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NABOKOV, Vladimir Vladimirovich (1899–1977), Russian novelist, poet, and literary scholar. The son of a leading member of the Cadet party and of the Kerensky government, Nabokov had published only a small volume of poetry when his family left Russia for Germany in 1919. After studying French and Russian literature at Trinity College, Cambridge (1919–23), Nabokov lived in Berlin (1923–37) and Paris (1937–40), writing mainly in Russian, under the pseudonym ‘Sirin’. In 1940 he moved to the USA, working as a lecturer at Wellesley College (1941–8) and as professor of Russian literature at Cornell University (1948–59). From then on all his novels were written in English. The outstanding success of his novel *Lolita* (USA, 1958) enabled him to give up teaching and devote himself fully to writing. From 1959 he lived in Montreux, in Switzerland, where he died.

Nabokov’s reputation as one of the major, most original prose writers of the 20th cent., a stylist with extraordinary narrative and descriptive skill and a wonderful linguistic inventiveness in two languages, is based on his achievement in the novels *Mary* (1926), *King, Queen, Knave* (1928), *The Eye* (1930), *The Defence* (1930), *Glory* (1932), *Laughter in the Dark* (1932), *Despair* (1936), *Invitation to a Beheading* (1938), *The Gift* (1938), *The Real Life of Sebastian Knight* (1941), *Bend Sinister* (1947), *Lolita* (1955), *Invitation of a Small Guest Without Invitation* (1957), *Pale Fire* (1962), *Invitation of a Small Guest Without Invitation* (1962), *Invitation of a Small Guest Without Invitation* (1962), and *Look at the Harlequins!* (1974), and on several volumes of short stories. All his works first written in Russian were translated into English with his own collaboration, and the English novels into Russian. Nabokov’s admiration for *Dickens, R. L. *Stevenson, and *Joyce, among English writing, and his unease with J. *Austen, can be seen in his *Lectures on Literature* (1980).

NAIPAUL, Shiva (1945–85), novelist and travel writer, born in Port of Spain and educated in Trinidad and at University College, Oxford, where he read classical Chinese. His first novel, *Fireflies* (1970), was set in Trinidad, as was *The Chip-Chip Gatherers* (1973), a sombre family drama in which Wilbert eventually inherits the small estate, business, and problems of his successful but mean father Egbert. *North of South* (1978) is an account of a journey through Africa. *Black and White* (1980) investigates a mass suicide in Guyana instigated by American religious fanatic Jim Jones, and *A Hot Country* (1983) is a novel set in a fictitious South American state, Cuyama, which much resembles Guyana. *Beyond the Dragon’s Mouth* (1984), a collection of fictional and travel pieces, was published in 1984,

and *An Unfinished Journey* (1986) collects travel and personal memoirs, including an essay on his relationship with V. S. *Naipaul, ‘My Brother and I’. Naipaul died suddenly of thrombosis in London.

NAIPAUL, Sir V (idiadhar) S(urajprasad) (1932–), novelist, born in Trinidad of a Brahman family, the son of a journalist. He was educated at Queen’s Royal College, Port of Spain, and University College, Oxford. He settled in England, married in 1955, and embarked on a career of literary journalism. His first three books, *The Mystic Masseur* (1957), *The Suffrage of Elvira* (1958), and *Miguel Street* (short stories, 1959), are comedies of manners, all set in Trinidad. His next novel, *A House for Mr Biswas* (1961), also set in Trinidad, traces the fortunes of its mild hero (a portrait inspired by Naipaul’s father) from birth to death; he progresses from the job of sign-writer to that of journalist, is trapped into marriage and almost absorbed by his wife’s vast family, the Tulsis, but continues to bid for independence, symbolized by the house which he acquires shortly before his death. The novel describes the dissolution of a whole way of life, as the younger members of the family depart for new educational opportunities in Europe. *Mr Stone and the Knights Companion* (1963), his only novel set in London, was followed by *The Mimic Men* (1967), set on a fictitious Caribbean island and narrated by failed politician and visionary Ralph Singh. *A Flag on the Island* (1967) is a collection of short stories set in the West Indies and London. From this time Naipaul’s work becomes more overtly political and pessimistic. *In a Free State* (1971, *Booker Prize) explores problems of nationality and identity through three linked narratives, all describing displaced characters—a servant from Bombay transported to Washington, a lost and angry West Indian youth in London, two whites in a hostile African state. *Guerrillas* (1975) is a portrait of political and sexual violence in the Caribbean; *A *Bend in the River* (1979) is an equally horrifying portrait of emergent Africa. Naipaul’s intense, broad, and predominantly melancholy experience of human nature in the modern world may also be seen in the travel books and works of political journalism which have provided a background for his fiction; these include *The Middle Passage* (1962), on the Caribbean; *An Area of Darkness* (1964), his highly controversial and critical account of India; *The Return of Eva Peron* (1980); *Among the Believers: An Islamic Journey* (1981); and *A Turn in the South* (1989), about evangelical Christianity in the southern states of the USA. *The Overcrowded Barracoon* (1972) is a collection of personal and political

articles. Naipaul's recurrent themes of political violence, innate homelessness, and alienation inevitably give rise to comparisons with *Conrad. *The Enigma of Arrival* (1987), which shows a softening of mood and tone, is a semi-autobiographical novel describing a young Trinidadian's arrival in post-imperial England, and his sense of settling into a rural landscape which he had previously known only through literature and art: Naipaul himself, like his narrator, lived for many years in rural Wiltshire on a decaying estate. Naipaul was knighted in 1990. *A Way in the World*, a memoir, was published in 1994. See also ANGLO-INDIAN LITERATURE; BLACK BRITISH LITERATURE; POST-COLONIAL LITERATURE.

NAIRNE, Carolina, Baroness, née Oliphant (1766–1845), the author of many spirited and well-known *Jacobite songs, including 'Will ye no come back again?' and 'Charlie is my darling'; also of humorous and pathetic ballads, such as 'The Laird of Cockpen' (suggested by an older song) and 'The Land o' the Leal'. She concealed her authorship during her lifetime, and her poems were collected and published as *Lays from Strathearn* in 1846.

Namancos, in Milton's **Lycidas*, 'Where the great vision of the guarded mount | Looks toward Namancos and Bayona's hold', is a place in Galicia, near Cape Finisterre, shown in *Mercator's Atlas of 1623. The castle of Bayona is shown near it. A line from the 'guarded mount' (St Michael's Mount in Cornwall) to Finisterre passes clear of Ushant.

Namby-Pamby, see PHILIPS, A.

NAMIER, Sir Lewis Bernstein (1888–1960), historian, born in Poland of a Jewish family; his father was a Roman Catholic convert. Namier came to England and was educated at the London School of Economics and Balliol College, Oxford; in 1913 he became a British subject and in 1931 professor of modern history at Manchester. His major works include *The Structure of Politics at the Accession of George III* (1929) and *England in the Age of the American Revolution* (1930). During the 1930s he became deeply involved with the plight of Jewish refugees and with Zionism, to which he devoted much energy. He was an admirer of *Freud, and stressed Freud's importance in historical and biographical science; *Berlin, in *Personal Impressions* (1980), gives a vivid account of his personality, explains his twofold reputation as a dazzling talker and a bore, and contrasts his 'desire to reduce both the general propositions and the impressions of historians to pellet-like "facts"' with the romantic, nationalist elements in his character.

Nancy, in Dickens's **Oliver Twist*, the fancy woman of Bill Sikes.

Nandy, John Edward, in Dickens's **Little Dorrit*, the father of Mrs Plornish.

NAPIER, John (1550–1617), laird of Merchiston, near Edinburgh, educated at St Andrews. A mathematician and inventor, he devised logarithms, the nature of which he explained in his *Mirifici Logarithmorum Canonis Descriptio* (1614). His *Rabdologia* (1617) explains the use of numerating rods ('Napier's bones') and metal plates for effecting multiplications and divisions—the earliest form of calculating machine. He also invented the present notation of decimal fractions.

NARAYAN, R(asipuram) K(ishnaswami) (1906–), Indian novelist writing in English; he was born in Madras, and educated at the Collegiate High School in Mysore, where his father was headmaster, then at Maharaja's College, Mysore. He worked (very briefly) as a teacher, then as a journalist, before publishing his first novel, *Swami and Friends* (1935), in which he created the imaginary small town of Malgudi, which he was to map out and populate in several succeeding novels, including *The Bachelor of Arts* (1937), *The English Teacher* (1945), *Mr Sampath* (1949), *The Financial Expert* (1952), *The Vendor of Sweets* (1967), *The Painter of Signs* (1977), *A Tiger for Malgudi* (1983), and *The Grandmother's Tale and Other Stories* (1993). His fictional world is peopled with characters—journalists, printers, professors, financial experts, lawyers, dreamers—portrayed with a gentle irony as they struggle to accommodate tradition with Western attitudes inherited from the British. G. *Greene, who recommended his first novel for publication, compared the tragi-comedy, pathos, and frequently disappointed aspirations of his characters to those of *Chekhov's, and commented that Narayan's particular comic gift flourished in 'the strong framework of social convention'. Narayan's other publications include short stories (*An Astrologer's Day and Other Stories*, 1947; *Lawley Road*, 1956; *A Horse and Two Goats*, 1970; *Malgudi Days*, 1982) and a memoir, *My Days* (1975). See ANGLO-INDIAN LITERATURE.

Narcissa, (1) in Pope's **Moral Essays* is Anne *Oldfield; (2) Roderick's love in Smollett's **Roderick Random*; (3) one of the persons mourned in Young's **Night Thoughts*.

narratology, the term applied since 1969 to the formal analysis of narratives. Although in principle applicable to ancient theories of storytelling such as *Aristotle's, the term is applied to the modern tradition, of which the Russian scholar Vladimir Propp's *Morphology of the Folktale* (1928) is taken to be the founding work. Narratology rests upon certain basic distinctions between what is narrated (e.g. events, characters, and settings of a story) and how it is narrated (e.g. by what kind of narrator, in what order, at what time). Different narratological approaches pursue each of these questions. Investigations into the narrated materials commonly seek the elementary units that are common to all narratives: Propp's work on Russian folk tales pro-

posed that there were no more than 31 such basic elements or 'functions', and that they always appeared in the same order. Likewise, the French narratologist A. J. Greimas proposed that there are only six basic roles (or 'actants') in stories: subject, object, sender, receiver, helper, and opponent. This kind of folkloric analysis has no necessary interest in literary technique. On the other hand, studies of narration, that is, how stories are told, have an obvious relevance to literary fictions. In this field, there is an English-speaking tradition of narratology, originating in the theory and practice of H. *James, and codified in terms of narrative 'point of view' by his disciple P. *Lubbock in *The Craft of Fiction* (1921); other notable early contributions were E. M. *Forster's *Aspects of the Novel* (1927), and E. *Muir's *The Structure of the Novel* (1928). More convincing than these works was W. C. Booth's *The Rhetoric of Fiction* (1961), which introduced important new distinctions such as those between the real author and the 'implied author' of a novel, and between reliable and unreliable narrators. The most comprehensive analyses of the various kinds of possible narrator and narrative order appear in the works of the French narratologist Gérard Genette (1930–), especially his *Figures III* (1972; partly translated as *Narrative Discourse*, 1980).

Narrenschiff, see SHIP OF FOOLS.

NASH, Ogden (1902–71), American writer of sophisticated light verse, renowned for his puns, epigrams, elaborate rhymes, elaborate lack of rhymes, wildly asymmetrical lines, and other verbal fancies. His verse appeared in many collections from 1931 onwards.

NASH, Richard, 'Beau' (1674–1761), born at Swansea, educated at Carmarthen Grammar School and for a time at Jesus College, Oxford. He supported himself in London as a gamester, and went to Bath in 1705, where he established the Assembly Rooms, drew up a code of etiquette and dress, and became unquestioned autocrat of society. The gambling laws of 1740–5 deprived him of his source of income, and his popularity waned after 1745. In 1758 he was allowed 10 guineas a month by the corporation of Bath. *Goldsmith's life of Nash, published 1762, was probably written without personal knowledge of its subject, despite Goldsmith's hints to the contrary.

NASHE, Thomas (1567–1601), a sizar of St John's College, Cambridge. By 1588 he had settled in London. His first publication was a preface to Greene's **Menaphon*, 1589, surveying the follies of contemporary literature; he expanded this theme in *The Anatomie of Absurditie* later in the same year. His hatred of Puritanism drew him into the *Martin Marprelate controversy, but it is not clear which of the seven or more unascribed anti-Martinist pamphlets were his work. In 1592 Nashe replied to the savage denunciations of Richard Harvey, astrologer and brother of Gabriel *Harvey, with **Pierce Peniless His Supplica-*

tion to the Divell, which he claimed was translated into French. In the same year he avenged Gabriel Harvey's attack on R. *Greene with *Strange Newes, of the Intercepting Certain Letters*. A florid religious meditation, **Christs Teares over Jerusalem*, dedicated to Lady Elizabeth Carey, was published in 1593, and in the following year *The Terrors of the Night*, a discourse on dreams and nightmares, was dedicated to her daughter, to whom he may have acted as tutor for a time.

**The Unfortunate Traveller: Or The Life of Jacke Wilton* also appeared in 1594, described in the dedication to the earl of Southampton as 'being a cleane different vaine from other my former courses of writing'. It is a medley of picaresque narrative, literary parody, and mock-historical fantasy. Nashe returned to satire with *Have with You to Saffron-Walden: Or, Gabriell Harveys Hunt Is up* (1596), to which Harvey replied; in 1599 Archbishop Whitgift ordered that the works of both writers should be suppressed. Nashe's lost satirical comedy *The Isle of Dogs* also led to trouble with the authorities, and though it is not clear whether Nashe, like his collaborator *Jonson, had a spell in prison, he was forced to flee London for Great Yarmouth. *Nashes Lenten Stuffe* (1599), a mock encomium of the red herring (or kipper), includes a burlesque version of the story of *Hero and Leander. In 1600 **Summers Last Will and Testament* was published, though it had probably been written in the plague year of 1592–3, when the archbishop's household was removed to Croydon. Nashe had a share in Marlowe's **Dido, Queene of Carthage*, and probably other plays now lost. He was amusingly satirized as 'Ingenioso', a Cambridge graduate who lost favour with his patrons and turned to satire, in the three **Parnassus Plays* (1598–1606). *The Unfortunate Traveller* and the satirical works were much admired in the 20th cent. The entire works were definitively edited by R. B. *McKerrow in 1904–10 and revised with corrections and additions by F. P. Wilson in 1958; see also a life by C. Nicholl, *A Cup of News* (1984).

