in disguise and makes himself known to Rymenhild. Then, having recovered his land of Suddene, he kills Fikenhild and marries Rymenhild who becomes his queen. The plot is over-elaborate and the style is rudimentary, but the romance is full of life and traditional motifs. Ed. in W. H. French, *Essays on King Horn* (1940); the three manuscripts are edited together in J. Hall's edition, *King Horn* (1901).

Kingis Quair, The, 'The King's Book', a poem of 379 lines of rhyme-royal (so called because of its employment in this king's poem but previously used in Chaucer's **Troilus and Criseyde* and elsewhere), by *James I of Scotland while he was a prisoner in England and about the time of his marriage (c.1424) to Lady Jane Beaufort, the poem's heroine. It was discovered and printed by Lord Woodhouselee in 1783. It is one of the works traditionally described as 'Scottish *Chaucerian', and it does show the influence of Chaucer. C. S. *Lewis calls it the first poem in celebration of married love (though there are German poems of this kind about 1200, including a famous one by *Wolfram von Eschenbach, 'Der helden Minne'). The royal prisoner, lamenting his fortune, sees (like the noble prisoners in 'The Knight's Tale', **Canterbury Tales*, 1) a beautiful lady walking in the garden below, and is smitten with love. He visits the empire of Venus and the palace of Minerva, goddess of wisdom; he speaks with the goddess Fortuna, and finally is assured by Venus of the ultimate success of his suit. *Rossetti quotes from the poem in *The King's Tragedy*. Ed. J. Norton-Smith (1971); W. A. Craigie, 'The Language of the King's Quhair' (*Essays and Studies*, 25, 1940).

King John, a historical drama written in a first version before 1536, by *Bale.

King John, The Life and Death of, a historical play by *Shakespeare, possibly based on an anonymous play, *The Troublesome Raigne of John King of England* (1591), though the latter may be a derivative rather than a source. The date of Shakespeare's play is uncertain. It was first printed in the *Folio of 1623.

The play, with some departures from historical accuracy, deals with various events in King John's reign, and principally with the tragedy of young Arthur. It ends with the death of John at Swinstead Abbey. It is striking that no mention of Magna Carta appears in it. The tragic quality of the play, the poignant grief of Constance, Arthur's mother, and the political complications depicted are relieved by the wit, humour, and gallantry of the Bastard, supposed son of Faulconbridge, actually the son of Richard Cœur de Lion.

KINGLAKE, Alexander William (1809–91), educated at Eton and Trinity College, Cambridge. He published anonymously in 1844 *Eöthen: or Traces of Travel Brought Home from the East*, an account of a journey

taken some ten years earlier which achieved instant success and is regarded as a classic of its genre. In his preface Kinglake explains that after several false starts he decided to cast his account in the form of a personal communication to a friend, which would aim at intimacy and avoid antiquarian research, statistics, and all display of 'sound learning, and religious knowledge'. The result is a lively description of his travels, giving his own reactions to, for example, the desert, the relics of the Holy Land, an encounter with Lady Hester *Stanhope and the plague in Cairo; his friend B. E. G. *Warburton said it evoked 'the East itself in vital actual reality', and critics have often compared its familiar tone with that of Sterne's **Sentimental Journey*. He followed the British expedition to the Crimea in 1854, and devoted many years to an exhaustive history of the Crimean War (1863–87) which shows his great admiration for Lord Raglan.

King Lear, a tragedy by *Shakespeare, dating from 1604–5, performed at court 1606. The quarto printed in 1608 (reprinted 1619) is now thought to have been badly printed from Shakespeare's original manuscript, and the text of the First *Folio (1623) appears to represent a revision from a few years later. The play's sources include a chronicle play, *King Leir* (performed 1594, printed 1605), the chronicles of *Holinshed, and the **Mirror for Magistrates*. The Gloucester sub-plot derives from Sidney's **Arcadia*.

Lear, king of Britain, a petulant and unwise old man, has three daughters: Goneril, wife of the duke of Albany; Regan, wife of the duke of Cornwall; and Cordelia, for whom the king of France and duke of Burgundy are suitors. Intending to divide his kingdom among his daughters according to their affection for him, he bids them say which loves him most. Goneril and Regan make profession of extreme affection, and each receives one-third of the kingdom. Cordelia, self-willed, and disgusted with their hollow flattery, says she loves him according to her duty, not more nor less. Infuriated with this reply, Lear divides her portion between his other daughters, with the condition that himself with 100 knights shall be maintained by each daughter in turn. Burgundy withdraws his suit for Cordelia, and the king of France accepts her without dowry. The earl of Kent, taking her part, is banished. Goneril and Regan reveal their heartless character by grudging their father the maintenance that he had stipulated for, until, enraged, he rushes out of doors in a storm. The earl of Gloucester shows pity for the old king, and is suspected of complicity with the French, who have landed in England. His eyes are put out by Cornwall, who receives a death-wound in the affray. Gloucester's son Edgar, who has been traduced to his father by his bastard brother Edmund, takes the disguise of a lunatic beggar, and tends his father till the latter's death. Lear, whom rage and ill-treatment have deprived of his wits, is conveyed to Dover by the faithful Kent in disguise, where Cordelia receives him.

