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Yahoo, the name of the beasts in human form described by Swift in the fourth part of **Gulliver's Travels*: the word has become widely known as the trade name of an Internet search engine.

'Yardley-Oak', a poem by *Cowper.

Yarico, see INKLE AND YARICO.

YATES, Dornford, the pseudonym of Cecil William Mercer (1885–1960), whose sequence of stories about 'Berry' Pleydell and his family includes *The Brother of Daphne* (1914), *Berry and Co.* (1920), and *The House that Berry Built* (1945). Both this group and Yates's 'Chandos' thrillers (*Blind Corner*, 1927, etc.) were much influenced by Anthony Hope (*Hawkins); both reflect a world of wealth and idleness and were immensely popular between the wars. See R. Osborne, *Clubland Heroes* (1963, 1974) and a life by A. J. Smithers (1982).

YATES, Dame Frances Amelia (1899–1981), Renaissance scholar, educated at University College London. Some of her most important work was on *Neoplatonism and the *Rosicrucian tradition in Renaissance thought, and their connections with literature and the drama; her publications include studies of *Florio (1934), *The French Academies of the Sixteenth Century* (1947), *Bruno (1964), *The Valois Tapestries* (1959, rev. 1975), *The Art of Memory* (1966), and *Astraea: The Imperial Theme in the Sixteenth Century* (1975).

year books, reports of English common law cases for the period 1292–1534, of great interest from a historical as well as a legal standpoint. They were succeeded by the law 'Reports'. F. W. *Maitland began editing them, and the work is still going on.

Years, The, a novel by V. *Woolf, published 1937.

Her longest novel, and the most traditional of her later works, it traces the history of a family, opening in 1880 as the children of Colonel and Mrs Pargiter, living together in a large Victorian London house (later described by one of them as 'Hell'), wait for their mother's death and the freedom it will bring; it takes them through several carefully dated and documented sections to the 'Present Day' of 1936, and a large family reunion, where two generations gather. Its composition caused the author much difficulty, and she was even more than usually apprehensive about its reception, fearing that her return to the 'novel of fact' would be seen as a false step in her career; many of her friends were critical, but it was on the whole well reviewed, and sold well.

YEARSLEY, Ann, née Cromartie (1752–1806). She was born at Clifton, Bristol, the daughter of a dairywoman, and pursued her mother's trade. She married in 1774 and had several children. She published three collections of poems (*Poems, on Several Occasions*, 1785; *Poems on Various Subjects*, 1787; *The Rural Lyre*, 1796). She was initially patronized by Hannah *More, whom she addressed as 'Stella' in the persona of 'Lactilla', but the friendship ended in some bitterness. She also wrote a play, *Earl Goodwin* (1791), and a *Gothic historical novel, *The Royal Captives* (1795), based on the story of the Man in the Iron Mask. See R. *Southey, *Lives of the Uneducated Poets* (1836; ed. J. S. Childers, 1925); *The Polite Marriage* ('The Bristol Milkwoman') (1938) by J. M. S. Tompkins; *Lactilla: Milkwoman of Clifton* (1996) by Mary Waldron. See also PRIMITIVISM.

Yeast, a novel by C. *Kingsley, published in **Fraser's Magazine* 1848, in volume form 1851.

This was the first of Kingsley's novels and is crude as a literary work. It deals with some of the social and religious problems of the day (the miserable conditions of the rustic labourer, the Game Laws, and Tractarianism: see OXFORD MOVEMENT), largely by means of dialogues between the hero and various other characters. The story is that of the reactions of the generous but undisciplined nature of Lancelot Smith to the influences exercised on him by the philosophical Cornish gamekeeper Tregarva, the worldly Colonel Bracebridge, the Romanizing curate Luke, Lancelot's orthodox love Argemone Lavington, and the philanthropic banker Barnakill; he is seen suffering the loss, first of his fortune, and then of Argemone. The story ends in a vague and semi-mystical indication that Lancelot is to seek his salvation in contribution to the regeneration of England.