NASO, see OVID. The word means 'nose', to which Holofernes alludes in Shakespeare's **Love's Labour's Lost* (IV. ii).

Nasrudin, a semi-legendary Turkish sage and folk hero, around whose name has gathered a body of jokes, stories, and anecdotes. They have been collected and translated many times: for recent versions, see *The Pleasantries of the Incredible Mulla Nasrudin* (1968) and *The Subtleties of the Inimitable Mulla Nasrudin* (1973) by I. *Shah.

NATHAN, George Jean (1882–1958), American essayist, drama critic, and polemicist, co-founder in 1924 with H. L. *Mencken of the *American Mercury*, a lively monthly cultural magazine, of which he remained an editor until 1930. He published many collections of theatre criticism and essays, including *The Popular Theatre* (1918), *The Critic and the Drama* (1922), and

Art of the Night (1938), which show him as an early supporter of the works of *O'Neill.

Nathaniel, Sir, in Shakespeare's **Love's Labour's Lost*, a curate and friend to Holofernes.

National Anthem, the. The first recorded public performance of 'God Save the King' took place at Drury Lane Theatre on 28 Sept. 1745, during the excitement and alarm caused by the *Jacobite invasion of that year. It was an unannounced addition by the actors to the ordinary programme of the day. The score used on this occasion was prepared by *Arne, leader of the orchestra at the theatre and composer of **Rule, Britannia!*. The example set at Drury Lane was followed at other theatres and the song was soon very popular. It became customary about 1747 or 1748 to greet the king with it when he entered a place of public entertainment. In George III's reign it figured as a political battle-song in connection with the regency troubles and later during the dissensions aroused by the French Revolution. It was sung at the coronation banquet of George IV and the description of it as 'National Anthem' appears to have been adopted early in the 19th cent. Variant versions, imitations, and parodies have been very numerous; among the imitations may be mentioned the 'New National Anthem' written by *Shelley in 1819 after Peterloo, and the 'New National Anthem' of E. *Elliott, the Corn Law Rhymer (1830).

The remoter origin of 'God save the King' is obscure. Before being sung at Drury Lane, words and tune, with slight differences, had appeared in *Thesaurus Musicus*, a song collection published in 1744. There is good evidence that the song was originally written in favour of James II in 1688 (when the invasion by the prince of Orange was threatening) or possibly of Charles II in 1681; but the author is unknown. Various 17th-cent. tunes of the same rhythm more or less resemble that of 'God save the King'. The closest resemblance is that of a galliard composed by John *Bull in the early 17th cent. But this may be the keyboard setting of some folk tune or other well-known air of the time, and the tune of 'God save the King' may have been drawn directly from that original.

For a fuller treatment of the subject see Percy Scholes, *God save the King* (1942), on which the above article is based.

National Theatre, a three-auditorium complex on London's South Bank devoted to the spectrum of world drama. Initially proposed by a London publisher, Effingham Wilson, in 1848, the idea of a National Theatre Company only became a living reality at the Old Vic in 1963 under the direction of Laurence Olivier: its early successes included standard classics by Shakespeare, *Farquhar, *Chekhov, and *Shaw as well as new plays by Tom *Stoppard, Peter *Shaffer, and Peter *Nichols. In 1976 it moved into its South Bank home designed by Sir Denys Lasdun where, under the direction of Sir Peter *Hall, Sir Richard Eyre,

and Trevor Nunn, it has provided an eclectic mixture of world drama, new writing, and popular musicals. Its repertoire has ranged from *Aeschylus and *Sophocles to *Brecht and *O'Casey but it has achieved particular success with new plays including the *David *Hare Trilogy*, charting the decline of British institutions under Thatcherism, *The Madness of George III* by Alan *Bennett, *Arcadia* by Tom Stoppard, *Angels in America* by Tony Kushner, and *Closer* by Patrick Marber. It became officially known as the Royal National Theatre in October 1988.

naturalism, as a term of literary history, primarily a French movement in prose fiction and (to a lesser extent) the drama during the final third of the 19th cent., although it is also applied to similar movements or groups of writers in other countries (e.g. Germany, the USA) in the latter decades of the 19th and early years of the 20th cents. In France *Zola was the dominant practitioner of naturalism in prose fiction and the chief exponent of its doctrines. His novel *Thérèse Raquin* (1867), together with the *Goncourts' *Germinie Lacerteux* (1865), are considered as marking the beginnings of the movement; its most substantial and important achievement in fiction is the series of 20 novels written by Zola between 1871 and 1893 under the general title of *Les Rougon-Macquart*. Other writers who shared, in a greater or lesser degree, the ideas and aims of naturalism are *Daudet, *Maupassant and, in his early fiction, *Huysmans.

Broadly speaking, naturalism is characterized by a refusal to idealize experience and by the persuasion that human life is strictly subject to natural laws. The naturalists shared with the earlier realists the conviction that the everyday life of the middle and lower classes of their own day provided subjects worthy of serious literary treatment. These were to be rendered so far as possible without artificiality of plot and with scrupulous care for *documentation*, i.e. for the authenticity and accuracy of detail, thus investing the novel with the value of social history. Emphasis was laid on the influence of the material and economic environment on behaviour, and, especially in Zola, on the determining effects of physical and hereditary factors in forming the individual temperament.

Many of the naturalists wrote for the theatre, sometimes adapting their own fiction for stage presentation; these plays, and more especially those of the dramatist Henri Becque (1837–99), enlarged the scope of the movement, which was promoted in the Théâtre Libre (1887–94) of André Antoine. In Germany, the movement flourished from c.1885 until the 1890s, largely in the theatre, influenced both by *Ibsen (whose interest in heredity was easily explicable in naturalist terms) and by the Théâtre Libre, which visited Berlin in 1889; one of its principal exponents was *Hauptmann. See also REALISM.

Nature and Art, a romance by Elizabeth *Inchbald, published 1796, the story of two contrasted brothers,

William and Henry, and their equally contrasting sons. The story illustrates the wholesome effects of a natural and simple upbringing compared with the warping effects of civilization.

NAYLER, James (1616/17–60), a Quaker who had served in the Parliamentary army, converted by G. *Fox in 1651. He describes 'being at the plough' and hearing a voice telling him 'Get thee out from thy kindred' (*Saul's Errand to Damascus*, 1654). His gifts of eloquence and tenderness of heart won him many disciples, especially disaffected women, with whom he challenged Fox for the leadership. His entry into Bristol on a donkey in 1656 accompanied by followers shouting 'Hosannah' brought him before the House of Commons on a charge of blasphemy, for which he was cruelly punished and imprisoned in Bridewell. Though his schism had split the movement, his contrite release in 1659 brought reconciliation with Fox. He wrote pamphlets of striking beauty and depth, especially *Milk for Babes* (pub. 1661). Quaker history blamed Nayler's fall on the women surrounding him, particularly Martha Simmons, described by M. Brailsford in a life of Nayler (1927) as 'the villain of this piece', but recent scholarship has recognized Nayler's disciples as casualties of complex historical conditions which refused females parity as leaders. See P. Mack, *Visionary Women* (1992), P. Crawford, *Women and Religion in England 1500–1720* (1993), and S. Davies, *Unbridled Spirits* (1998).

NEALE, J(ohn) M(ason) (1818–66), educated at Trinity College, Cambridge, founder of the Cambridge *Camden Society. He was author of *The History of the Holy Eastern Church* (1847–73), and many hymns (some of them translations from Greek, medieval Latin, and Eastern sources) including 'O happy band of pilgrims', 'Art thou weary', and 'Jerusalem the Golden'; *Hymns Ancient and Modern* owes much to his inspiration.

NECKER, Mme, née Suzanne Curchod (1739–94), a Swiss woman, at one time engaged to *Gibbon; she became the wife of Jacques Necker, the French financier and statesman. She was prominent in French literary circles of the period preceding the revolution. Her daughter became Mme de Staël.

Neckett, Mr, the sheriff's officer in Dickens's **Bleak House*, generally referred to as Coavinses, the name of the sponging-house which he keeps. He has three children, Tom, Emma, and Charlotte (known as 'Charley'), who becomes Esther Summerson's maid.

NEDHAM, or **NEEDHAM**, Marchamont (1620–78), journalist, and chief author of *Mercurius Britannicus* (1643–6), the arch-enemy of the Royalist *Mercurius Aulicus* of *Berkenhead. His subsequent professional career showed shifting loyalties, and he was several times imprisoned. In 1660, after some years of considerable power as editor of *Mercurius Politicus*, he fled to Holland, obtained a pardon, and returned to

England, where he practised medicine and continued to write pamphlets. He was also the author of verses and a translation of *Selden's *Mare Clausum* (1652). His prose was powerful, and *Milton was not implausibly credited with some of his anonymous works. (See also *NEWSPAPERS*, *ORIGINS OF*.)

negative capability, a phrase coined by *Keats to describe his conception of the receptivity necessary to the process of poetic creativity, which draws on *Coleridge's formulation of 'Negative Belief' or 'willing suspension of disbelief'. In a letter to Benjamin Bailey (22 Nov. 1817) Keats wrote, 'If a Sparrow come before my Window I take part in its existence and pick about the Gravel', and a month later (22 Dec. 1817) he wrote to his brothers George and Thomas defining his new concept: '*Negative Capability*, that is when man is capable of being in uncertainties, Mysteries, doubts, without any irritable reaching after fact and reason—'. Keats regarded Shakespeare as the prime example of negative capability, attributing to him the ability to identify completely with his characters, and to write about them with empathy and understanding; he contrasts this with the partisan approach of *Milton and the 'wordsworthian or egotistical sublime' (Letter to Woodhouse, 27 Oct. 1818) of *Wordsworth. However, he was ambivalent about his own attitude, and sometimes expressed admiration for the Miltonic approach; Douglas Bush ('Keats and his Ideas', *English Romantic Poets*, ed. M. H. Abrams, 1960) writes, 'As artist he fluctuates—and is aware of his fluctuations—between belief in the poetic efficacy of a wise passiveness, and belief in the active pursuit of rational knowledge and philosophy.'

Négritude, a term used to denote a movement in literature that dates from the 1930s, and which derived its impetus from French-speaking African and Caribbean writers. It was a movement that sought to recover and define the richness of black cultural values in the face of the dominant values of European colonialism, and it emerged specifically as a protest against French colonial rule and the French policy of assimilation. Prominent amongst its members were the poet and essayist Léopold Sédar Senghor (1906–), who became, in 1960, the first president of the Republic of Senegal; Aimé Césaire (1913–), poet and dramatist from Martinique (*Cahier d'un retour au pays natal*, 1939; English trans., *Return to My Native Land*, 1968); and Léon Damas (1912–78), from French Guiana.

NEKRASOV, Nikolai Alekseyevich (1821–77), Russian poet and editor. His first poems were published in 1838. In 1840 his first collection *Dreams and Sounds* appeared, with little success, and he began work as a journalist. As an editor he showed extraordinary discernment. In 1846 he edited the *Petersburg Collection*, which included 'Poor Folk', the first work by *Dostoevsky to be published. From 1847 to 1866 he was editor of the leading review of the day, the

Contemporary, which in 1852 contained the first published work by *Tolstoy, *Childhood*, and also published *Turgenev, *Ostrovsky, and other major figures. His second collection, *The Poems of Nikolai Nekrasov* (1856), brought him great success, despite heavy censorship. In 1857 he visited London in an attempt to see *Herzen. After the closure of the *Contemporary* he was editor, from 1868 until his death, of the radical review *Notes of the Fatherland*, jointly with *Saltykov-Shchedrin. Nekrasov is considered the greatest of Russia's 'civic' poets: in his 1856 poetic dialogue, 'The Poet and the Citizen', the Citizen famously contends that 'You do not have to be a poet, I But you must be a citizen'; but Turgenev considered that 'poetry never so much as spent a night in his [Nekrasov's] verse'. In poetry his main theme is the life of the Russian peasant. His major works are the narrative poems *The Peddlers* (1861), *Red-Nosed Frost* (1862–3), *The Railway* (1864), *Who Is Happy in Russia?* (1865–77), and *Russian Women* (1871–2). *Red-Nosed Frost* appeared in a translation by J. Sumner Smith in 1886.

Nelly Dean, a character in E. Brontë's **Wuthering Heights*.

Nemesis of Faith, The, a novel by J. A. *Froude.

Nemo (1) the law-writer in Dickens's **Bleak House*; (2) Captain Nemo, in *Verne's *Twenty Thousand Leagues under the Sea*, commander of the submarine *Nautilus*.

NENNIUS (fl. c.830), the author or reviser of the *Historia Britonum*. He lived on the borders of Mercia in Brecknock or Radnor and was a pupil of Elfodd, bishop of Bangor (d. c.811). The 33 surviving manuscripts enshrine several versions: the north-west, the south-west, the Irish, and the English. It is a collection of notes, drawn from various sources including *Gildas and (perhaps indirectly) *Bede, on the history and geography of Britain, and is interesting for the account it purports to give of the historical *Arthur who, as *dux bellorum*, after Hengist's death led the Britons against the Saxons in 12 battles (including Mt Badon) which Nennius enumerates. It is one of the sources on which *Geoffrey of Monmouth drew for his *Historia Regum Britanniae*. A mixture of legend and history, it is characterized by pride in the Celtic people of Britain and interest in its topography. See A. Gransden, *Historical Writing in England c.550–c.1307* (1974), 5–12.

neo-classicism, in literature, the habit of imitating the great authors of antiquity (notably its poets and dramatists) as a matter of aesthetic principle; and the acceptance of the critical precepts which emerged to guide that imitation. Medieval writers had often used classical works for models, but *Petrarch in the 14th cent. was the first to do so because he considered it the only way to produce great literature; and where he led a host of later authors followed. The *epic, *eclogue,

*elegy, *ode, *satire, *tragedy, *comedy, and *epigram of ancient times all found imitators, first in Latin, then in the vernaculars, and eventually practice was succeeded by precept. At the beginning of the 16th cent. the recovery of the previously neglected *Poetics of Aristotle provoked an attempt to establish rules for the use of the ancient genres. The *Poetics* itself was repeatedly edited, translated, and supplied with commentaries, the most popular being the one by *Castelvetro (1570), and there also appeared a number of treatises on poetry, culminating in J. C. *Scaliger's controversial *Poëtice* (1561). These theoreticians imprisoned imitation within a rigid framework of rules, for which the flexibility of ancient practice offered little precedent. The most famous of their inventions was the observance of the dramatic *unities of time, place, and action, which won great support in France where a new generation of playwrights in the 1620s and 1630s was eager to attract a more educated public. A noisy battle over *Corneille's popular tragi-comedy *Le Cid* (1637), which was blamed for breaking the rules, ended in an acceptance of the unities, and during the next 30 years a succession of critics, the best known of whom was *Boileau, extended the scope of their prescriptions from drama to all other major genres.