Meanwhile Goneril and Regan have both turned their affections to Edmund. Embittered by this rivalry, Goneril poisons Regan, and takes her own life. The English forces under Edmund and Albany defeat the French, and Lear and Cordelia are imprisoned; by Edmund's order Cordelia is hanged, and Lear dies from grief. The treachery of Edmund is proved by his brother Edgar. Gloucester's heart has 'Twixt two extremes of passion, joy and grief, | Burst smilingly'. Albany, who has not abetted Goneril in her cruel treatment of Lear, takes over the kingdom.

KINGSLEY, Charles (1819–75), novelist and social reformer, born at Holme in Devon, where his father was curate-in-charge, was educated at Helston Grammar School (where Derwent Coleridge was headmaster), at King's College, London, and at Magdalene College, Cambridge. He became curate and subsequently, in 1844 (the year of his marriage to Frances Grenfell), rector of Eversley in Hampshire. During his engagement to her he had been working on a version of the life of St Elizabeth of Hungary which finally appeared as a blank verse drama, *The Saint's Tragedy*, in 1848; it deals with the conflict between natural affections and asceticism, and in a characteristically militant introduction Kingsley attacks 'those miserable dilettanti, who in books and sermons are whimpering meagre second-hand praises of celibacy', thus striking early in his career an anti-Tractarian note that recurs throughout his work. At this period he was much influenced by F. D. *Maurice and the writings of *Carlyle; he took a vigorous interest in the movement for social reform, while condemning the violent policies of the *Chartists. He contributed, over the signature 'Parson Lot', to *Politics for the People* in 1848, and to its successor, *The Christian Socialist*, in 1850–1.

His first novel, **Yeast*, was serialized in **Fraser's Magazine* in 1848, and published in book form in 1851; **Alton Locke* appeared in 1850. Both are reforming novels, showing his concern with the sufferings of the working classes. A visit to Germany in 1851 inspired his first historical novel, *Hypatia, or New Foes with Old Faces*, published in *Fraser's* in 1851 and in book form in 1853; set in 5th-cent. Alexandria, it exalts the Greek Neoplatonic philosopher Hypatia who was torn to pieces in AD 415 by a mob of infuriated Christians, and condemns the ignorant fanaticism of the Alexandrian monks. It had a mixed reception; many complained of its violence, its anachronisms, and its emphasis on Hypatia's nakedness at death; and *Newman's *Callista* was written in part to correct its hostile portrait of the early Church. His next novel, *Westward Hol* (1855), was inspired by an upsurge of patriotism with which he greeted the Crimean War; set in the Elizabethan period, its hero, Devon seaman Amyas Leigh, wages war against the Armada and the Spanish captain Don Guzman, his rival in love. Its violent anti-Catholicism and bloodthirsty narrative shocked some readers, but delighted more; G. *Eliot's judgement in the **West-*

minster Review was that Kingsley 'sees, feels and paints vividly, but he theorizes illogically and moralizes absurdly'. **Two Years Ago* (1857) returns to the theme of social reform and *Hereward the Wake* (1866) is a historical novel based on the exploits of the legendary outlaw, in Kingsley's version the son of Leofric of Mercia and Lady Godiva, who attempts to save England from the Normans.

Kingsley's other works include *The Heroes* (1856), in which he tells for young readers the stories of Perseus, Theseus, and the Argonauts, and **The Water-Babies* (1863), also for the young. The latter displays his profound and sympathetic interest in underwater and seashore life, as does his earlier work (which contains several tributes to his friend and fellow naturalist P. H. Gosse, father of E. *Gosse) *Glaucus: or The Wonders of the Shore* (1855). Of his poetry, the hexameters of 'Andromeda' (1858) and the dying monologue in blank verse of Saint Maura (1858), though psychologically revealing, are forgotten, whereas many of his songs and ballads remain popular; these include 'Airlly Beacon' and 'The Sands of Dee', and many of his lines, such as 'Be Good, sweet maid, and let who can be clever' (quoted in *Two Years Ago*) and 'For men must work and women must weep', from 'The Three Fishers', have become proverbial. Kingsley also wrote tracts on many topics, published lectures and sermons, and his *At Last* (1871) is a record of a long-desired visit to the West Indies.

Kingsley in his lifetime was a celebrated and revered figure, who gained towards the end of his life (as professor of modern history at Cambridge, 1860–9, and as canon of Chester and Westminster) a high degree of public and indeed royal approval, but he remained the centre of controversy. His leanings towards polemics were most damagingly displayed in his celebrated confrontation with Newman, which was initiated by Kingsley's review in *Macmillan's Magazine* (Jan. 1864) of *Froude's *History of England*, vols vii and viii; in this he misrepresented Newman's sermon on 'Wisdom and Innocence' in support of his own statement that 'Truth for its own sake has never been a virtue of the Roman clergy.' After some correspondence, Newman's crushing rejoinder appeared in the form of his *Apologia*, and he was widely considered the victor of the exchange.