YEATS, Jack Butler (1871–1957), painter and illustrator, brother of W. B. *Yeats, who contributed for many years to **Punch* (1910–41) under the pseudonym 'W. Bird', and also did many illustrations for the *Cuala Press, although he remains better known for his oil paintings of Irish life and landscape.

YEATS, John Butler (1839–1922), Irish portrait painter, father of W. B. and J. B. *Yeats; his *Letters to His Son W. B. Yeats and Others, 1869–1922* (ed. J. Hone, 1946) give a vivid portrait of cultural life in Ireland, in London (where he lived for some years from 1887 in Bedford Park), and in New York, where he spent his last 14 years, renowned, in Hone's words, less as a painter than as 'a critic, philosopher and conversationalist'.

YEATS, William Butler (1865–1939), eldest son of J. B. *Yeats and brother of Jack *Yeats, both celebrated painters. He was born in Dublin and educated at the Godolphin School, Hammersmith, and the High School, Dublin. For three years he studied at the School of Art in Dublin, where with a fellow student, G. *Russell (Æ), he developed an interest in mystic religion and the supernatural. At 21 he abandoned art as a profession in favour of literature, writing *John Sherman and Dhoya* (1891) and editing *The Poems of William Blake* (1893), *The Works of William Blake* (with F. J. Ellis, 3 vols, 1893), and *Poems of Spenser* (1906). A nationalist, he helped to found an Irish Literary Society in London in 1891 and another in Dublin in 1892; and he subsequently applied himself to the creation of an Irish national theatre, an achievement which, with the help of Lady *Gregory and others, was partly realized in 1899 when his play **The Countess Cathleen* (1892) was acted in Dublin. The English actors engaged by the *Irish Literary Theatre gave place in 1902 to an Irish amateur company, which produced Yeats's *Cathleen ni Houlihan* in that year. The Irish National Theatre Company was thereafter created, and, with the help of Miss A. E. *Horniman, acquired the *Abbey Theatre in Dublin. Yeats's early study of Irish lore and legends resulted in *Fairy and Folk Tales of the Irish Peasantry* (1888), **The Celtic Twilight* (1893), and *The Secret Rose* (1897). Irish traditional and nationalist themes and the poet's unrequited love for Maude Gonne, a beautiful and ardent revolutionary, provided much of the subject matter for *The Wanderings of Oisín and Other Poems* (1889), *The Land of Heart's Desire* (1894), *The Wind among the Reeds* (1899), *The Shadowy Waters* (1900), and such of his later plays as *On Baile's Strand* (1904) and *Deirdre* (1907).

With each succeeding collection of poems Yeats moved further from the elaborate, *Pre-Raphaelite style of the 1890s. *In the Seven Woods* (1903) was followed by *The Green Helmet and Other Poems* (1910), *Poems Written in Discouragement* (1913), *Responsibilities: Poems and a Play* (1914), and *The Wild Swans at Coole* (1917). His mounting disillusionment with Irish politics came to a head in 1912 and 1913 with the controversy over the Lane Bequest of French Impressionist paintings. The Easter Rising of 1916, however, restored his faith in the heroic character of his country. The following year he married Georgie Hyde-Lees, who on their honeymoon attempted automatic writing, an event that exercised a profound effect on his life and work. His wife's 'communicators' ultimately provided him with the system of symbolism described in *A Vision* (1925) and underlying many of the poems in *Michael Robartes and the Dancer* (1921), *Seven Poems and a Fragment* (1922), *The Cat and the Moon and Certain Poems* (1924), *October Blast* (1927), *The Tower* (1928), *The Winding Stair* (1929), *Words for Music Perhaps and Other Poems* (1932), *Wheels and Butterflies* (1934), *The King of the Great Clock Tower* (1934), *A Full Moon in March* (1935), *New Poems* (1938), and *Last*

Poems and Two Plays (1939). In the poems and plays written after his marriage he achieved a spare, colloquial lyricism wholly unlike his earlier manner, although many themes of his early manhood reach their full flowering in the later period.