Up to the last quarter of the 17th cent. neo-classicism had little influence in England. The imitation of classical models was less common than on the Continent and, except for *Jonson, no important writer paid strict attention to the rules humanist critics had formulated. But at that point, unsettled perhaps by the successes of their colleagues in France, playwrights responded to the urgings of *Rymer and began to take neo-classical theories more seriously. Translations and adaptations of Corneille and *Racine enjoyed some popularity. Dryden produced **All for Love* (1677) and Addison his **Cato* (1713), which has been called the only correct neo-classical tragedy in English; but the fashion was not to last.

The usual excuse for the rules was that they helped writers to be true to nature. *Pope wrote,

Those RULES of old *discover'd*, not *devis'd*,
Are *Nature* still, but *Nature methodiz'd*,

and implicit in his view was the assumption that 'nature' consisted in what was generally true. But this assumption, advanced first by Scaliger and echoed much later by Dr *Johnson, had never commanded unquestioning support. As early as the beginning of the 17th cent. *Cervantes had argued for the representation of true facts of an exceptional nature, even though they were implausible, and 100 years later it had become clear to everybody that extraordinary phenomena furnished literary material of considerable value. The scope of what could be regarded as natural was steadily growing, and simultaneously the difficulty *Homer's readers experienced in appreciating his poems made them aware of the fact that behaviour usual in one age could prove unacceptable

in another. What is natural came to be seen no longer as an absolute, but as historically conditioned. What undermined neo-classicism most decisively however in the 18th cent. was the changing view of the goal of literary creation provoked by Boileau's translation (1674) of the pseudo-Longinian treatise of the *sublime. A cult of sublimity—greatness of conception and emotion—replaced the wish to produce a just representation of general reality, and the way to *Romanticism lay open.

In the context of art history, the term 'neo-classical' generally refers to the style and aesthetics of a somewhat later period (mid- to late 18th cent.), when an emphasis on the 'antique' ideals of harmony and grandeur (see WINCKELMANN) emerged in part as a reaction against the excesses of *baroque and the triviality of rococo.

Neoplatonism, a philosophical and religious system, combining Platonic ideas with oriental mysticism, which originated at Alexandria in the 3rd cent. and is especially represented in the writings of *Plotinus, Porphyry, and Proclus. This system of thought, which thanks to *Augustine left a deep mark on Christianity, combined in the 5th and 6th cents AD with survivals of *Gnosticism and persisted in this form through the Middle Ages. It experienced a notable revival in the 15th cent., associated with *Ficino, *Pico della Mirandola, *Agrippa, and *Paracelsus. The conglomeration of ideas found in the works of these writers extends well beyond Neoplatonism, but is often given that name, and it influenced literature in a number of distinct ways. (1) The 'Neoplatonic' theory of love rested on the beliefs that earthly beauty was an image of absolute beauty and that spiritual graces in a beloved were even more important than bodily ones. These beliefs find frequent expression in the poetry of the Renaissance and recur in *Shelley. (2) Belief in the existence of airy creatures that could be invisible, and that served or crossed mankind, appears in Dr *Dee's familiar, Prospero's Ariel in **The Tempest*, or on a humorous level the sylphs of **The Rape of the Lock*. (3) The attempt to bring together all systems of belief—Christian, Neoplatonist, Cabbalistic—that maintained the power of spirit over matter appears in poets like T. *Vaughan and in the writings of the *Cambridge Platonists. (4) There was the view that both Art and Nature are copies of the same supersensuous reality and that Art could be the better copy, a view that appealed to *Sidney and *Spenser.

neo-realism, a movement in the post-war Italian novel and film which may be seen as a continuation of **verismo*. While its narratives were naturalistic on the surface, the works were imbued with a lyrical populism that was occasionally sentimental and even owed something to the style of films made under Fascism. As Fascism collapsed, the Resistance emerged as the theme of neo-realist novels by Beppe Fenoglio (1922–63), Elio Vittorini (1908–66), and the young

*Calvino, and of films by Rossellini, whose *Roma città aperta* (1945) is a classic of this genre. At the same time, neo-realism documented the lives of poor people in the underdeveloped south or struggling in northern cities: this strand is represented by the novels of Carlo Levi (1902–75) and *Pavese, and by the films of De Sica (e.g. *Bicycle Thieves*, 1948), Olmi, Rosi, and the young Visconti.

Nerissa, in Shakespeare's **The Merchant of Venice*, Portia's waiting-woman, who marries Gratiano.

NERUDA, Pablo (1904–73), the pen-name (adopted by deed poll in 1946, after the Czech poet Jan Neruda, 1834–91) of Chilean poet and diplomat Ricardo Eliécer Neftalí Reyes, born in Parral, Chile, the son of a railwayman. He travelled widely in the diplomatic service from 1927 to 1938 (in south-east Asia and Spain), and after the Second World War (having joined the Communist Party in 1939) he visited the USSR, China, and eastern Europe. His poetry, which ranges from short, intense personal lyrics to odes, political meditations, and various autobiographical works, both in prose and verse, won him an international reputation, and, in 1971, the *Nobel Prize for literature. A political activist and in many ways the prototype of the committed poet, he supported the socialist president Allende, and was Chilean ambassador to Paris in 1970. He died in Santiago shortly after Allende's own death.

NERVAL, Gérard de (1808–55), French poet and prose writer, best known for his sonnet sequence *Les Chimères* (1854). He also produced a number of short stories, including 'Sylvie' (1853), a considerable amount of journalism, and an account of a journey to the Middle East, *Le Voyage en Orient* (1851). Much of his later life was dominated by his struggle against mental instability, of which he gives an account in *Aurélia* (1855). The deeply private, elusive, and visionary quality of much of his work exercised an influence over the adherents of both *Symbolism and *Surrealism.

NESBIT, E(dith) (1858–1924). She enjoyed as a girl the society of her sister Mary's friends, who included *Swinburne, the *Rossettis, and W. *Morris. Her husband Hubert Bland was a founder member of the *Fabian Society and a noted philanderer; after the failure of his health and business she was obliged to abandon her aspirations as a poet and write potboilers in order to support her family. She is remembered, however, for her children's books, tales of everyday family life sometimes mingled with magic. In 1898 her first stories about the young Bastables appeared with such success that she published three 'Bastable' novels in quick succession: *The Story of the Treasure-Seekers* (1899), *The Wouldbegoods* (1901), and *The New Treasure-Seekers* (1904). Other well-known titles with a lasting appeal include *Five Children and It* (1902), *The Phoenix and the Carpet* (1904), *The Railway Children* (1906), and *The Enchanted Castle* (1907).

Neville, Miss, a character in Goldsmith's **She Stoops to Conquer*.

New Age, the, a phrase and concept which became current in the 1960s ('the age of Aquarius', so called for astrological reasons). New Age thinking manifests itself in forms of Oriental mysticism, in yoga, Zen Buddhism, and the cult of the guru and the ashram: *Hesse's *Siddhartha* was adopted as a key text, as were the writings of Lebanese mystic Kahlil Gibran (1883–1931) and those of Carlos Castaneda (?1925–98), who explored shamanistic practices and the use of drugs (peyote) in Mexico through the wisdom of 'Don Juan'. *Tolkien's *fantasies were also admired, and produced many imitations. The New Age found a home in Britain in ecological and spiritual communities (Findhorn, Arthurian cults associated with Glastonbury), and in the USA (notably in California) in various groups seeking spiritual and psychological self-help and self-realization. *The New Age* was also the title of a periodical edited by A. R. *Orage (1907–22), whose interest in *Gurdjieff has a connection with these later spiritual movements. A. *Huxley and *Isherwood may also be seen as links in a chain of continuing interest in heightened states of consciousness.

New Apocalypse, the, a group of writers who flourished briefly as a movement in the 1940s, united by a romantic reaction against what they saw as the 'classicism' of *Auden; it expressed itself in wild, turbulent, and at times surreal imagery. Their work appeared in three anthologies, *The New Apocalypse: An Anthology of Criticism, Poems and Stories* (1940), edited by James Findlay Hendry (1912–); *The White Horseman: Prose and Verse of the New Apocalypse* (1941), edited by Hendry and Henry Treece (1911–66), with an introduction by George Sutherland Fraser (1915–80), and *The Crown and the Sickle* (1945), also edited by Hendry and Treece. They described themselves as 'anti-cerebral', claimed a 'large, accepting attitude to life', invoked the name of D. H. *Lawrence, and approved of Dylan *Thomas; G. *Barker and V. *Watkins also were associated with the movement.

New Atalantis, The, see MANLEY, MRS.

New Atlantis, The, an unfinished work by F. *Bacon, posthumously published at the end of a volume containing his *Sylva Sylvarum; or A Natural Historie* (1627; some copies dated 1626). William Rawley, Bacon's chaplain and literary executor, called it a 'fable' devised to describe 'a college instituted for the interpreting of nature and the producing of great and marvellous works for the benefit of men, under the name of Salomon's House, or the College of the Six Days' Works'—alluding to the biblical account of the Creation. A hybrid, it begins with the narrative of a sea voyage in the Pacific, in which a ship gets blown off course into unknown waters near Peru, and lands on an island resembling the lost island of Atlantis, as described by *Plato in the *Timaeus* and *Critias*. A native

explains to the travellers how a King Solamona had reigned there 'about 1900 years ago', and had set up a scientific research institute with the goal of discovering 'the knowledge of causes and secret motions of things; and the enlarging of the bounds of human empire, to the effecting of all things possible'. The 'Father' or director of the institute describes a wide range of laboratories for physical experiments at low temperatures, for conservation of food, medical research, biology and chemistry, optics and acoustics, each with the appropriate technologies. He also describes the personnel, hierarchically divided: collectors of scientific information, experimenters, theorists, and philosophers. The whole work expressed Bacon's forward-looking belief that scientific research could flourish only as a collective pursuit, and its vision had an inspiring effect in the mid-17th cent., acknowledged by those associated with the *Royal Society such as Robert Hooke, W. *Petty, *Evelyn, *Sprat, and *Glanvill.

NEWBERY, John (1713–67), publisher and bookseller, who established himself in 1744 in St Paul's Churchyard, and was one of the earliest and best-known publishers of children's books. He produced and partly wrote many books of riddles, fables, stories, etc. *Goldsmith was one of his authors, and may have written the much-imitated *Goody Two-Shoes* for him: he contributed his *Chinese Letters* (later **The Citizen of the World*) to Newbery's *Public Ledger* (1760). Newbery also published *Smart, who married one of his stepdaughters. He was a friend of Dr *Johnson, and appears as 'Jack Whirler' in the **Idler*; he features as 'the philanthropic bookseller' in **The Vicar of Wakefield*. He also ran a profitable business in patent medicines. See *John Newbery and His Successors 1740–1814: A Bibliography* (1973).

NEWBOLT, Sir Henry John (1862–1938), barrister, poet, and man of letters, educated at Clifton and Corpus Christi College, Oxford, remembered principally for his rousing patriotic nautical ballads, which include 'Drake's Drum', published in *Admirals All and Other Verses* (1897). His other collections include lyrics and satires, and he also published novels, short stories, and *A Naval History of the War, 1914–18* (1920). He was benevolent and active in public life, and served on many committees, including that of the *Royal Literary Fund.

NEWBY, Percy Howard (1918–97), broadcaster and novelist, born in Sussex. He served as stretcher-bearer and then as a lecturer in Egypt during the Second World War and his first two novels, *A Journey to the Interior* (1945) and *Agents and Witnesses* (1947), draw on his wartime experiences and broad knowledge of Egyptian society. Other works include *A Step to Silence* (1952), *The Retreat* (1953), *Something to Answer for* (1968, which won the first *Booker Prize), and *Feelings*

Have Changed (1981), which gives an insight into his years with the Third Programme of the *BBC.

NEWCASTLE, Margaret Cavendish, duchess of (1623–73), daughter of Sir Thomas Lucas, the second wife of William Cavendish (below), whom she met in Paris during his exile. Her first volume of verse, *Poems and Fancies* (1653), which displays her interest in chemistry and natural philosophy, was followed by many other works, including plays, letters, and an affectionate, vivid, and informal biography of her husband (1667). Dismissed as ‘mad, conceited and ridiculous’ by *Pepys and as ‘airy, empty, whimsical and rambling’ by *Evelyn’s wife, she was nevertheless praised (and influenced) by *Hobbes, and both *Lamb and V. *Woolf wrote of her with sympathy. Her intellectual curiosity was omnivorous, and she was one of the first women to attend a meeting of the *Royal Society. Her *autobiography, *A True Relation of My Birth, Breeding and Life*, was appended to her collection of fictions, *Nature’s Pictures* (1656): here she diplomatically dismissed her writing as ‘scribbling’ but justified her forwardness in writing her own life on the grounds that ‘Caesar, Ovid and many more’ had done so. She regarded the female intelligence as distinguished by its fantastical quality, which she demonstrated by wearing outrageous fashions of her own devising. See E. Graham et al. (eds), *Her Own Life* (1989).

NEWCASTLE, William Cavendish, first duke of (1592–1676), husband of Margaret Cavendish (above). He supported the king generously during the Civil War, and from 1644 lived abroad, often in much poverty, until the Restoration. He was the author of several poems and plays, collaborating in the latter with *Shirley, whose patron he was, and with *Dryden and *Shadwell.

Newcomes, The, a novel by *Thackeray, published in numbers 1853–5.