Although Kingsley's works are now read largely for their social interest and admired for their brilliantly evocative descriptive passages, his complex personality continues to interest biographers, and he seems to represent some of the central paradoxes of his age. A keen sportsman who was tender to animals, a champion of the working man who despised Negroes, a muscular Christian who wrote much (like his friend T. *Hughes) of the virtues of 'manliness' and who nevertheless held an unusually explicit physical passion for his wife, an admirer of physical prowess who himself suffered from an acute stammer and occasional nervous breakdowns, he was both Philistine and

artist; his strong didacticism, while it mars many of his works, is inseparable from them. See R. B. Martin, *The Dust of Combat* (1959); Susan Chitty, *The Beast and the Monk* (1974); Brenda Colloms, *Charles Kingsley* (1975).

KINGSLEY, Henry (1830–76), younger brother of C. *Kingsley, was born at Barnack, Northamptonshire, where his father was rector. He spent his childhood at Clovelly, in Devon, and in Chelsea. He was educated at King's College School, London, and at Worcester College, Oxford, which he left without taking a degree. From 1853 to 1858 he was in Australia, at the gold-diggings and as a trooper in the Sydney Mounted Police. His Australian experiences provided the basis for two of his best novels, *Geoffrey Hamlyn* (1859) and *The Hillyars and the Burtons* (1865), which have been influential in Australian literary history. After his return to England in 1858 he married his cousin Sarah Haselwood and lived at Wargrave, Berkshire, making a precarious living as a novelist and journalist (after his first four novels his popularity waned). For a time he was editor of the *Edinburgh Daily Review*, and was its correspondent at the Franco-Prussian War.

Ravenshoe (1862), the best-known of his 21 books, is a story of inheritance intrigues in a Roman Catholic landed family in Devon, and includes Crimean War scenes. Kingsley's best novels are distinguished for admirable descriptions of landscape in England and Australia, for engrossing accounts of storms and cyclones, attacks and alarms, and for humorous and well-observed character sketches. He was less skilled at sustained narration and at devising convincing plots, and was somewhat obsessed by his ideal of the virile and athletic 'English gentleman'. He was himself a keen athlete who once at Oxford, for a bet, ran a mile, rowed a mile, and trotted a mile, all within 15 minutes. His premature departure from Oxford, where he was a founder-member of an extremely misogynist club, has sometimes been attributed to homosexual tendencies, and he was also rumoured to have been an alcoholic in his later years, but there is no firm evidence on either of these points. Kingsley, an impulsive, convivial but insecure man, was a friend of M. *Arnold, *Swinburne, Lewis Carroll (*Dodgson), and Anne Thackeray (*Ritchie). His relations with his brother Charles in later life were soured by his frequent requests for money loans. See S. M. Ellis, *Henry Kingsley: Towards a Vindication* (1931); W. H. Scheuerle, *The Neglected Brother: A Study of Henry Kingsley* (1971).

KINGSLEY, Mary Henrietta (1862–1900), niece of C. *Kingsley. She was largely self-educated, and until the death of her parents in 1892 devoted herself to caring for them. In 1893 she made her first journey to West Africa, returning in 1894. *Travels in West Africa* (1897) is an account of her travels and ethnological researches, written in a lively, witty, and informal style, expressing her admiration for the peoples and landscape of the country, and recommending a closer understanding of African culture to its British

rulers. She went to South Africa in 1900 to nurse Boer prisoners of war, and died at Simonstown of enteric fever.

KINGSMILL, Hugh (Hugh Kingsmill Lunn) (1889–1949), anthologist, biographer, literary critic, novelist, and parodist, whose lives of M. *Arnold (1928), *Dickens (1935), and D. H. *Lawrence (1938) gave him a reputation for iconoclasm. He also wrote a life of F. *Harris (1932), with whom he had worked in 1912 on *Hearth and Home*. His other works include *The Return of William Shakespeare* (1929, a fictional fantasy with some perceptive literary criticism), and *The Progress of a Biographer* (1949, collected literary criticism). See M. *Holroyd, *Hugh Kingsmill: A Critical Biography* (1964); *The Best of Kingsmill*, ed. Holroyd (1970).

KINGSTON, W(illiam) H(enry) G(iles) (1814–80), an extremely prolific and successful writer of stories for boys, covering adventures in all continents, at sea, in history, at school, and elsewhere. Much of his work was published by the Society for Promoting Christian Knowledge, and a strong patriotic and didactic message is evident.

KIPLING, Rudyard (1865–1936), born in Bombay, son of John Lockwood Kipling, author and illustrator of *Beast and Man in India* (1891), and Alice Kipling, sister-in-law of *Burne-Jones. He was brought to England in 1871, where he spent five years living unhappily with a family in Southsea with his younger sister, separated from his parents, a period recalled with bitterness in his short story 'Baa, Baa, Black Sheep' (1888) and his novel *The Light that Failed* (1890). From 1878 to 1882 he attended the United Services College, Westward Ho!, later depicted in his schoolboy tales *Stalky & Co.* (1899). From 1882 to 1889 he worked as a journalist in India; many of his early poems and stories were originally published in newspapers or for the Indian Railway Library, and were later collected under various titles, which include *Departmental Ditties* (1886), *Plain Tales from the Hills* (1888), *Soldiers Three* (1890, in which the three soldiers are the three privates Learoyd, Mulvaney, and Ortheris), and *Wee Willie Winkie* (1890). In 1889 he came to London, where he achieved instant literary celebrity, aided by *Henley's publication in his *Scots Observer* of many of the poems ('Danny Deever', 'Mandalay', etc.) later collected as *Barrack-Room Ballads* (1892). In 1892 he married Caroline Balestier, sister of his American agent *Balestier (with whom he had written *The Naulahka*, 1892); from 1892 to 1896 the Kiplings lived on Balestier homeground at Brattleboro, Vermont. In 1896 they returned to England, settling finally at 'Bateman's' in Sussex in 1902, though Kipling continued to travel extensively, spending much time in South Africa, which he first visited in 1900 during the Boer War, where he had his first sight of warfare. Widely regarded as unofficial poet laureate, he refused many honours; in 1907 he was the first English writer to receive the *Nobel Prize.