Yeats served as a senator of the Irish Free State from 1922 to 1928; was chairman of the commission on coinage; and in 1923 received the *Nobel Prize for literature. He died in the south of France, but in 1948 his body was brought back to Ireland and interred at Drumcliff in Sligo, where much of his childhood had been spent.

Yeats's other publications include such collections of essays as *Ideas of Good and Evil* (1903), *Discoveries* (1907), *Per Amica Silentia Lunae* (1918), *The Cutting of an Agate* (1919), and *On the Boiler* (1939). Most important of the many books he edited and introduced was *The Oxford Book of Modern Verse* (1936), a somewhat eccentric and personal selection. He wrote good letters, and five major collections have been made: *Letters on Poetry from W. B. Yeats to Dorothy Wellesley* (1940), *Florence Farr, Bernard Shaw and W. B. Yeats* (1941), *W. B. Yeats and T. Sturge Moore: Their Correspondence 1901–37* (1953), *W. B. Yeats: Letters to Katharine Tynan* (1953), and Allan Wade's notable edition of *The Letters of W. B. Yeats* (1954). Also posthumously published were his *Collected Poems* (1950), *Collected Plays* (1952), *Autobiographies* (1955), *The Variorum Edition of the Poems* (1957), *Mythologies* (1959), *Essays and Introductions* (1961), *The Senate Speeches of W. B. Yeats* (1961), and *Explorations* (1962). There are biographies by Joseph Hone, *W. B. Yeats 1865–1939* (1942), and A. N. Jeffares, *W. B. Yeats, Man and Poet* (1949, rev. 1962). See also *Yeats: The Man and the Masks* (1948, rev. 1979) by R. *Ellmann. A third edition, revised by R. K. Alspach, of Allan Wade's *A Bibliography of the Writings of W. B. Yeats* was published in 1968. R. J. Finneran's controversial edition, *The Poems: A New Edition*, appeared in 1984. *W. B. Yeats: The Apprentice Mage* (vol. i of a biography) by Irish historian Roy Foster was published in 1997.

'Ye Banks and Braes', a lyric by *Burns.

yellow-backs, cheap editions of novels, so called from being bound in yellow boards. They were the ordinary 'railway novels' of the 1870s and 1880s.

Yellow Book (1894–7), a handsome, short-lived publication, startling in its time and immediately notorious, devoted to literature and art. Published by J. *Lane and edited by H. *Harland, with the initial assistance of *Beardsley as art editor, its first issue (which included *Beerbohm's essay 'A Defence of Cosmetics') provoked a public storm which did not subside during the three years of the *Book's* life. Writers published included H. *James, *Gosse, *Le Gallienne, Arnold *Bennett, and *Dowson; among artists represented were Beardsley, Walter Sickert, and Wilson Steer.

Yeobright, Clym, Thomasin, and Mrs, characters in Hardy's **The Return of the Native*.

YEVTUSHENKO, Yevgeny (1933–), Russian poet, born in Zima in southern Siberia and educated in Moscow. He travelled extensively and became widely known internationally as a writer who attempted to represent a new generation of Russian writers, who defended *Modernism and protested against censorship in the post-Stalin era. His first volume of verse appeared in 1952, and he achieved recognition with the long poem *Zima Railway Station (Winter Station, 1956)*; this was followed by *Babii Yar* (literally, 'the women's cliff', 1961), a poem evoking the notorious wartime massacre of women and children near Kiev and tackling the dangerous theme of Russian anti-Semitism. Other works include his *Letter to Esenin* (1965), hailing *Esenin as a free spirit. *A Precious Autobiography* (1963) aroused much controversy when it was published in Paris.