The story, told by Arthur Pendennis, is concerned with the descendants of a self-made man, Thomas Newcome. His eldest son, Colonel Thomas Newcome, is a simple, unworldly soldier, who has lived most of his life in India. In contrast, his half-brothers Hobson and Brian are wealthy and pretentious. Colonel Newcome is a widower, and his only son Clive is sent home to England to be educated. When Clive is almost grown up, his father returns from India, and indulgently allows him to become an art student. Clive loves his cousin Ethel, daughter of Sir Brian Newcome, but Ethel’s brother Barnes and her grandmother Lady Kew intend her to make a grand marriage. Ethel is intelligent and independent-minded, but finds it difficult to fight the pressures of the marriage-market; she allows herself to become engaged first to her cousin, Lord Kew, and, after that match is broken off, to Lord Farintosh. The disastrously unhappy marriage of Barnes, who treats his wife so badly that she runs away with a former admirer, Jack Belsize, makes Ethel

decide that she will not marry at all, but will devote herself to her brother’s children. Meanwhile Clive has been manoeuvred into marriage to a pretty, superficial girl, Rosey Mackenzie. When Colonel Newcome’s fortune is lost with the failure of the Bundelcund Bank, he and Clive and Rosey are reduced to extreme poverty, and Rosey’s mother makes life so intolerable for the Colonel with her accusations and reproaches that he finally takes refuge from her by becoming a pensioner in the Grey Friars almshouse, where he dies. Rosey has also died, and Thackeray allows the reader to assume that Clive and Ethel will get married. Certain aspects of Clive’s character were suggested by *Leighton, whom Thackeray met in Rome.

New Country, an anthology of prose and verse published 1933, edited by M. *Roberts, with contributions by *Auden, *Spender, *Day-Lewis, *Empson, *Isherwood, *Upward, and R. *Warner. Its tone was highly political, verging on the revolutionary: Roberts wrote in his preface, ‘It is time that those who would conserve something which is still valuable in England began to see that only a revolution can save their standards.’ A collection with many of the same contributors, *New Signatures*, also edited by Roberts, had appeared in 1932.

New Criticism, an important movement in American literary criticism in the period 1935–60, characterized by close attention to the verbal nuances of lyric poems, considered as self-sufficient objects detached from their biographical and historical origins. In reaction against the then dominant routines of academic literary history, the New Critics insisted that a poem should not be reduced to its paraphrased ‘content’, but understood in its own terms as a complex unity of verbal ironies, ambiguities, and paradoxes. They repudiated what they called the ‘extrinsic’ approaches to poetry—historical, psychological, or sociological—and cultivated an ‘intrinsic’ understanding of the actual ‘words on the page’, while defending poetry as a richer form of knowledge than that offered by scientific abstraction.

The early phase of the New Critical campaign was led by Southern poets and university teachers: J. C. *Ransom and his former student Allen *Tate, along with R. P. *Warren and Cleanth *Brooks, editors of the *Southern Review* (1935–42). The name applied to this movement comes from the title of Ransom’s book *The New Criticism* (1941), which surveys the critical work of T. S. *Eliot, I. A. *Richards, and W. *Empson in Britain, from which the New Critics clearly derived their inspiration. While Ransom and Tate formulated the theoretical principles, Brooks and Warren, notably in their textbook *Understanding Poetry* (1938), applied them to the teaching of literature in universities. More marginal contributions to the cause came from R. P. *Blackmur (*The Double Agent*, 1935) and Y. *Winters (*Primitivism and Decadence*, 1937).

From 1939, when Ransom founded the *Kenyon Review* and Brooks published his *Modern Poetry and the Tradition*, the New Criticism made important headway in replacing 'extrinsic' approaches with critical analysis in the universities; notably at Yale, where a second wave of New Critical theory was represented by René Wellek and Austin Warren's *Theory of Literature* (1949) and by W. K. Wimsatt's *The Verbal Icon* (1954). The latter work includes essays written with M. C. Beardsley on the critical 'fallacies' involved in judging a work according to its author's intentions (see INTENTIONAL FALLACY) or its readers' impressions. In this period, the most celebrated work of 'applied' New Criticism was Brooks's *The Well Wrought Urn* (1947).

By the late 1950s, New Criticism had become an academic orthodoxy which younger critics found to be not only inapplicable to genres other than lyric poetry but narrow in its exclusion of social and historical dimensions of literature. Nonetheless, some of its methods and strictures have survived as essential precautions against clumsy misreadings of poems.

NEWDIGATE, Sir Roger (1719–1806), educated at Westminster School and University College, Oxford, MP successively for Middlesex and Oxford University, and founder of the Newdigate Prize at Oxford for English verse (1805).

Newgate Calendar, The, published about 1773 in 5 vols, recording notorious crimes from 1700 to that date. Similar compilations appeared in the next 50 years under varying titles, including *The Malefactor's Register* (1779); Andrew Knapp and William Baldwin, attorneys-at-law, issued *Criminal Chronology* (1809), *The Newgate Calendar* (1824–6), and *The New Newgate Calendar* (1826). All the Newgate Calendars began in 1700 and they continued until before or a little after 1820. Plots derived from Newgate Calendars appear in novels by *Ainsworth (*Jack Sheppard* and *Rookwood*), *Bulwer-Lytton (**Pelham* and **Eugene Aram*), *Fielding (**Jonathan Wild*), *Godwin (**Caleb Williams*), and in *Hood's poem 'The Dream of Eugene Aram'. See also Thackeray's **Catherine* and Dickens's **Oliver Twist*. *Celebrated Trials*, attributed to *Borrow, is a selection of trials from about 1413 to 1825. See Rayner Heppenstall, *Reflections on the Newgate Calendar* (1975).

NEWGATE NOVEL, see HISTORICAL FICTION.

New Grub Street, a novel by *Gissing, published 1891.

In this work Gissing depicts the struggle for life, the jealousies, and intrigues of the literary world of his time, and the blighting effect of poverty on artistic endeavour. The main theme is the contrast of the career of Jasper Milvain, the facile, clever, selfish, and unscrupulous writer of reviews (who accepts the materialistic conditions of literary success), with those of more artistic temperaments. Among these are Edwin Reardon, the author of two fine works, who is hampered by poverty and by the lack of sympathy of

his worldly wife, and the generous Harold Biffen, a poor scholar, the author of a work of 'absolute realism in the sphere of the ignobly decent'. The literary world is presented in a multitude of characters, of which one of the best is the learned pedant Alfred Yule, rendered rancorous and sardonic by constant disappointment. Jasper is attracted to Yule's daughter and assistant Marian, who passionately loves him; but he proposes to her only when she inherits a legacy of £5,000. When this legacy proves not to be forthcoming, he shabbily withdraws, and marries Amy Reardon, the young widow of Edwin, whom failure and his wife's desertion have driven to an early grave. The sombre story ends with Jasper's success, the triumph of self-advertisement over artistic conscience.

New Historicism, a term applied to a trend in American academic literary studies in the 1980s that emphasized the historical nature of literary texts and at the same time (in contradistinction from 'old' historicisms) the 'textual' nature of history. As part of a wider reaction against purely formal or linguistic critical approaches such as the *New Criticism and *deconstruction, the New Historicists, led by Stephen Greenblatt, drew new connections between literary and non-literary texts, breaking down the familiar distinctions between a text and its historical 'background' as conceived in previous historical forms of criticism. Inspired by *Foucault's concepts of *discourse and power, they attempted to show in detail how literary works are entangled in the power relations of their time, not as secondary 'reflections' of any coherent world-view but as active participants in the continual remaking of meanings. New Historicism is less a system of interpretation than a set of shared assumptions about the relationship between literature and history, and an essayistic style that often develops general reflections from a startling historical or anthropological anecdote. Greenblatt's books *Renaissance Self-Fashioning* (1980) and *Shakespearean Negotiations* (1988) are the exemplary models. Other scholars of Renaissance (or 'early modern') culture associated with him include Jonathan Goldberg, Stephen Orgel, and Louis Montrose. The term has been applied to similar developments in the study of *Romanticism, such as the work of Jerome McGann and Marjorie Levinson. While American New Historicism, following Foucault, tends to argue that literary dissent is harmlessly contained by 'power', the otherwise similar movement in Britain known as 'cultural materialism' parts company with it on this point, insisting that no ruling authority can neutralize every form of cultural subversion. The cultural materialists, such as Jonathan Dollimore and Alan Sinfield, although indebted to Foucault, are more closely aligned with *Marxist literary criticism, notably through the work of R. *Williams.

New Inn, The, or *The Light Heart*, a comedy by *Jonson, performed in 1629 by the King's Men, printed 1631.

Frances, the young Lady Frampul, invites some lords and gentlemen to make merry at the New Inn at Barnet. One of the guests, Lord Beaufort, falls in love with, and is promptly married to, the son of the innkeeper, who has been dressed up as a girl, while Frances falls in love with Lovel, a melancholy gentleman staying at the inn. In a succession of discovered identities it is learnt that the innkeeper's son really is a girl and, moreover, Frances's sister Laetitia; that the innkeeper is Frances's long-lost father; and that the son's old Irish nurse is the father's long-lost wife and Frances's mother. Jonson records in his dedication that the play was his first performance.

New Lines (1956), an anthology edited by R. *Conquest, containing work by himself, E. *Jennings, John Holloway (1920–), *Larkin, *Gunn, *Amis, *Enright, *Davie, and J. *Wain, poets associated with the *Movement. In his introduction Conquest attacked obscure and over-metaphorical poetry, presenting the claims of 'rational structure and comprehensible language'. *New Lines Volume II* (1963) added other poets including *Thwaite, *Scannell, and G. *MacBeth.

NEWMAN, Andrea (1938–), novelist and television writer, born in Dover, and educated at London University. Her early novels, acclaimed for their frank treatment of women's lives and needs, include *A Share of the World* (1964), *Mirage* (1965), *The Cage* (1966), *Alexa* (1968), *Three into Two Won't Go* (1967, filmed by Peter *Hall, 1969), and *A Bouquet of Barbed Wire* (1969). She has also written many successful TV series and adaptations from her own work, featuring byzantine and carefully patterned plots of sexual intrigue, and stressing the amorality of the demands of the erotic life.

NEWMAN, Ernest, see MUSIC, LITERATURE OF.

NEWMAN, John Henry (1801–90), educated privately at Ealing and at Trinity College, Oxford. He became a fellow of Oriel, where he came in contact with *Keble and *Pusey and later with R. H. *Froude. In 1828 he was presented to the vicarage of St Mary's, Oxford, where his 4 o'clock Sunday sermons attracted much attention. In 1832 he went to the south of Europe with Froude, and with him in Rome wrote much of the **Lyra Apostolica*; 'Lead, kindly Light', which appeared in this collection, was composed during a passage from Palermo to Marseilles in 1833. In the same year he resolved with William Palmer (1803–85), Froude, and A. P. Perceval (1799–1853) to fight for the doctrine of apostolic succession and the integrity of the Prayer Book, and began *Tracts for the Times* (see OXFORD MOVEMENT). He was moving slowly towards the Roman Catholic Church, and in 1841 his celebrated *Tract XC*, on the compatibility of the Articles with Catholic theology, roused great opposition and brought the Tractarians under official ban. He retired to Littlemore in 1842, where he adopted a semi-monastic way of life;

he had always favoured celibacy and argued in its defence. In 1843 he resigned the living of St Mary's, preaching his last sermon there in September of that year, and in 1845 he joined the Church of Rome, a move which profoundly shocked many of his fellow Tractarians, caused a rift with Keble and Pusey, and isolated him from his old Oxford life. He went to Rome in 1846 and was ordained; on his return in 1847 he established the Oratory in Birmingham. He was in Ireland as rector of the new Catholic University in Dublin, 1854–8; his lectures and essays on university education appeared in various forms from 1852, and finally as *The Idea of a University Defined and Illustrated* (1873). In these he maintained that the duty of a university is instruction rather than research, and to train the mind rather than to diffuse useful knowledge; he also defended theological teaching and the tutorial system. In 1864 appeared his *Apologia pro Vita Sua*, in answer to C. *Kingsley, who had remarked in *Macmillan's Magazine*, misrepresenting Newman, that Newman did not consider truth a necessary virtue. The *Apologia* came out serially, and was not so entitled until it appeared in volume form. It is an exposition of his spiritual history, written with much sincerity and feeling, which also displays his formidable powers of argument. It made a profound impression on many who did not share his religious convictions, including G. *Eliot (who said it had 'breathed much life' into her), and is now recognized as a literary masterpiece. His poem *The Dream of Gerontius* (later set to music by *Elgar) appeared in the *Month* in 1865, and in book form in 1866; it is a vision of a just soul leaving the body at death, with choruses of angels, demons, etc., and includes the well-known hymn 'Praise to the Holiest in the height'. In 1870 Newman published *The Grammar of Assent*, an examination of the nature of belief, which argues that we reach certainties not through logic but through intuitive perception; the real universe is not logical, and the premisses of logic are not realities but assumptions. In 1879 Newman was created a cardinal.

Newman also published two novels, both anonymously. *Loss and Gain* (1848) gives a vivid portrait of the religious ferment of Oxford at the period of the Oxford movement; his protagonist, Charles Reding, undergraduate son of a clergyman, is gradually drawn towards the Roman Catholic Church, despite the efforts of friends, teachers, and advisers, many of whom are drawn with satiric wit; the absurdities and weaknesses of the opposition are set against the loneliness and sacrifice involved in Reding's conversion. *Callista* (1856), a less interesting work, describes the persecution and martyrdom of a Christian convert, the sculptor Callista, in the 3rd cent. Newman also published many volumes of sermons, lectures, lives of saints, etc. Although he himself argued that most of his writing was prompted by occasion and duty, and that he found the process of writing painful 'like gestation or childbirth', many of his works have long outlived the occasions that prompted them, and remain a powerful

intellectual and emotional influence. There is a life by Ian Ker (1988).

New Monthly Magazine (1814–84), a periodical founded by *Colburn in opposition to the *Jacobin **Monthly Magazine*, whose 'political poison' it attacked over many years. Under T. *Campbell, who took over the editorship in 1821, it became more literary in interest. Colburn's tendency to promote his own publications became less apparent, and much literary work of distinction appeared. *Talfourd wrote well on *Wordsworth, *Lamb, *Keats, and others; and among other distinguished editors were *Bulwer-Lytton (for three stormy years), *Hood, and *Ainsworth.

NEWNES, Sir George (1851–1910), publisher and magazine proprietor, who founded **Tit-Bits* in 1881, and in 1890, with his old school friend W. T. *Stead, the *Review of Reviews*. Stead took over the latter, and Newnes proceeded to found the **Strand Magazine* and other publications, including the liberal daily the *Westminster Gazette* (1893).

New Review, (1) a literary review edited by Archibald Grove from 1889 to 1894, and then, with much éclat, by W. E. *Henley, from 1895 to 1897, who serialized H. G. *Wells's *The Time Machine* (1895), A. Morrison's **A Child of the Jago* (1896), and H. James's **What Maisie Knew* (1897), and published poetry by *Verlaine, *Kipling, R. L. *Stevenson, and others. (2) The successor to the **Review*, edited from 1974 to 1979 by Ian *Hamilton.

newsbooks, or **diurnals**, the successors of the *corantos in the evolution of the newspaper. Newsbooks consisting of one printed sheet (eight pages) and later of two printed sheets (16 pages) were issued during the period 1641–54, then gave place to the **Oxford* (later *London*) *Gazette*. (See also GAZETTE; NEWSPAPERS, ORIGINS OF; BERKENHEAD; MUDDIMAN; and NEDHAM.)