Kipling's output was vast and varied, and has been variously judged. His early tales of the Raj, praised for their cynical realism, were compared to those of *Maupassant, but his growing reputation as the poet of empire cut both ways. His poem 'Recessional', written for Jubilee Day 1897, was acclaimed for catching the mood of the moment, but the mood changed. Kipling retained his popularity with the common soldier and reader, and his verse has added many phrases to the language (including, significantly, 'the white man's burden'), but he was increasingly accused of vulgarity and jingoism in aesthetic and anti-imperialist circles. His fluent versification, with its powerful echoes of hymns and ballads, and his use in both prose and verse of colloquial speech, impressed many but alienated others; even such admirers as H. *James, *Yeats, and T. S. *Eliot were uneasy about the nature of his art. His most uncontroversial and durable achievements are perhaps his tales for children (principally **The Jungle Book*, 1894; *Just So Stories*, 1902; *Puck of Pook's Hill*, 1906; and *Rewards and Fairies*, 1910) and his picaresque novel of India **Kim*, generally considered his masterpiece. His autobiographical fragment *Something of Myself* was published in 1937, and there are biographies by C. Carrington (1955), Angus *Wilson (1977), and Lord Birkenhead (1978).

Kipps, a novel by H. G. *Wells.

KIRK, Robert, see SECRET COMMONWEALTH OF ELVES, FAUNS AND FAIRIES, THE.

KIRKE, Edward (1553–1613), a friend of *Spenser, educated at Pembroke Hall and Caius College, Cambridge. He probably wrote the preface, the arguments, and a verbal commentary to Spenser's **Shepherd's Calendar*, under the initials 'E.K.' (1579). Modern critics have, on insufficient grounds, sought to prove that 'E.K.' was Spenser himself.

Kirkrapine, in Spenser's **Faerie Queene* (l. iii), 'a stout and sturdie thiefe' of the Church, who is destroyed by *Una's lion.

KIRKUP, James (1918–), poet, translator, and travel writer, born in South Shields and educated at South Shields High School and Durham University; he has held many academic posts in England and abroad, notably in Japan and Malaya. His volumes of poetry include *A Correct Compassion* (1952, of which the title poem celebrates the precision of a surgical operation), *The Descent into the Cave* (1957), *Paper Windows* (1968), and *A Bewick Bestiary* (1971). In 1977 his poem 'The love that dares to speak its name' (which deals with the homosexual love of one of the Roman centurions for Christ) became the subject of the first prosecution for blasphemous libel for over 50 years, and as a result the editor of *Gay News*, the periodical which published the poem, was fined and given a suspended prison sentence. Kirkup's autobiographical *The Only Child* (1957) is an evocative account

of a working-class northern childhood, and he has also published many books on Japan, and translated works by *Dürrenmatt, *Ibsen (with C. *Fry), *Valéry, and others. He has also published several books on Japan, and startlingly frank memoirs detailing his literary and homosexual adventures (*A Poet Could Not But Be Gay*, 1991; *Me All Over*, 1993).

Kit-Cat Club, founded in the early part of the 18th cent. by leading Whigs, including (according to *Pope) *Steele, *Addison, *Congreve, *Garth, and *Vanbrugh. *Tonson, the publisher, was for many years its secretary and moving spirit. It met at the house of Christopher Cat (or Kat), a pastrycook, in Shire Lane (which ran north from Temple Bar). Cat's mutton-pies were called Kit-cats, hence the name of the club (**Spectator*, No. 9). The club subsequently met at Tonson's house at Barn Elms. The portraits of the members (painted by *Kneller and now in the possession of the National Portrait Gallery) had to be less than half-length because the dining-room was too low for half-size portraits. The term 'kit-cat' is in consequence still used for portraits of this size, with one arm shown.

kitchen sink drama, a term applied in the late 1950s to the plays of writers such as *Wesker, S. *Delaney, and J. *Osborne, which portrayed working-class or lower-middle-class life, with an emphasis on domestic realism. These plays were written in part as a reaction against the drawing-room comedies and middle-class dramas of *Coward and *Rattigan, and also undermined the popularity of the verse drama of T. S. *Eliot and C. *Fry. *Tynan was a principal advocate of this new group of writers.

KITCHIN, Clifford Henry Benn (1895–1967), novelist and barrister, educated at Exeter College, Oxford, whose great gifts as a chess player, bridge player, pianist, author, and investor of an inherited fortune led his close friend L. P. *Hartley to describe him as 'the most talented man I have ever known'. His early novels, *Streamers Waving* (1925) and *Mr Balcony* (1927), were witty and allusive, with a strong element of fantasy; the later ones, such as *The Birthday Party* (1938) and *The Secret River* (1956), were works of settled accomplishment. He also wrote several detective stories, including the well-known *Death of My Aunt* (1929).