Yiddish, derived, either directly, or through the German-Jewish *jiddisch*, from the German *jüdisch*, Jewish; the language used by Jews in Europe and America, consisting mainly of German, with Balto-Slavic or Hebrew words, and printed in Hebrew characters. One of the few Yiddish writers to achieve an international reputation is I. B. *Singer.

YONGE, Bartholomew (1560–1612). He travelled in Spain in 1578–80, and subsequently translated the Spanish romance *Diana* by *Montemayor; his version was published in 1598, with a dedication to Lady *Rich. It has been edited by J. M. Kennedy (1968).

YONGE, Charlotte M(ary) (1823–1901), daughter of an army officer. She was born and lived all her life in the Hampshire village of Otterbourne, and was educated at home by her parents. In 1838 she came under the influence of *Keble, then rector of the neighbouring parish of Hursley, and absorbed the Tractarian religious views which thereafter coloured all her writings. Her best-known novel is **The Heir of Redclyffe* (1853); her other novels of contemporary life include *Heartsease* (1854), *The Daisy Chain* (1856), *Dynevor Terrace* (1857), *Hopes and Fears* (1860), *The Trial* (1864), *The Clever Woman of the Family* (1865), *The Pillars of the House* (1873), and *Magnum Bonum* (1879). She also wrote many historical romances for children (including *The Little Duke*, 1854; *The Dove in the Eagle's Nest*, 1866; and *The Chaplet of Pearls*, 1868) and numerous historical textbooks, short stories of village life, and a biography of Bishop Patteson (1874). For 40 years she edited a girls' magazine, the *Monthly Packet*.

Her chief excellence as a novelist was her loving depiction of life in large families, particularly sibling relationships, presented with convincing dialogue and unstinted incident. Her novels of her own times are incidentally a mine of information about social mobility, ecclesiastical change, and developments in education and housing. She wrote mainly for

young women readers, of whom she had a world-wide following, but her books were also admired by *Tennyson, *Kingsley, *Rossetti, and W. *Morris, and were said to have been the favourite reading of young officers in the Crimean War. See G. Battiscombe, *Charlotte Mary Yonge* (1943); M. Mare and A. C. Percival, *Victorian Best-Seller: The World of Charlotte M. Yonge* (1947).

Yorick, (1) in Shakespeare's **Hamlet* (v. i), the king's jester, whose skull the grave-diggers throw up when digging Ophelia's grave; (2) in Sterne's **Tristram Shandy*, 'the lively, witty, sensible, and heedless parson', of Danish extraction, and probably a descendant of Hamlet's Yorick. Sterne adopted 'Yorick' as a pseudonym in his **Sentimental Journey* and entitled his own homilies *The Sermons of Mr Yorick*, first published in 1760.

Yorick to Eliza, Letters from, by *Sterne, published 1773.

A collection of ten brief letters from Sterne to Mrs E. *Draper, written in 1767, and following the course of his growing passion for her.

Yorkshire Tragedy, A, a play published 1608, stated in the title to be by Shakespeare; but internal evidence and the late date make it extremely improbable that he had any part in its authorship. It is probably by *Middleton.

The play is based on certain murders actually committed in 1605. The husband, a brutal and depraved gamester, suddenly filled with remorse when he realizes his shame, murders his two children and stabs his docile and devoted wife. It is extremely brief and probably formed part of a composite programme of *Four Plays in One*.