News Chronicle, see DAILY NEWS.

News from Nowhere, a utopian socialist fantasy by W. *Morris, first published in *Commonweal*, Jan.–Oct. 1890, in volume form 1891.

The narrator falls asleep in the 'shabby London suburb' of Chiswick, after an evening at the Socialist League spent discussing the Morrow of the Revolution, and wakes in the future, to find London and its surroundings transformed into a communist paradise where men and women are free, healthy, and equal, the countryside reclaimed from industrial squalor, and money, prisons, formal education, and central government abolished. In a lengthy conversation with the old historian Hammond, he learns of the struggles and bloodshed (which took place in 1952) that achieved this happy state. There is a characteristic Morris stress on the beauty of the new craftsmanship in comparison with the shoddiness of the 19th cent., and a powerful poetic evocation of a journey up the Thames through

the restored landscape. At the close he fades back into the past, inspired by the vision of what he has seen and the need to work for its fulfilment. *News from Nowhere* was in part a critical response to *Bellamy's *Looking Backward*, a utopian portrait of a state socialist future dominated by machinery.

newsletters, a term specially applied to the manuscript records of parliamentary and court news, sent twice a week to subscribers from the London office of *Muddiman in the second half of the 17th cent.

New Society, a weekly periodical founded in 1962, edited by Timothy Raisons, 1962–8, then by Paul Barker, and merged with the **New Statesman* in 1988. It covered the social sciences, social policy, documentary reportage, and the arts, and reviewed books of a wide range of interest.

Newsome, Chad, a leading character in H. James's **The Ambassadors*.

newspapers, origins of. The direct ancestors of newspapers devoted to English news were the Dutch *corantos, newsbooks dealing with foreign events. The first to appear in English was a single-sheet publication, *The New Tydings out of Italie Are Not Yet Com* (Amsterdam, 2 Dec. 1620), followed by a second number, *Corrant out of Italy, Germany &c* (Amsterdam, 23 Dec. 1620), printed by Joris Veseler for Dutch map-engraver Pieter van der Keere. The first English weekly of home news appeared in Nov. 1641 (*Heads of Severall Proceedings in This Present Parliament*), shortly followed by various other publications, mostly eight pages, e.g. Samuel Pecke's *A Perfect Diurnall*, Colling's *Kingdomes Weekly Intelligencer*, *Berkenhead's *Mercurius Aulicus* edited from the Royalist headquarters in Oxford, *Mercurius Civicus*, which was the first to be illustrated with woodcuts, and, perhaps the most popular, *Mercurius Britannicus*, edited by Thomas Audley and the most professional journalist of the period, *Nedham. Decreasingly efficient censorship and the stirring political climate stimulated demand for news, and by 1645 fourteen papers were on sale in English in London, including Dillingham's *Moderate Intelligencer*. In 1647 appeared the pro-Royalist *Mercurius Pragmaticus*, edited by Nedham, *Cleveland, and the minor poet Samuel Sheppard: in 1648 the *Moderate*, edited by chief censor Gilbert Mabbott, became the first paper consistently to preach a radical programme. This period of rapid journalistic expansion also saw the birth of many unlicensed, short-lived, and counterfeit newsbooks, as well as the publication of literally thousands of pamphlets (see PAMPHLETEERING, ORIGINS OF). The style of the newsbooks ranges from the baldly informative, through attempts at non-controversial objectivity, to the colourful, scurrilous, and highly polemical; Colling's prose was perhaps the most consciously literary, and his paper contains the only Interregnum newspaper reference to *Chaucer yet

discovered. The thirst for information introduced many new readers to familiarity with the printed word and created a new class of professional journalist: the newsbooks introduced many of the ingredients of modern journalism, such as features, fillers, advertising, human-interest items, as well as news and political argument. This vigorous proliferation came to a sudden end in Sept. 1649 when Parliament, irritated by the onslaughts of both radical pamphleteers and Royalist mercuries, and anxious about public reaction to the massacre at Drogheda, passed a stringent printing law with heavy fines which effectively silenced all the licensed weeklies, while authorizing two new papers, one to deal with army news, the other with news from Westminster. Both were predictably cautious, as were other new publications that slowly surfaced, and a period of press docility followed, leaving Nedham with a virtual monopoly of information in his official 16-page *Mercurius Politicus* and its close relation the *Publik Intelligencer* (1650–60): Nedham, having offended various shades of political opinion, fled to Holland in 1660. His place was taken by *Muddiman, who started his career as spokesman for the revived monarchy in 1659 with the *Parliamentary Intelligencer*, later *Kingdoms Intelligencer*. In 1665 he founded the **Oxford Gazette*, the first real newspaper. (See GAZETTE, also L'ESTRANGE.) See J. Frank, *The Beginnings of the English Newspaper 1620–1660* (1961).

New Statesman, a weekly journal of politics, art, and letters, originally planned as an organ of the *Fabian Society, socialist in standing but independent in party. It was first published in 1913 with Clifford Sharp as editor, J. C. *Squire as literary editor, and the *Webbs and G. B. *Shaw as regular contributors. The journal, which merged with **New Society* in 1988, has maintained its policy of 'dissent, of scepticism, of inquiry, of nonconformity' under subsequent editors, who include Kingsley Martin (1931–60), John Freeman (1961–5), P. *Johnson (1965–70), R. H. S. Crossman (1970–2), Anthony Howard (1972–8). Among other writers connected with the journal have been J. M. *Keynes, L. *Woolf, G. D. H. *Cole, Raymond Mortimer, J. B. *Priestley, and V. S. *Pritchett.

NEWTON, Sir Isaac (1642–1727), the only child of a humble family from Woolsthorpe, near Grantham. His career was uneventful; he was attached to Trinity College, Cambridge, from 1661 to 1696; the rest of his life was spent in London as master of the mint and president of the *Royal Society, being knighted in 1705. Newton was unmarried and averse to luxury. He had few friends, but was not intellectually isolated; his vast correspondence kept together a band of dedicated disciples, some of whom were used as intermediaries in his debates with philosophical adversaries such as *Leibniz. Newton's intellect was quite as formidable as his flatterers maintained. Modern scholarship has not seriously affected his stature in the fields of math-

ematics, dynamics, celestial mechanics, astronomy, optics, natural philosophy, or cosmology. We now appreciate more fully the extent of his dedication to theology, biblical chronology, prophecy, and alchemy. In these latter spheres, Newton relates to the *Cambridge Platonists, especially More and Cudworth. Newtonianism was based on just three major works by Newton: *Philosophiae Naturalis Principia Mathematica* (1687), the *Opticks* (1704), and *Arithmetica Universalis* (1707). Newton's ideas were diffused through popularizations such as Henry Pemberton's *View of Sir Isaac Newton's Philosophy* (1728). Newtonianism was the dominant philosophy of the *Enlightenment, influencing all fields of science, and finding its way into the poetry of *Pope, J. *Thomson, and E. *Young, but eventually producing a reaction from *Goethe and *Blake. The latter could not have known from his public reputation that Newton had written more than two million words on alchemy; he was as steeped in the hermetic tradition as themselves. F. *Bacon and Newton were fused together to become the twin deity of English science in the 19th cent. under the banner 'inductive philosophy'.

NEWTON, John (1725–1807), an evangelical minister who went to sea as a boy and worked in the slave trade. His *An Authentic Narrative* (1764) gives a vivid picture of his ordeals and slowly growing doubts about the morality of his occupation. He became curate of Olney in 1764 and with *Cowper (on whom his powerful faith and at times overbearing personality had a profound influence) wrote *Olney Hymns* (1779). His *Journal* for 1750–4 was edited by B. Martin and M. Spurrell (1962). See HYMNS.

New Verse, a little magazine edited 1933–9 by its founder G. *Grigson. It included work by *Auden, *MacNeice, G. *Barker, *Empson, R. *Fuller, and the young *Ewart, and attacked, among other objects, the drowsy poeticism of the preceding century and the 'self-righteous' *Scrutiny.

New Way to Pay Old Debts, A, a comedy by *Massinger, acted probably in 1625–6, published 1633, perhaps the best known of his works.

The play deals with the discomfort of Sir Giles Overreach, a character based in part on the notorious extortioner Sir Giles Mompesson (1584–?1651). The cruel and rapacious Overreach, having got possession of the property of his prodigal nephew Frank Wellborn and reduced him to utter poverty, treats him contemptuously. Lady Allworth, a rich widow, to whose husband Wellborn had rendered important services, agrees to help him by pretending she is about to marry him. Overreach, deceived, changes his attitude and helps Wellborn. Tom Allworth, Lady Allworth's stepson and page to Lord Lovell, is in love with Overreach's daughter Margaret, who returns his love. Overreach is determined that his daughter shall marry Lord Lovell and become 'right honourable'. Lovell consents to help

Allworth to win Margaret, and a trick is played on Overreach by which he helps the marriage along, thinking that Lord Lovell is to be the bridegroom. Overreach goes mad on discovering the deceit and on finding that his claim to Wellborn's property cannot be maintained; he is sent to Bedlam. Wellborn receives a company in Lord Lovell's regiment, and Lovell marries Lady Allworth.

New Woman fiction, a term used to describe late 19th-cent. writings which foreground the ideas and actions of the 'New Woman', a phrase said to have been coined by *Ouida when responding to S. *Grand's article 'The New Aspects of the Woman Question', 1894. Grand's own novels, like *The Heavenly Twins* (1893) and *The Beth Book* (1897), include many elements associated with this agent and representative of social change: attacks on sexual double standards; demands for better employment and educational opportunities for women; frankness about matters like venereal disease and sex education; and questioning of traditional attitudes towards marriage and woman's place in the family and in relation to motherhood. The first example of the genre is probably O. *Schreiner's *Story of an African Farm* (1883). Other notable writers include E. F. *Brooke, M. *Caird, E. H. *Dixon, G. *Egerton, M. M. *Dowie. Many novelists also published journalism dealing with further related issues within the growing women's movement of the period, such as rational dress and *women's suffrage. *Ibsen and *Gissing (*The Odd Women*, 1893) are among the male writers who addressed similar themes: less sympathetic fictional treatments came from both men (G. *Allen, *The Woman Who Did*, 1895) and women, like E. Lynn *Linton.

New Writing, a book-periodical edited by J. *Lehmann, first published in 1936 and afterwards at approximately half-yearly intervals until 1940. It published imaginative writing, mainly by young authors (including *Spender, *Auden, *Isherwood, *Upward, *Anand, *Pritchett), and particularly those whose work was too unorthodox for the established magazines. New contributors were recruited from many parts of Europe, India, New Zealand, South Africa, China, and Russia. In 1940 it came out as *Folios of New Writing*; it became *New Writing and Daylight* in 1942 and this lasted until 1946. Meanwhile *Penguin New Writing* appeared in 1940, first as a monthly paperback and then in 1942 as a quarterly. It reprinted some work from *New Writing*, but relied more and more on new material. A series of 11 articles based on personal experience of the upheavals of war, all published in 1941, was especially notable. The title was revived in 1992 for an annual anthology of new work, initiated by the British Council's literature department: the first volume was edited by Malcolm *Bradbury and Judy Cooke, and it and subsequent issues have contained work by established writers and new names.

New Yorker, an American weekly magazine founded in 1925 by Harold Ross (1892–1951). It is sophisticated, satirical, and urbane, and although famed for its humour has also published distinguished articles of reportage, such as, notably, 'Hiroshima' by John Hersey (1914–93), which occupied an entire issue in 1946. Writers and cartoonists associated with the magazine include *Thurber, O. *Nash, Charles Adams, Saul Steinberg, *O'Hara, S. J. Perelman (1904–79), and *Updike. Its editors have been William Shawn (1952–87), Robert Gottlieb (1987–92), Tina Brown (1992–8), and David Remnick (1998–).

NGUGI, James, see THION'G'O.

Niamh, in the second or southern cycle of Irish mythology, the daughter of *Manannán, the sea-god. She fell in love with *Oisín, the son of *Finn, carried him off over the sea, and kept him with her for 300 years. She then let him return to his own country, mounted on a magic steed, but on condition that he should not set foot on earth. Oisín disregarded the caution, immediately lost his youth, and became a blind, decrepit old man.

Nibelung, Niblung, or Niebelung, in the Norse *sagas and German **Nibelungenlied*, a mythical king of a race of dwarfs, the Nibelungs, who dwelt in Norway. The Nibelung kings and people also figure in W. Morris's **Sigurd the Volsung*.

Nibelungenlied, a German poem of the 13th cent. embodying a story found in primitive shape in both forms of the *Edda. In these the story is substantially as told by W. Morris in **Sigurd the Volsung*, Sigurd being the Siegfried of the German poem.

In the *Nibelungenlied* the story is somewhat different. Siegfried, son of Siegmund and Sieglind, king and queen of the Netherlands, having got possession of the Nibelung hoard guarded by Alberich, rides to woo Kriemhild, a Burgundian princess, sister of Gunther, Gernot, and Giselher. Hagen, their grim retainer, warns them against Siegfried, but the match is arranged, and the hoard is given to Kriemhild as marriage portion. Siegfried undertakes to help Gunther to win Brunhild, queen of Issland, by defeating her in trials of skill and strength, which he succeeds in doing. The double marriage takes place, but Brunhild remains suspicious and ill-humoured, and Siegfried, called in by Gunther to subdue her, does so in Gunther's semblance and takes away her ring and girdle, which he gives to Kriemhild. The two queens quarrel, and Kriemhild reveals to Brunhild the trick that has been played on her. Hagen, who thinks his master's honour injured by Siegfried, treacherously kills the latter at a hunt.

Kriemhild later marries Etzel (Attila), king of the Huns, and in order to avenge her husband and secure the hoard, which her brothers have seized and sunk in the Rhine, persuades them to visit Etzel's court. There they are set upon and overcome, but refuse to betray the hiding-place of the hoard, and are slain. Hagen, the

last survivor of the party who knows the secret, is killed by Kriemhild with Siegfried's sword; and Kriemhild herself is slain by Hildebrand, a knight of *Dietrich of Bern. See RING DES NIBELUNGEN for *Wagner's version.