Kite, Sergeant, one of the chief characters in Farquhar's **The Recruiting Officer*. One of his songs is the well-known 'Over the hills and far away'.

Kitely, the jealous husband of Jonson's **Every Man in His Humour*.

Kit Nubbles, a character in Dickens's **The Old Curiosity Shop*.

KLOPSTOCK, Friedrich Gottlieb (1724–1803), German poet, famous for his patriotic odes and his great

religious epic *Der Messias* (*The Messiah*), inspired by Milton's **Paradise Lost*, of which the first three cantos were published in 1748 and the last in 1773, and which is characterized by its pietistic delight in sentiment and its disregard for action.

Knag, Miss, in Dickens's **Nicholas Nickleby*, Madame Mantalini's forewoman.

KNELLER, Godfrey (1646/9–1723), portrait-painter born in Lübeck, trained in Holland and Italy, and arrived in England in 1676. His immensely successful career at the English court spans the reigns of five monarchs; he was knighted in 1692 and made a baronet in 1715. **Addison's* poem on his picture of George I looks back at his portraits of earlier rulers, and is a witty résumé of the entire era recorded by the artist. Kneller painted many hundreds of portraits, of royalty, of the 'beauties' of the court, of admirals and generals, and of men eminent in the world of affairs and in literary life. Kneller's finest achievements are the **Kit-Cat* series (1702–17; London, National Portrait Gallery) and several related portraits of scholars and poets. At their best, these works, sharp and direct in their portrayal of individual personality, reflect the sophisticated urbanity and rational temper of the 18th-cent. man of letters; outstanding are the portraits of **Dryden* (c.1698) and **Prior* (1700) (both Trinity College, Cambridge). Kneller, who lived in a grand house at Whitton, a neighbour of **Pope* at Twickenham, knew most of the leading literary figures of the day. He was constantly flattered by poets, among them *Dryden*, *Prior*, and **Gay*.

Knickerbocker Magazine, founded in New York City, 1 Jan. 1833, under the editorship of Charles Fenno Hoffman (1806–84). From that date until it was discontinued in 1865 the *Knickerbocker* numbered many of the foremost American writers among its contributors, including *W. *Irving*, *H. W. *Longfellow*, *W. C. *Bryant*, *O. W. *Holmes*, *J. R. *Lowell*, *H. *Greeley*, and *J. F. *Cooper*.

KNIGHT, Charles (1791–1873), son of a bookseller, an industrious and influential publisher who did much to introduce the sale of cheap books. He worked diligently to make knowledge available to the poor; and greatly assisted in creating, from the 1820s onwards, an entirely new class of reader. He was publisher to the 'Society for the Diffusion of Useful Knowledge', for whom he produced the *Penny Magazine*, the *Penny Cyclopaedia*, and other works, including 'The Library of Useful Knowledge'. Christopher Thomson, who in 1847 published his *Autobiography of an Artisan*, described how he went without sugar in his tea in order to afford the *Penny Magazine*. In 1825 Knight published his *Library of Entertaining Knowledge* and in 1842 his *Store of Knowledge*. His popular illustrated history of London appeared between 1841 and 1844, when his series 'Weekly Volumes', containing contributions from *H. *Martineau*, was published; in 1842

and 1844 his biographies of Shakespeare, of whose works he had produced a popular pictorial edition (1839–41), and **Caxton*; and in 1856–62 *The Popular History of England*. His admirable *Passages of a Working Life* (1864–5) contains valuable information about the writers and the publishing trade of his time.

KNIGHT, G(eorge Richard) Wilson (1897–1985), Shakespeare scholar and critic. His poetic and symbolic approach to Shakespeare is perhaps seen at its best in *The Wheel of Fire* (1930), *The Imperial Theme* (1931), and *The Crown of Life* (1947), among many other publications. *The Starlit Dome* (1941) is a study of **Wordsworth*, **Coleridge*, **Shelley*, and **Keats*. Knight exercised considerable influence on Shakespearean production, himself giving memorable solo performances as **Timon* and **Caliban*.

KNIGHT, William Payne, see PICTURESQUE.

Knightley, George, and John, his brother, characters in *J. Austen's *Emma*.

Knight of the Burning Pestle, *The*, a comedy now thought to be the unaided work of **Beaumont*, but formerly generally attributed to Beaumont and **Fletcher*; it was probably performed 1607–8, and was printed (anonymously) 1613. The most successful of Beaumont's plays, it is a high-spirited comedy of manners, and a burlesque of knight-errantry and of such fabulous and patriotic plays as **Heywood's The Four Prentices of London* and *The Travels of the Three English Brothers* by **Day*, **Rowley*, and *George Wilkins*. It has clear echoes of **Don Quixote*, both in attitude and incident, and satirizes the middle-class taste for such popular and improbable romances as **Palmerin of England*.

It takes the form of a play-within-a-play: a grocer and his wife, members of an audience about to watch a drama called 'The London Merchant', interrupt the prologue to insist that their apprentice Rafe have a part. He therefore becomes a Grocer Errant, with a Burning Pestle portrayed on his shield, and undertakes various absurd adventures, including the release of patients held captive by a barber, Barbarossa. These are interspersed with the real plot, in which Jasper, a merchant's apprentice, woos, and after much opposition wins, his master's daughter Luce.

There is a modern edition by *S. P. Zitner* (1984).

Knight of the Rueful (or **Sad**, or **Woeful**, or **Sorrowful**) **Countenance**, **Don Quixote*.

KNIGHTS, L(ionel) C(harles) (1906–97), Shakespeare critic, and for 22 years member of the editorial board of **Scrutiny*. His longer books include *Drama and Society in the Age of Jonson* (1937) and *Some Shakespearean Themes* (1959). One of his best-known essays is 'How many children had Lady Macbeth?' (1933), a celebrated attack on the style of criticism represented by *A. C. *Bradley*.

Knights of the Round Table, see ROUND TABLE.

'Knight's Tale, The', see CANTERBURY TALES, 1.

KNOLLES, Richard (?1550–1610), author of *The Generall Historie of the Turkes* (1603), which was much admired by Dr *Johnson (who took from it the plot of his *Irene*), and also by *Byron, who credited it with inspiring the 'oriental colouring' of his poetry.

Knowell, in Jonson's **Every Man in His Humour*, Edward's over-solicitous father.

KNOWLES, James Sheridan (1784–1862). After trying the army, medicine, and teaching, he became an actor and verse dramatist, and was described by the **Edinburgh Review* in 1833 as 'the most successful dramatist of the day'. His *Virginius* was produced at Covent Garden with C. *Kemble and *Macready in 1820; *Caius Gracchus* in 1823 (1815 Belfast); *William Tell* in 1825. His greatest success was *The Hunchback*, produced in 1832; *The Wife*, with Prologue and Epilogue by *Lamb, followed in 1833, and in 1837 his highly successful *The Love Chase*. His friend *Hazlitt described Knowles as 'the first tragic writer of his time', and he was the recipient of many of the letters in Hazlitt's **Liber Amoris*.

KNOWLES, Sir James Thomas (1831–1908), editor, architect, and a friend of *Tennyson. He published in 1862 *The Story of King Arthur and His Knights* from Malory's **Morte D'Arthur*. He founded the *Metaphysical Society, became editor of the **Contemporary Review* in 1870, and in 1877 founded the **Nineteenth Century*.

KNOX, Edmund George Valpy ('Evoe') (1881–1971), essayist, humorist, and parodist, brother of R. A. *Knox. He contributed to **Punch* as 'Evoe', and was editor 1932–49.

KNOX, John (c.1513–72), educated at Haddington School and Glasgow University. He was called to the ministry and began preaching for the reformed religion in 1547. In 1551 he became chaplain to Edward VI. He went abroad at the accession of Mary Tudor, wrote his 'Epistle on Justification by Faith' in 1548, met *Calvin at Geneva in 1554, was pastor of the English congregation at Frankfurt am Main, 1554–5, and from 1556 to 1558 lived at Geneva. Thence he addressed epistles to his brethren in England suffering under the rule of Mary Tudor, and in Scotland under the regency of Mary of Lorraine. It was this situation which led to the publication of his *First Blast of the Trumpet against the Monstrous Regiment of Women* (1558), of which the title, *Saintsbury remarks, was the best part. (The phrase is often now misapplied: 'Regiment' here has its old sense of 'rule, magisterial authority', and has no connection with the later sense of 'large body of troops'.) In 1559 appeared the *First Book of Discipline*, of which Knox was part-author, advocating a national system of education ranging from a school in every

parish to the three universities. His *Treatise on Predestination* was published in 1560. In 1572 he was appointed minister at Edinburgh, where he died. His *History of the Reformation of Religion within the Realm of Scotland* was first printed in 1587 (the best edition of this is in the first two vols of Laing's edition of Knox's *Works*, 1846–8). It contains, in its fourth book, the notable account of the return of Mary Stuart to Scotland, of Knox's interviews with her, and his fierce denunciations from the pulpit of St Giles.

KNOX, the Rt Revd Monsignor Ronald Arbuthnott (1888–1957), educated at Eton and Balliol College, Oxford, where he acquired a reputation as a writer of witty light verse. He was fellow of Trinity, 1910–17, when he was received into the Church of Rome. His autobiographical *A Spiritual Aeneid* (1918) describes his conversion. Knox wrote many theological works, published a new translation of the Bible, based on the *Vulgate (1945–9), and acquired a wide reputation as journalist and broadcaster. He also wrote six detective stories. *Let Dons Delight* (1939), a work for which he himself had a particular affection, uses a dream framework to describe, through conversations in an Oxford senior common room at 50-year intervals, the process of specialization and fragmentation that leads to the loss of a common culture. After the Second World War he became a close friend of E. *Waugh, who wrote his official biography (1959); see also *The Knox Brothers* (1977) by Penelope *Fitzgerald, daughter of E. G. V. *Knox.

KNOX, Vicesimus (1752–1821), educated at St John's College, Oxford, remembered as the compiler of *Elegant Extracts* (1784), an anthology of passages from H. *Blair, *Hurd, *Sterne, *Smollett, etc. He was author of *Essays, Moral and Literary* (1778).