Nicholas Nickleby, a novel by *Dickens, published 1838–9.

Nicholas, a generous, high-spirited lad of 19, his mother, and his gentle sister Kate are left penniless on the death of his father. They appeal for assistance to his uncle, Ralph Nickleby, a griping usurer, of whom Nicholas at once makes an enemy by his independent bearing. He is sent as usher to Dotheboys Hall, where Wackford Squeers starves and maltreats 40 orphans under pretence of education. His special cruelty is expended on Smike, a half-witted lad left on his hands and employed as a drudge. Nicholas, infuriated by what he witnesses, thrashes Squeers and escapes with Smike, who becomes his devoted friend. For a time he supports himself and Smike as an actor in the provincial company of Vincent Crummles; he then enters the service of the brothers Cheeryble, whose benevolence and good humour spread happiness around them. Meanwhile Kate, apprenticed to Madame Mantalini, dressmaker, is by her uncle's designs exposed to the gross insults of Sir Mulberry Hawk, one of his associates. From this persecution she is released by Nicholas, who breaks Sir Mulberry's head and makes a home for his mother and sister. Nicholas himself falls in love with Madeline Bray, the support of a selfish father and the object of a conspiracy of Ralph Nickleby and another revolting old usurer, Gride, to marry her to the latter. Ralph, whose hatred for Nicholas has been intensified by the failure of his plans, knowing Nicholas's affection for Smike, conspires to remove the latter from him; his plots are thwarted with the help of Newman Noggs, his eccentric clerk, but nevertheless Smike falls a victim to consumption, and eventually dies in the arms of Nicholas. Confronted with ruin and exposure, and finally shattered by the discovery that Smike was his own son, Ralph hangs himself. Nicholas, befriended by the Cheerybles, marries Madeline, and Kate marries the Cheerybles' nephew Frank. Squeers is transported, and Gride is murdered.

NICHOLS, Grace (1950–), poet, born at Stanleyville, East Coast, Demerara, in British Guiana (now Guyana). In 1977 she moved to London and began a successful career as a travelling poet in Britain and the world. Her first collection of poetry *I Is a Long-Memored Woman* (1983) established her reputation instantly as a Caribbean poet with a gift for blending Caribbean Creole and Standard English, and demonstrating the literary qualities of Creole for exploring Caribbean history, folklore, and myth. She has done this consistently in all her work including *The Fat Black Woman's Poems* (1984), *Lazy Thoughts of a Lazy Woman* (1989), *Sunris* (1996). She has written one novel, *Whole of a Morning Sky* (1986). She is also a prolific writer of children's stories and poems.

NICHOLS, John (1745–1826), printer, author, and devoted antiquary, who joined in the management of the **Gentleman's Magazine* in 1778 and became its manager and editor from 1792 until his death. In the pages of the *Magazine* he built up his digressive, disordered, but invaluable work, *Literary Anecdotes of the Eighteenth Century* (published as a collection 1812–16); and his *Illustrations of the Literary History of the Eighteenth Century* which was published 1817–58, having been continued after his death by his son. He also collected *The Progresses and Public Processions of Queen Elizabeth* (which was used by Scott for **Kenilworth*); published *Anecdotes of Mr Hogarth* (1780); an edition of *Swift (1801); and a massive *History and Antiquities of the County of Leicester* (1795–1815). His valuable collection of newspapers is in the Bodleian Library, Oxford.

NICHOLS, Peter Richard (1927–), playwright, born and educated in Bristol. He served with the RAF in the Far East, then returned to train and work as an actor and teacher before making his name with both stage and television plays. His works include *A Day in the Death of Joe Egg* (1967), in which schoolteacher Bri and his wife Sheila struggle to share the burden of their handicapped daughter Joe; *The National Health* (1969, pub. 1970), a satirical hospital comedy which contrasts reality with soap opera; *Forget-Me-Not-Lane* (1971), a family drama set during the Second World War; *Privates on Parade* (1977, set in Malaya); and *Passion Play* (1980, pub. 1981), a marital tragicomedy. *Feeling You're Behind* (1984) is an autobiography.

NICHOLS, Robert Malise Bowyer (1893–1944), educated at Winchester and Oxford, fought in France in the First World War; his volumes of poems, *Invocation* (1915) and *Ardours and Endurances* (1917), were highly regarded; he appeared in **Georgian Poetry*, and was thought by some to be another R. *Brooke. But *Aurelia* (1920) was his last volume of lyrics, after which he taught for many years in Tokyo and concentrated on writing plays, where he believed his talent lay. However, *Guilty Souls* (1922), *Wings over Europe* (1930), and other dramas met with little success. *Such Was My Singing* (1942) contained fragments from two vast projected works, *Don Juan Tenorio the Great*, on the subject of *Don Juan, and *The Solitudes of the Sun*, a series of vigorous poems and monologues by the romantic Prince Axel. Neither work was ever finished.

NICHOLSON, Norman (1914–87), poet, born in the working-class iron town of Millom, Cumberland, where he lived all his life (apart from a long spell in a sanatorium, suffering from tuberculosis, when he was in his late teens) and which became the theme of most of his work. He evokes its buildings, its dying industry, its people, its geology, and the surrounding rural landscape in several volumes of verse, including *Five Rivers* (1944), *The Pot Geranium* (1954), and *A Local Habitation* (1972), the title of which indicates the

intense, precise rootedness of his poetry. His *Collected Poems* (ed. Neil Curry) appeared in 1994.

NÍ CHUILLEANÁIN, Eiléan (1942–), poet, born in Cork, now resident in Dublin, where she edits the poetry magazine *Cyphers*. Intelligent, anecdotal, sometimes drily humorous, her work conjures up an enigmatic world in which closely observed or vividly imagined details can assume the dimensions of parable or myth. This distinctive voice was already fully present in her first collection, *Acts and Monuments* (1972), which was followed by *Site of Ambush* (1975), *The Second Voyage* (1977), and *The Rose Geranium* (1981). More recently, *The Magdalene Sermon* (1989) and *The Brazen Serpent* (1994) take their focus from ironic hagiographies and agnostic studies of the miraculous.

Nicolette, see AUCASSIN AND NICOLETTE.

NICOLSON, Sir Harold George (1886–1968), born in Teheran, Persia. The son of a diplomat, he himself became a diplomat and, less successfully, a politician. He published critical and biographical works (on *Verlaine, 1921; *Swinburne, 1926; *Constant, 1945; King George V, 1952; and others), travel books, books on diplomacy, essays, etc., and some fiction: *Some People* (1927), a series of nine closely observed, semi-fictional, semi-autobiographical sketches, is perhaps his most memorable work. He married V. *Sackville-West in 1913, and his *diaries were edited (3 vols, 1966–8) by his son Nigel Nicolson.

NÍ DHOMHNAILL, Nuala (1952–), poet, born in Lancashire, and fostered out to Irish-speaking relatives in Kerry at the age of 5. Her collections include *An Dealg Droighin* (1981), *Féar Suaitheiseach* (1984), and *Feis* (1991). Deeply rooted in the Gaelic tradition, her voice is yet utterly contemporary, and can be by turns passionate, acerbic, lyrical, and satirical. Her wide range of idiom has attracted many poet translators: *Pharaoh's Daughter* (1990) includes translations by, among others, S. *Heaney, M. *Longley, Medbh McGuckian, J. *Montague, and Eiléan *Ní Chuilleanáin. Often, the Irish language itself can be read as a metaphor for an alternative reality, an 'Otherworld', and the title of *The Astrakhan Cloak* (1991), with translations by Paul *Muldoon, plays on the Irish word for translation, *aistriúchán*. Her *Selected Poems: Rogha Dánta* (1986; dual language, 1988, 1993) has translations by poet Michael Hartnett.

Niebelung, see NIBELUNG.

NIEBUHR, Barthold Georg (1776–1831), the son of a distinguished German traveller, educated at Kiel; he studied physical science at Edinburgh in 1798. His great *History of Rome*, which originally took the form of lectures delivered at Berlin in 1810–12, appeared in 1827–8. Niebuhr was the first historian to deal with the subject in a scientific spirit, discussing critically the early Roman legends and paying more attention to the

development of institutions and to social characteristics than to individuals and incidents. The *History* was translated into English by J. C. *Hare and *Thirlwall in 1828–42.

NIETZSCHE, Friedrich Wilhelm (1844–1900), German philosopher and poet, educated at the ancient grammar school of Schulpforta and appointed very young to a professorship of classical philology at Basle. He resigned because of ill health and in 1889 suffered a mental breakdown from which he never properly recovered. His first work, *Die Geburt der Tragödie* (*The Birth of Tragedy*, 1872), was of revolutionary importance, challenging the accepted tradition of classical scholarship; it argued against the 'Apollonian' views associated with *Winckelmann in favour of a 'Dionysiac' interpretation which allowed for pessimism and passion as central features of Greek literature. In *Unzeitgemässe Betrachtungen* (*Thoughts out of Season*, 1873–6) he heavily criticized the complacency of German culture in the age of Bismarck. For his general philosophical position, his most important works were *Also sprach Zarathustra* (*Thus Spake Zarathustra*, 1883–92), *Jenseits von Gut und Böse* (*Beyond Good and Evil*, 1886), and *Der Wille zur Macht* (*The Will to Power*) (published posthumously from fragments). His basic ideas are the affirmation of the Superman, the rejection of Christian morality as the morality of the slave, the doctrine of power, and the 'revision of all values'. Nietzsche began as a disciple of *Schopenhauer, but later rejected his pessimism and quietism. For some time he was an admirer of *Wagner, but was eventually unable to accept the Christian and nationalist elements in Wagner's outlook, and a breach between the two men took place. T. *Mann's works show the influence of Nietzsche's thought, as do D. H. *Lawrence's (see, for example, the repudiation of Christianity and the doctrine of power, particularly in **Aaron's Rod*, 1922, and *Apocalypse*, 1931). A version of Nietzsche's 'Übermensch' (from *Also sprach Zarathustra*) appears in Shaw's **Man and Superman*.

Nigger of the 'Narcissus', *The*, a novel by J. *Conrad, published 1897.

The voyage of the *Narcissus* from Bombay to London is disrupted by two new hands, James Wait, the 'nigger' of the title, and Donkin, a compulsive troublemaker. During a ferocious gale Wait has to be rescued from his sickbed; and in the ensuing calm Donkin tries unsuccessfully to incite the crew to mutiny. Finally, as predicted by Singleton, 'the oldest able seaman in the ship', Wait dies, the wind rises, and the *Narcissus* is able to dock in London.

Described by H. *James as 'the very finest and strongest picture of the sea and sea life that our language possesses', the novel is generally regarded as Conrad's first masterpiece. Its preface contains perhaps the clearest expression of the author's artistic aims and beliefs.

Night and Day, (1) a novel by V. *Woolf; (2) a weekly periodical which ran from July to Dec. 1937, edited by John Marks and G. *Greene, with contributions by *Betjeman, E. *Bowen, *Kingsmill, E. *Waugh, H. *Read, and others. It folded as the result of a libel action arising from a review written by Greene of a film adaptation of *Kipling's story *Wee Willie Winkie*, in which he was alleged to have insulted Shirley Temple. See Greene, *Ways of Escape* (1980, ch. 2); (3) a play by T. *Stoppard.

Nightmare Abbey, a satire by *Peacock, published 1818.

The most literary of Peacock's satires, it mocks the modish gloom infecting contemporary literature: *Coleridge's German transcendentalism is the prime example, but *Byron's self-dramatizing and *Shelley's esotericism are also ridiculed. In imitation of the opening of *Godwin's novel *Mandeville* (1817), Mr Glowry's isolated house is staffed by servants with long faces and names like Diggory Deaths-head. He gives a house party attended by Mr Toobad, the millenarian pessimist, Mr Flosky (Coleridge), Mr Cypress (Byron), and Mr Listless, the common reader, who is currently immersed in the blue devils. Two guests remain unfashionably cheerful, Mr Asterias the scientist and Mr Hilary, whose literary tastes come from the Greeks. Scythrop Glowry, the son of the house, a young writer who resembles Shelley, cannot decide between his frivolous cousin Marionetta and Mr Toobad's sybilline daughter Stella. Peacock seems to have intended to present, in amusing contemporary terms, the dilemma facing the young Milton in *'L'Allegro' and *'Il Penseroso'. In a classic comic denouement, in which the ladies are discovered to one another, Scythrop loses both. He briefly contemplates suicide in Werther's manner (see WERTHERISM), but calls instead for a bottle of Madeira.

'Night-Piece on Death', see PARNELL, T.

Night Thoughts on Life, Death, and Immortality, *The Complaint or*, a didactic and reflective poem of some 10,000 lines of blank verse, in nine books, by E. *Young, published 1742–5.

This work was extremely popular and had considerable influence in Europe, where it was admired by *Klopstock, *Diderot, and Robespierre, among others. It is a long and somewhat rambling meditation on life's vicissitudes, death, and immortality, and includes lines which have become proverbial, such as 'Procrastination is the thief of time' (Bk I, l. 393). The poet deplors the deaths of Lucia, Narcissa, and Philander, loosely identified as his wife, his stepdaughter, and her husband; he also addresses much reproof and exhortation to the worldly and infidel young Lorenzo, a character unlikely to be based on his own son, as many supposed, for the boy was only 8 when the poem was begun. Thus a certain narrative and autobiographical

interest is added to his evocations of 'delightful gloom' and the 'populous grave'.

nihilism (Latin *nihil*, nothing), originally a movement in Russia repudiating the customary social institutions, such as marriage and parental authority. The term was introduced by *Turgenyev. It was extended to a secret revolutionary movement, social and political, which developed in the middle of the 19th cent.

Nimphidia, a fairy poem by *Drayton which appeared in 1627.

Nimphidia, a fairy attendant on Queen Mab, reports to the poet the doings at the fairy court. It appears that Pigwiggin has fallen in love with Mab and made an assignation to meet her in a cowslip. The queen in her snail-shell coach, and the maids of honour hurrying after her on a grasshopper and shrouded with a spider's web, set off for the cowslip. King Oberon, roused to frenzy by the loss of his queen, and armed with an acorn cup, goes in pursuit, belabouring whomsoever he finds and meeting with mortifying adventures. He comes upon the faithful Puck (or Hobgoblin) and sends him to continue the search. Meanwhile Pigwiggin sends a challenge to Oberon, and a combat ensues between the two, mounted on earwigs. Proserpina, goddess of fairyland, intervenes, with mist and Lethe water, and restores harmony.

Nimue or **Nimiane**, see LADY OF THE LAKE.

Nineteen Eighty-Four, a novel by G. *Orwell, published 1949.

It is a nightmare story of totalitarianism of the future and one man's hopeless struggle against it and final defeat by acceptance. Winston Smith, the hero, has no heroic qualities, only a wistful longing for truth and decency. But in a social system where there is no privacy and to have unorthodox ideas incurs the death penalty he knows that there is no hope for him. His brief love affair ends in arrest by the Thought Police, and when, after months of torture and brainwashing, he is released, he makes his final submission of his own accord. The book is a warning of the possibilities of the police state brought to perfection, where power is the only thing that counts, where the past is constantly being modified to fit the present, where the official language, 'Newspeak', progressively narrows the range of ideas and independent thought, and where Doublethink becomes a necessary habit of mind. It is a society dominated by slogans—'War is Peace, Freedom is Slavery, Ignorance is Strength'—and controlled by compulsory worship of the head of the Party, *Big Brother. The novel had an extraordinary impact, and many of its phrases and coinages (including its title) passed into the common language, although the precise implications of Orwell's warning (and it was a warning, rather than a prophecy) have been subjected to many different political interpretations.

Nineteenth Century, a monthly review founded in 1877 by J. T. *Knowles, who was its first editor. It was more impartial in its attitude than the **Fortnightly*, bringing together in its pages the most eminent advocates of conflicting views; one of its celebrated controversies (1890–1) was that between *Gladstone and T. H. *Huxley on the subject of the miracle of the Gadarene Swine. Other contributors included *Ruskin, B. *Webb, W. *Morris, *Ouida, and *Wilde. *Tennyson, a friend of Knowles, provided a prefatory sonnet for the first issue, welcoming contributions from the faithful and from 'wilder comrades' seeking a harbour 'In seas of Death and sunless Gulfs of Doubt'. When the century of the title ended, the review added to its old title 'And After', and changed the whole title to the *Twentieth Century* in 1951. See *Nineteenth Century Opinion* (1951), a selection from the years 1877–1901, edited by Michael Goodwin.

Nine Worthies, the, see WORTHIES OF THE WORLD.

Nipper, Susan, a character in Dickens's **Dombey and Son*.

Nobel Prizes were established under the will of Alfred Bernhard Nobel (1833–96), a Swedish chemist distinguished in the development of explosives, by which the interest on the greater part of his large fortune is distributed in annual prizes for the most important discoveries in physics, chemistry, and physiology or medicine respectively, to the person who shall have most promoted 'the fraternity of nations' (the Nobel Peace Prize), and to the 'person who shall have produced in the field of literature the most outstanding work of an idealistic tendency'. (See Appendix 3 (a) for a list of winners.)

Noble Savage, see PRIMITIVISM.

Noctes Ambrosianae, a series of dialogues, which appeared in **Blackwood's Edinburgh Magazine* from 1822 to 1835. The series was devised by J. G. *Lockhart, and bears some resemblance to his own *Peter's Letters to His Kinsfolk*, in which the scene of the *Noctes*, *Ambrose's Tavern, first appears. The conversations take place between various friends, largely based on real people, such as the 'Shepherd' (J. *Hogg) and 'Christopher North' (John *Wilson). Wilson wrote more than half the 71 dialogues, but Lockhart, Hogg, and *Maginn also contributed. The conversations, which cover a wide range of subjects, and present a romanticized and whimsical view of Scotland, were extremely popular.

NOEL, Roden Berkely Wriothesley (1834–94), the author of several volumes of verse, including *A Little Child's Monument* (1881), inspired by the death of his son Eric, and *Songs of the Heights and Deepes* (1885). His collected works were issued in 1902.

Noggs, Newman, in Dickens's **Nicholas Nickleby*, Ralph Nickleby's clerk, who has seen better days.

Nōh plays, a form of traditional, ceremonial, or ritualistic drama peculiar to Japan, symbolical and spiritual in character. It was evolved from religious rites of Shinto worship, was perfected in the 15th cent., and flourished during the Tokugawa period (1652–1868). It has since been revived. The plays are short (one or two acts), in prose and verse, and a chorus contributes poetical comments. They were formerly acted as a rule only at the Shōgun's court, five or six in succession, presenting a complete life drama, beginning with a play of the divine age, then a battle piece, a 'play of women', a psychological piece (dealing with the sins and struggles of mortals), a morality, and finally a congratulatory piece, praising the lords and the reign. The text was helped out by symbolic gestures and chanting. About 200 Nōh plays are extant. Of these the most interesting are the psychological pieces, in which some type of human character or some intense emotion is taken as the subject. In various respects the Nōh plays are comparable with the early Greek drama (see 'Noh, or Accomplishment', by Ernest Fenollosa and Ezra Pound, 1916).

Both *Pound and *Yeats were much influenced by the Nōh theatre: Yeats in his essay 'Certain Noble Plays of Japan' (1916) describes the impact of its ritual, simplicity, and stylization on his own plays, and compared its treatment of the supernatural with that of Lady *Gregory.

NOLLEKENS, Joseph (1737–1823), sculptor, born in London, the son of Antwerp-born painter Joseph Francis Nollekens ('Old Nollekens', 1702–48). His many busts of statesmen, aristocrats, and writers were lively, and his career was immensely successful. An eccentric figure, he is frequently mentioned in the literature of the period, and was a friend of Dr *Johnson and *Reynolds. Fanny *Burney drew on him for the character of Briggs in **Cecilia*.

Nominalism (as opposed to *Realism), the view of those Scholastics and later philosophers who regarded universals or abstract conceptions as a 'flatus vocis', mere names without any corresponding reality. The founder of the school of thought is usually said to be Roscelin (c.1050–1125) whose view (as well as its extreme opposite Realist view) was opposed by *Abe-lard. Its anti-Platonic emphasis on Individuals has some affinity with later Empiricist philosophy.

No Name (1862), a novel by Wilkie *Collins.

When her parents die, the spirited Magdalen Vanstone, a talented amateur actress, discovers that she and her sister Norah are illegitimate and penniless. Their father's fortune goes to a cousin, Noel Vanstone, a querulous invalid. Norah finds a post as a governess, but Magdalen is determined to have justice. With the help of an amiable rogue, Captain Wragge, she gets access in disguise to Noel Vanstone, and eventually charms him into marrying her under an assumed name. His French housekeeper discovers and reveals

the deception, and persuades him to alter his will, leaving his money in a secret trust. Vanstone dies, and Magdalen, disguising herself as a parlourmaid, penetrates the house of the trustee of his will to find the document which reveals the legatee. She is frustrated yet again, but the money finally returns to the sisters through Norah's love match with Vanstone's heir.

Nonesuch Press, a publishing firm established in 1923 by F. *Meynell, Vera Mendel, and D. *Garnett, for the production of books of high quality of content and presentation, at a moderate price. Not strictly a *private press, it shared many of the aims of the private presses. See *The Nonesuch Century* (1936), by A. J. A. *Symons, Desmond Flower, and F. Meynell, which describes the first 100 books and 12 years of the press's life.

NOONAN, Robert, see under TRESSSELL.

NORFOLK, Lawrence (1963–), novelist, born in London, brought up partly in Iraq, and educated at King's College, London. He achieved instant success with his lengthy *historical novel *Lemprière's Dictionary* (1991), a bizarre and erudite work full of pageantry set largely in the 18th cent. in Jersey, London, and Paris, which traces the fortunes of a Jersey family, using the figure of dictionary compiler John *Lemprière as protagonist. It is a storehouse of esoteric information about the East India Company, navigation, the siege of La Rochelle, *Jacobin revolt, classical mythology, and much else: the complicated plot has elements of the *sensational novel and of *detective fiction. *The Pope's Rhinoceros* (1996) is in a similar genre, describing with poetry, scholarship, and relish the violence of Europe during the Renaissance, and a quest for the fabulous beast in Africa.

NORRIS, Frank (Benjamin Franklin Norris) (1870–1902), American novelist, born in Chicago, the son of a wholesale jeweller, but brought up partly in San Francisco, and educated at the University of California and in Paris, where he studied art. The influence of *Zola and *naturalism is seen in his best work, which includes *McTeague* (1899), a tragic account of violence, greed, and treachery in San Francisco, in which McTeague, an unlicensed dentist, becomes both thief and murderer; and in his unfinished trilogy *The Epic of the Wheat*: the masterly first two volumes, *The Octopus* (1901) and *The Pit* (1903), describe the raising of wheat in California and speculation on the Chicago wheat exchange. A projected third volume, *The Wolf*, to be set in famine-stricken Europe, was never written.

NORRIS, John (1657–1711), poet, philosopher, and from 1691 rector of Bemerton; he is considered as the last of the *Cambridge Platonists, and is remembered for his *An Essay towards the Theory of the Ideal or Intelligible World* (1701–4), in which he shows himself a supporter of Malebranche's development of the

theories of *Descartes. His poems were edited by A. B. *Grosart (1871).

Norris, Mrs, a character in J. Austen's **Mansfield Park*.

NORTH, Christopher, a pseudonym used by John *Wilson (1785–1854).

NORTH, Roger (1653–1734), youngest son of Dudley, fourth Baron North, and great-great-nephew of Sir T. *North. Educated at Jesus College, Cambridge, he had a successful career as a lawyer which came to an end with the accession of William of Orange. He is remembered as the author of interesting biographies, published in 1742–4, of three of his brothers, Francis North, Lord Guildford, keeper of the great seal; Dudley North, the great Turkey merchant; and John North, master of Trinity College, Cambridge. They are enriched by much affectionate personal detail. His own *Autobiography* was published in 1887. For an account of his posthumously published musical treatises, see under MUSIC, LITERATURE OF.

NORTH, Sir Thomas (1523–?1601), son of Edward North; first Baron North; he perhaps studied at Peterhouse, Cambridge. He entered Lincoln's Inn, was knighted in 1591, and pensioned by *Elizabeth I in 1601. He is famous for his translations, which include the **Dial of Princes* from Guevara's *El relox de principes* with *The Famous Booke of Marcus Aurelius*, *The Morall Philosophie of Doni*, from the Italian (1570, see BDPAI), and *Plutarch's *Lives* from the French of *Amyot (1579), to which he made additions from other authors in 1595 and 1603. His Plutarch, written in a noble and vivid English, formed Shakespeare's chief storehouse of classical history and exerted a powerful influence on Elizabethan prose.

North American Review (1815–1939), a Boston quarterly, later monthly, review of the old solid type, and one of the most distinguished of American periodicals. Its editors included C. E. *Norton, J. R. *Lowell, and H. *Adams, and its contributors ranged from *Emerson, W. *Irving, *Parkman, and *Longfellow in its earlier days, to H. *James, *Wells and *Twain towards the end of the century. It then declined, and was revived again as a quarterly in 1963 by the University of Northern Iowa.

North and South, a novel by Mrs *Gaskell, published serially in **Household Words* 1854–5, in volume form 1855.

This novel is a study of the contrast between the values and habits of rural southern England and industrial northern England. The heroine, Margaret Hale, is the daughter of a parson whose religious doubts force him to resign his Hampshire living and to move with his family to a sooty cotton-spinning northern city. Here, at a moment of conflict between workers and employers, Margaret meets the grim, intolerant Mrs Thornton and her son, an able, stubborn manufacturer, whose lack of sympathy for the workers

Margaret at first finds unattractive. When she endangers herself to protect him from a mob of strikers he misunderstands her motives and offers marriage, which she refuses. But when he suspects her of an intrigue with another man (in fact her brother, whom she has to shield as he is in danger of arrest), and shows his suspicion, her unhappiness reveals to her that she really loves him. It is not till after a series of deaths and other misfortunes that Margaret and Thornton are finally united. The theme in the title is gradually worked out as Margaret—at first aristocratically repelled by 'trade' and its practitioners—comes to know and respect the ideas and the family life of both mill-hands and mill-owners.

Northanger Abbey, a novel by J. *Austen, begun 1798, sold to a publisher 1803, but not published until 1818, when it appeared posthumously with **Persuasion*. It is probably the earliest of her completed works.

The purpose of the novel is to ridicule the popular tales of romance and terror, such as Mrs Radcliffe's **Mysteries of Udolpho*, and to contrast with these the normal realities of life. Catherine Morland, the daughter of a well-to-do clergyman, is taken to Bath for the season by her friends, Mr and Mrs Allen. Here she makes the acquaintance of Henry Tilney (son of the eccentric General Tilney) and his pleasant sister Eleanor. Catherine falls in love with Henry, and has the good fortune to gain his father's approval, which is founded upon the exaggerated report of her parents' wealth given him by the foolish young John Thorpe, brother of Catherine's friend Isabella. Catherine is invited to Northanger Abbey, the medieval seat of the Tilneys. Somewhat unbalanced by a too assiduous reading of Mrs Radcliffe's novels, Catherine imagines a mystery in which General Tilney is criminally involved, and suffers severe mortification when her suspicions are discovered. General Tilney, having now received a second report from John Thorpe as misleading as the first, representing Catherine's parents as extremely humble, packs her off back to her family and forbids Henry to have any further thoughts of her. Henry, disobeying his father, follows Catherine to her home, proposes, and is accepted. General Tilney's consent is obtained at a time when his humour has been greatly improved by the marriage of his daughter Eleanor to a peer, and his discovery of the true financial position of Catherine's family.

Interwoven with the main plot is the flirtation of Captain Tilney, Henry's elder brother, and the vulgar Isabella Thorpe, who is engaged to Catherine's brother; the consequent breaking of the engagement, and the rupture of the friendship between Catherine and Isabella; and Isabella's failure to secure Captain Tilney.

North Briton, a weekly political periodical founded in 1762 by *Wilkes, in opposition to the *Briton*, which *Smollett was conducting in the interests of Lord Bute. In this venture Wilkes was assisted by Charles *Churchill, the author of the **Rosciad*. The *North*

Briton purports ironically to be edited by a Scotsman, who rejoices in Lord Bute's success and the ousting of the English from power. Wilkes's attacks on the government grew bolder, and in No. 45, in an article on the speech from the throne, he exposed himself to prosecution for libel. Though Wilkes was discharged on the ground of privilege, the *North Briton* was suppressed. See *The North Briton: A Study in Political Propaganda* (1939), by G. Nobbe.

NORTHCLIFFE, Viscount, see HARMSWORTH.

Northern Lass, The, a comedy by *Brome, printed 1632.