KNYVETT, Thomas (1596–1658), born at Ashwellthorpe in Norfolk, and educated at Emmanuel College, Cambridge. He was a landowner in the eastern counties, and a Royalist in sympathy during the Civil War. His letters to his wife, which have been preserved, throw light on the life of the period. They have been edited by B. Schofield (1949).

KOESTLER, Arthur (1905–83), author, born in Budapest and educated at the University of Vienna. He worked as foreign correspondent in the Middle East, Paris, and Berlin. In 1932 he joined the Communist Party and travelled in the USSR; he was imprisoned under Franco during the Spanish Civil War and broke from the Party in 1938. In 1940 he came to England, adopting the language with his first book written in English, *Scum of the Earth* (1941). His publications manifest a wide range of political, scientific, and literary interests, and include **Darkness at Noon* (1940), *Arrival and Departure* (1943), and *Thieves in the Night* (1946), novels concerned with the ethics of revolution and survival. Non-fiction includes *The Yogi and the Commissar and Other Essays* (1945), *The Trail of*

the Dinosaur and Other Essays (1955), and *The Act of Creation* (1964). *The Roots of Coincidence* (1972) reflects his interest in parapsychology. He was one of the contributors to **The God that Failed: Six Studies in Communism* (1950). He died by suicide with his wife, having frequently expressed a belief in the right to euthanasia.

Koran, or **Qur'ān**, the sacred book of Islam, regarded by Muslims as the final revelation of God to humankind, passed by the archangel Gabriel in Arabic to Muhammad, the last of the prophets. It consists of 114 chapters or sūras which contain narratives of Arab legend, Old Testament stories (notably Moses and Abraham), New Testament stories (especially Mary and Jesus), and Christian legend (e.g. the *Seven Sleepers of Ephesus). The style of the Koran is by turns gnomic, admonitory, dramatic, and legalistic; the early Meccan material is terse and dense, and the later Medinan material diffuse and evocative in substance but rendered coherent in Arabic by the rhetorical use of assonance. Such factors convince orthodox Muslims that the Koran cannot be translated accurately, and should therefore not be translated. There have nonetheless been a few translations into English by Arabs and some 35 translations by Muslims in the Indian subcontinent. Such translations are usually called 'interpretations', partly because translation is not thought possible, but also because the original Kufic script had neither vowels nor diacritical marks, and so meaning has been mediated through a long tradition of learned commentary which renders the text intelligible.

In Britain there have been several complete translations by non-Muslims and one by an expatriate Muslim convert. The first translation, by Alexander Ross (1649), was based on a French version, and its interest is historical rather than literary. The first translation from Arabic was that of George Sale (1734), who was followed by John Rodwell (1861; now the Everyman text), Edward Palmer (1880), Richard Bell (1937–9), Arthur Arberry (1955, now the Oxford text), and N. J. Dawood (1956, rev. 1974; the Penguin text). Of these the most successful are the translations by Arberry, who recreates the rhapsodic character of the Arabic by setting out his rhythmical prose as if it were poetry, and Dawood, who translates into contemporary English. The finest and most influential translation, by virtue of the dignity and fluidity of its prose and the resourcefulness with which it evokes the tone of the Arabic by recourse to the cadences of Jacobean English, is that of Muhammed Marmaduke Pickthall (1930), an English convert to Islam who spent much of his life in the service of the Nizam of Hyderabad.

KOTZEBUE, August von (1761–1819), German dramatist, author of a large number of sentimental plays which had considerable vogue in their day and influenced the English stage. His *Menschenhass und Reue*

(1789) enjoyed great popularity as *The Stranger*, brought out by *Sheridan in 1798, the story of a wife duped and erring, her husband in consequence turned misanthropical, the wife's repentance, the reconciliation, and the husband's return to sanity. **Lovers' Vows*, made famous by J. Austen's **Mansfield Park*, was adapted by Mrs *Inchbald from Kotzebue's *Das Kind der Liebe* (1790). Sheridan adapted *Die Spanier in Peru* (1797) as *Pizarro*.

'Kraken, The', a short poem by *Tennyson, published in *Poems, Chiefly Lyrical* (1830). It describes the mythical sea-monster mentioned by *Pontoppidan, sleeping in the depths of the sea 'his ancient, dreamless, uninvaded sleep', and waiting only to rise and die; Christopher Ricks (*Tennyson*, 1972) describes it as an example of the poet's 'pained fascination with the thought of a life which somehow is not life at all'.

Krook, a character in Dickens's **Bleak House*.

KRYLOV, Ivan Andreevich (1769–1844), Russian writer of fables. He entered the civil service at an early age, but soon turned to satirical journalism. When the journal he edited, the *St Petersburg Mercury*, was closed down, he abandoned literature until 1805, when he translated his first fable by *La Fontaine. In 1809 a book of 23 fables, some still based on La Fontaine, met with enormous success. He wrote nine books of fables in all, and their common sense, universality, and linguistic vigour has secured their continuing popularity. Many of their conclusions and morals have become proverbial in Russia. The fables were first translated by W. R. S. Ralston in 1869, and are now most accessible in the translations of Sir Bernard Pares (1926, etc.).

'Kubla Khan: A Vision in a Dream', a poem by S. T. *Coleridge, published 1816.