This is the earliest of Brome's extant plays, and was very popular. Sir Philip Luckless is about to marry the rich city widow Fitchow, when he receives a letter from Constance, the 'northern lass', reminding him of her love for him. Mistaking the writer for another Constance of a less reputable character, he disregards the letter and marries the widow, only to discover his mistake too late. The play is occupied with the devices by which the widow is induced to agree to a divorce, while her foolish brother, whom she tries to marry to Constance, is fobbed off with an inferior substitute, and Luckless and the true Constance are united.

Northward Hoe, a comedy by *Webster and *Dekker, written 1605, printed 1607.

Greenshield, having failed to seduce Mayberry's wife, but having obtained by force her ring, to avenge himself produces the ring to her husband as evidence of her infidelity. The husband, assisted by the little old poet Bellamont, a genial caricature of *Chapman, becomes convinced of her innocence, and obtains an appropriate revenge on Greenshield and his confederate Featherstone.

The play was a good-humoured retort to the **Eastward Hoe* of Chapman, Jonson, and Marston. Like **Westward Hoe* it presents a curious picture of the manners of the day.

NORTON, the Hon. Mrs Caroline, née Sheridan (1808–77), poet, novelist, editor, and political hostess: she was a granddaughter of R. *Sheridan. She married the Hon. George Norton in 1827 and in 1836 became involved in a notorious divorce action (her husband unsuccessfully citing Lord Melbourne) and in a spirited and influential battle for the custody of her children and a revision of the laws relating to married women's property. She successfully supported her family by writing, and published several volumes of Byronic verse; the first appeared anonymously, in 1829 and was followed by *The Undying One, and Other Poems* (1830), of which the title poem is a spirited four-canto version of the legend of the *Wandering Jew. She also published stories, essays, and novels, including *Lost and Saved* (3 vols, 1863). She served as a model for the heroine of Meredith's **Diana of the Crossways*.

NORTON, Charles Eliot (1827–1908), born in Cambridge, Massachusetts, and educated at Harvard, where he was professor of fine arts from 1873 to 1898. Although his direct contributions to literature were small, he was an intellectual leader of great influence beyond the confines of the university. His aim was, in his own words, to arouse in his countrymen 'the sense of connection with the past and gratitude for the efforts and labours of other nations and former generations'. He was a frequent contributor to the **Atlantic Monthly*, joint editor of the **North American Review* (1864–8), and founder and co-editor of the *Nation* (1865). His many friendships with English writers and artists (including **Clough*, Mrs **Gaskell*, the **Brownings*, **Carlyle*, and L. **Stephen*) are recorded in his *Letters*, ed. S. Norton and M. A. D. Howe (1913).

NORTON, Mary, see CHILDREN'S LITERATURE.

Norval, see DOUGLAS (the tragedy).

NOSTRADAMUS (1503–66), French astrologer and physician, whose enigmatic prophecies, cast in the form of rhymed quatrains grouped in sets of 100 and published under the title *Centuries* (1556, English trans. 1672), enjoyed widespread popularity during the Renaissance.

Nostromo, a novel by J. **Conrad*, published 1904.

In an imaginary South American country, Costa-guana, Charles Gould runs a silver mine of national importance in the province of Sulaco. He is married to Emilia, a woman of charm and intelligence, whose arrival has been of great benefit to the local people. In a time of political unrest and revolution the dictator President Ribiera is forced to flee the country and the opposing factions struggle for control. Nostromo ('our man' or 'boatswain') is an Italian sailor, now Capataz de Cargadores, handsome, courageous, strong, and a hero to all. When the silver from the mine is in danger of being seized by the rebel forces, Gould becomes obsessed with the idea of saving it. He enlists the help of Decoud, the cynical, Paris-influenced journalist suitor of Antonia Avellanos (daughter of Don José Avellanos, the 'hereditary friend' of the Gould family), and of an older man, Dr Monygham, who was tortured under the previous regime and is a fond admirer of Emilia, and together they appeal to Nostromo. With great daring Decoud and Nostromo sail off with the treasure. Their silent journey through the night, their collision with an enemy boat, and their eventual arrival at a nearby island where they bury the treasure are vividly described. Decoud is left on guard while Nostromo returns to Sulaco. Alone on the deserted island Decoud loses his mind and, after shooting himself, drowns, his body weighted with silver. Nostromo learns that the woman to whom he has refused the offices of a priest has died, and is filled with a superstitious dread that this offence will threaten the whole venture and his own future. The common

assumption is that the silver was lost at sea and the temptation proves too much for Nostromo, who decides to steal it. His old friend Viola, an ex-Garibaldino, is appointed lighthouse keeper on the island and, unwittingly, guard for the silver. Nostromo trifles with Viola's two infatuated daughters, grows rich as he gradually pilfers the silver, and is finally shot when mistaken for an intruder. Mortally wounded, he sends for Emilia, and confesses his crime in the hope of absolution, but dies without revealing the whereabouts of the treasure; as the 'incorruptible' Emilia, appalled by the destruction it has caused and by Nostromo's miserable subjection to his obsession, declares: 'No one misses it now. Let it be lost forever.'

Notebooks, The, a modern edition edited by Coleridge scholar Kathleen Coburn (1905–91) of the personal notebooks and journals of S. T. **Coleridge*, of which four volumes, 1794–1826, consisting of separate Text and Notes, have been published (1956–): they supersede the *Anima Poetae* edited by E. H. Coleridge in 1895. They consist of Coleridge's sometimes daily comments on his life, travels, writing, and dreams: full of his anxiety and self-consciousness, they throw remarkable light on the raw materials of his thought and art. Biographically, they reveal his struggle with opium, and the tortuous side of his relations with the **Wordsworths* and his beloved Sara Hutchinson ('Asra').

Notes and Queries, a periodical founded in 1849 by **Thoms*, designed to furnish a means for the interchange of thought and information among those engaged in literature, art, and science, and a medium of communication with each other. Its motto was (until 1923) Captain Cuttle's 'When found, make a note of' (see *DOMBEY AND SON*).

nouveau roman ('new novel'), a term applied to the work of a wide range of modern French novelists, including Nathalie Sarraute (1902–), Claude Simon (1913–), Marguerite **Duras*, Robert Pinget (1919–97), Alain **Robbe-Grillet*, and **Butor*. What distinguishes these novelists is primarily a shared conviction as to the inadequacies of the traditional novel. Thus Robbe-Grillet (*Pour un nouveau roman*, 1963; English trans., *Snapshots, and Towards a New Novel*, 1965) argues that the traditional novel, with its dependence on an omniscient narrator, creates an illusion of order and significance which is denied by the reality of experience. The task of the new novel is therefore to foster change by dispensing with any technique which imposes a particular interpretation on events, or which organizes events in such a way as to endow them with a collective significance.

Nouvelle Héloïse, La, see ROUSSEAU.

Nouvelle Revue française, La, a monthly review of literature, drama, and the other arts, founded in 1909 by a group that included **Gide*, the novelist Jean

Schlumberger, and the actor and theatre director Jacques Copeau. A publishing enterprise associated with the review, the 'maison d'éditions de la NRF', was started soon afterwards. The *NRF* published a number of little-known writers later to become famous, including *Valéry, *Giraudoux, *Claudel, *Montherlant, and *Mauriac, and made efforts to introduce German, Russian, and English authors to French readers. Valéry Larbaud's celebrated lecture on Joyce's **Ulysses*, delivered in Adrienne Monnier's bookshop, La Maison des Amis des Livres, on 7 Dec. 1921, appeared in the *NRF* in April 1922. Publication was interrupted during the First World War and ceased in 1943, to recommence in 1953 as *La Nouvelle Nouvelle Revue française*. In 1959 the original title was readopted, under which it continues to appear.

NOVALIS, pseudonym of *Hardenberg.

Nova Solyma, the Ideal City; or Jerusalem Regained: an anonymous Latin romance written in the time of Charles I, probably by Samuel Gott. It contains a notable scheme of education.

novel, rise of the. The word 'novellae' was employed in the 16th cent. to describe the short tales of the **Decameron* and the **Heptameron*, and others like them. Used in a recognizably modern sense, the word 'novel' appears in England in the mid-17th cent., when it was chiefly associated with romances of illicit love. For this reason the word 'history' was more often favoured to describe the long prose fictions of the 18th cent. which were the precursors of the modern novel. The novel form developed slowly, through the memoir-novel and the epistolary novel of the 16th and 17th cents to the novel of the omniscient third-person narrator, which has dominated from the late 18th cent. to the present time. The chief novelists of the 18th cent. (*Defoe, *Richardson, *Fielding, *Smollett, and *Sterne) so greatly and rapidly developed the form that by the early 19th cent. J. *Austen could write (albeit with a hint of irony) in **Northanger Abbey*, that in the novel 'the greatest powers of the mind are displayed'. Form, style, and subject matter varied considerably, but by 1824 Sir W. *Scott could confidently define the novel as 'a fictitious narrative . . . accommodated to the ordinary train of human events', a definition which may be allowed to stand today. (See also EPISTOLARY NOVEL; FASHIONABLE NOVEL; HISTORICAL NOVEL; MEMOIR-NOVEL; ORIENTAL NOVEL; SENTIMENT, NOVEL OF.)

Novum Organum, a Latin treatise on scientific method, which F. *Bacon included in his *Instauratio Magna* (1620). This 'great renewal' of natural philosophy (which Bacon never completed) involved a systematic methodology, starting with fresh observation of natural phenomena, followed by carefully controlled experiments, to provide data from which scientific laws could be formulated. The 'new instrument' outlined here (the title alludes to the corpus of

Aristotelian philosophy, known as the *Organon*) abandoned the main tool of logic, the syllogism, which Bacon criticized as a self-contained verbal procedure starting from an a priori premiss. Instead, he advocated an inductive method, generalizing upward from experimental results, tested by the use of 'negative instances' (if 100 white swans are observed, the discovery of a single black one is enough to falsify the thesis that all swans are white).

Book I of the *Novum Organum* restates in the form of detached aphorisms Bacon's fundamental criticisms of science and his plans for its renewal. Calling for the direct observation of nature (rather than recycling *Aristotle's texts), Bacon was nonetheless aware of the possible distortions involved, brilliantly analysing the four 'Idols' (from the Greek *εἰδωλα*, illusions) to which human beings are prone. These are the Idols of the Tribe, Cave, Market Place, and Theatre: respectively, the distortions caused by sense perception, which are common to all; distortions caused by differences of temperament and education, arising from particular circumstances of each individual; distortions arising from the treacherous medium of language; and the illusions of philosophic systems, these systems being in Bacon's view like so many stage plays, representing imaginary worlds of their own manufacture. In the more technical Book II Bacon gives a worked example of inductive method as applied to heat, using experimental data to construct tables of absence and presence, concluding that heat is a form of motion. Bacon's inductive method has often been misrepresented as a purely mechanical procedure, but recent research has shown that it includes hypothetico-deductive elements, representing a substantial contribution to natural science.

Now and Then, a house periodical published from 1921 till 1944 by Jonathan Cape, the publishing company, which contained poems, essays, and reviews by W. H. *Davies, *Auden, *Spender, D. H. *Lawrence, H. *Read, and many others. A selection taken from its first 50 issues was published in 1935 as *Then and Now*.

NOYES, Alfred (1880–1959), poet, playwright, novelist, and anthologist, who held violently anti-*Modernist views on literature; his own collections of verse (many of them about seafaring) include *Drake* (1908), an epic, and *Tales of the Mermaid Tavern* (1913). His anecdotal autobiography, *Two Worlds for Memory*, appeared in 1953.

Nubbles, Mrs and Kit, characters in Dickens's **The Old Curiosity Shop*.

'Nun's Priest's Tale, The', see CANTERBURY TALES, 20.

Nupkins, Mr, a character in Dickens's **Pickwick Papers*.

Nurse, the loquacious and humorous attendant of *Juliet in Shakespeare's **Romeo and Juliet*. She acts as a

go-between for the lovers. Her name may have been Angelica (iv. iv. 5).

'Nut-Brown Maid, The', a 15th-cent. poem in praise of woman's fidelity. The lover, to prove the Maid, tells her that he must to the greenwood go, 'alone, a banyshed man' and live the life of an outlaw. She declares her intention of accompanying him, nor can be dissuaded by the prospect of hardships and humiliations. The lover finally reveals his deceit and that he is an earl's son 'and not a banyshed man'. The poem is included in Percy's **Reliques*. It is the foundation of *Prior's 'Henry and Emma'.

NUTTALL, Jeff, see UNDERGROUND POETRY.

Nuyorican Poets Café, see PERFORMANCE POETRY.

NYE, Robert (1939–), novelist, poet, playwright, and critic, born in London and educated at Southend High School. His exuberant early poems, collected in *Juvenilia 1* (1961) and *Juvenilia 2* (1963), exhibit the influence of Robert *Graves and *de la Mare. Later work is more austere: the approach to his key themes of love and guilt is literary, allegorical, and eccentrically humorous. Nye's first novel was the *Joycean *Doubtfire* (1967), but he is best known for his sequence of pastiche biographies of characters from literature, folklore, and history: their mix of poetic language, learning, and bawdy humour has led to comparisons with *Rabelais. The first, *Falstaff* (1976), was described by *Burgess as 'an indication of what the novel can do

when freed from the constraints of the *Jamesian tradition'. These idiosyncratic portraits continued with *Merlin* (1978), *Faust* (1980), *The Voyage of the Destiny* (1982; Nye's rendition of the life of *Raleigh), *The Memoirs of Lord Byron* (1989), *The Life and Death of My Lord Gilles de Rais* (1990), *Mrs Shakespeare* (1993), and *The Late Mr Shakespeare* (1998). Nye has also written radio and stage plays, and books for children. His short stories were collected as *Tales I Told My Mother* (1969) and *The Facts of Life* (1983). A *Collection of Poems 1955–1988* (1989) includes new poems and revised versions of early pieces.

Nym, Corporal, appears in Shakespeare's **Merry Wives of Windsor* and **Henry V* as a follower of *Falstaff, a rogue and thief, obsessed with 'Humours'. To 'nim' was slang for to steal.

Nymphidia, see NIMPHIDIA.

nymphs, see PARACELSUS.

NYREN, John (1764–1837), a famous early cricketer and cricket chronicler. He belonged to the celebrated Hambledon Club, which flourished c.1750–91, and was a left-handed batsman of average ability and a fine fielder at point and mid-wicket. His recollections were published in *The Young Cricketer's Tutor* (1833, edited by C. C. *Clarke), which includes some history of the game, reminiscences of great games and 'cricketers I have known', advice on tactics, etc.