In 1797, while living near the *Wordsworths in Somerset, Coleridge took opium and fell asleep when reading a passage in *Purchas his Pilgrimage* (see PURCHAS), relating to the Khan Kubla and the palace that he commanded to be built. He claimed that on awaking he was conscious of having composed in his sleep two or three hundred lines on this theme, and eagerly began to set down the lines that form this fragment. He was then unfortunately interrupted by 'a person . . . from Porlock', and, on returning to his task an hour later, found that almost the entire remainder of the poem had slipped from his memory. The poem has no narrative line, but consists of a series of potent visionary images, suggesting themes of eternity and change. Alph, the sacred river, flung up in a tremendous fountain, connects Khan's 'stately pleasure-dome', great caverns, and the 'sunless sea'. Within the gardens of the pleasure-dome is growth and sunlight and colour. There are hints of death and war, the vision of a damsel with a dulcimer, and of the frenzy of the poet who has drunk 'the milk of Paradise'. Coleridge thought the poem 'a psychological curiosity', but later in his work on literary criticism vigorously

defended poetic images 'just on the vestibule of Consciousness'. *Lowes, in *The Road to Xanadu* (1927), traces the varied sources of Coleridge's imagery. See also Alethea Hayter, *Opium and the Romantic Imagination* (1968).

KUNDERA, Milan (1929–), Czech novelist, born in Brno, and educated in Prague, where he later taught at the Institute for Advanced Cinematographic Studies. He lost his post after the Russian invasion in 1968, and in 1975 settled in Paris. His first novel, *Zert*, was published in 1967 (English trans., *The Joke*, 1969). His other novels (which have not been published in his own country) include *The Farewell Party* (1976, English trans. 1977) and *The Book of Laughter and Forgetting* (French, 1979; English, 1980), a semi-fictional, semi-autobiographical evocation of the cultural, political, and sexual life of post-war Europe, seen partly through Kundera's own eyes, partly through those of several of the 'two or three new fictional characters baptized on earth every second'. Other novels include *Life in Elsewhere* (French, 1973; English, 1986), in which the central characters are an aspiring poet and his mother, and *The Unbearable Lightness of Being* (English, 1984), a classic of *magic realism. *Laughable Loves* (Czech, 1969; English, 1991) is a collection of stories. He has also written on *The Art of the Novel* (French, 1986; English, 1988).

KUREISHI, Hanif (1954–), screenwriter and novelist, born in Bromley, south London, and educated at King's College, London. His mother is English, his father Pakistani. His screenplays include *My Beautiful Laundrette* (1986) and *Sammy and Rosie Get Laid* (1987). His first novel, *The Buddha of Suburbia* (1990), is a spirited narration by bisexual Karim Amir, 'an Englishman born and bred, almost', whose father Haroon came to England from Bombay in 1950. It offers a comic, idiosyncratic, and startling panorama of multicultural south London suburban life, adolescent and middle-aged sex, party going, and yoga—a world in which Muslim patriarchal attitudes and the arranged marriage (of Jamila, daughter of Uncle Anwar of Paradise Stores) coexist with Karim's ambitions as an actor and his friend Charlie's success as a rock-star in New York.

Other works include the novel *The Black Album* (1995), dealing with race and religion in contemporary London, and *Love in a Blue Time* (short stories, 1997). *My Son the Fanatic* (screenplay, pub. 1998, based on one of these stories) portrays the conflict between a liberal-minded north country immigrant taxi-driver and his fundamentalist convert son. *Intimacy* (1998) is a confessional novella narrated by a man about to leave his partner and sons.

Kurtz, a character in Conrad's *'Heart of Darkness' whose epitaph, 'Mistah Kurtz—he dead', provides the epigraph for T. S. *Eliot's 'The Hollow Men'.

KYD, or **KID**, Thomas (1558–94), dramatist, born in London. He was educated at *Merchant Taylors' School, London, whose headmaster was *Mulcaster; he may have worked for a time as a scrivener. He wrote (now lost) plays for the Queen's Men c. 1583–5 and was in the service of an unknown lord 1587–93. He seems to have been associated with *Marlowe, with whom he shared lodgings in 1591, and whose 'atheistical' writings led to Kyd's suffering a period of torture and imprisonment in 1593. His **Spanish Tragedy* (c. 1587) was published anonymously in 1592. The play proved exceptionally popular on the Elizabethan stage and passed through eleven printed editions by 1633. The only work published under his name was a translation of Robert Garnier's neo-Senecan **Cornelia* (1594), reissued in 1595 as *Pompey the Great, His Faire Corneliaes Tragedie*. *The First Part of Ieronimo* (printed 1605) is probably a burlesque adaptation of a fore-piece to *The Spanish Tragedy*. Other works Kyd is likely to have written are a lost pre-Shakespearean play on the subject of Hamlet, *The Householders Philosophie* (a prose translation from *Tasso) and *The Tragedye of Solyman and Perseda* (printed 1592).

KYRLE, John, the Man of Ross (1637–1724). He lived very simply upon his estates at Ross and devoted his surplus income to charity. *Pope's portrait of him in his *Epistle to Bathurst* (see MORAL ESSAYS) was based on information supplied by the elder *Tonson, who had an estate in Ledbury. There is a later account in the **Gentleman's Magazine* (1786) by 'Viator'.