YOUNG, Andrew John (1885–1971), born in Scotland, educated at school and university in Edinburgh, ordained a minister of the Free Church in 1912. In 1910 his father paid for the publication of his *Songs of Night*, the first of many slim volumes of poetry which were greatly admired by an ever-widening circle. The first *Collected Poems* appeared in 1936 and the verse play *Nicodemus* in 1937. In 1939 Young was ordained in the Church of England. *The Green Man* (1947) is sometimes considered his best collection. In 1952 he published a long, disturbing poem, 'Into Hades', which was later combined with the visionary 'A Traveller in Time' to create *Out of the World and Back* (1958), his most ambitious work. His lifelong interest in botany was reflected in a prose account of his travels and searches, *A Prospect of Flowers* (1945), but also in many lyrics, whose subjects also included many aspects of the natural world. His spare line, sharp specific imagery, quiet concision, and skill with conceit brought him much admiration. The influence of literary fashions barely touched him, but he acknowledged a particular debt to *Hardy, and to *Crabbe and G. *Herbert. *The Complete Poems* were revised in 1974.

YOUNG, Arthur (1741–1820), the son of a Suffolk clergyman, who became well known as an agricultural theorist, though unsuccessful as a practical farmer. He wrote a large number of works on agricultural subjects and edited the periodical *Annals of Agriculture* (1784–1809), which extended to 47 volumes (parts of another volume were published in 1812 and 1813). His power of political and social observation is shown by his *Political Arithmetic* (1774) and his *Tour in Ireland* (1780), the latter highly praised as a true account of the country by M. *Edgeworth, but his fame rests chiefly on *Travels in France* (1792). Young was connected with the *Burneys, and his country house, Bradfield Hall, Suffolk, is described in Fanny Burney's **Camilla*. He took her to hear *Hastings's trial in Westminster Hall and she was charmed with him. The death of a much-loved daughter in 1797, and a growing religious melancholia (influenced by his friend W. *Wilberforce), darkened his later years, and he went blind about 1811. His autobiography, edited by M. Betham-Edwards, appeared in 1898, and there is a life by J. G. Gazley (1973).

YOUNG, Edward (1683–1765), born near Winchester and educated there and at Oxford. His early works include the tragedies *Busiris*, successfully produced at Drury Lane in 1719, and *The Revenge*, produced at the same theatre in 1721. In 1725–8 he published a series of satires under the title *The Universal Passion* (the love of fame), which were much admired until eclipsed by those of *Pope, who was a few years younger. Disappointed in more worldly ambitions, he took orders and became rector of Welwyn in 1730, where he spent the remainder of his long life; in 1731 he married Elizabeth Lee, daughter of the second earl of Lichfield, who died in 1740. Young's most celebrated poem, *The Complaint, or Night Thoughts on Life, Death and Immortality* (1742–5, see NIGHT THOUGHTS), is thought to commemorate her, her daughter by a previous marriage, and her son-in-law. A noted example of the *graveyard genre, it was extremely popular in both England and Europe. *The Brothers*, a tragedy written decades earlier, was performed and published in 1753, and *Resignation*, his last considerable poem, with a preface to Mrs *Boscawen, appeared in 1762. He was a friend of *Richardson, with whom he corresponded for many years. Dr *Johnson concludes his life with the words, 'But, with all his defects, he was a man of genius and a poet.'

YOUNG, Francis Brett (1884–1954), novelist, short story writer, poet, and doctor. He was educated at the University of Birmingham, practised for some years in

Devon, and served during the First World War in East Africa. He is remembered largely for his solid, traditional novels of the west Midlands, which include *Portrait of Clare* (1927) and *My Brother Jonathan* (1928), but he also wrote novels based on his African experiences, including *Jim Redlake* (1930) and *They Seek a Country* (1937). *Poems 1916–1918* (1919) was written in Africa while he was convalescing from what proved permanent damage to his health, and *The Island* (1944) is a verse history of England, employing the verse forms of succeeding periods in strict chronological sequence.

YOURCENAR, Marguerite (1903–88), French classical scholar and historical novelist, born Marguerite de Crayencour in Brussels. Her first novel, *Alexis* (1929), was followed by many others, notably *Mémoires d'Hadrien* (1951, translated by her friend and companion Grace Frick, 1954, as *Memoirs of Hadrian*).

Ywain and Gawain, a northern romance from the first half of the 14th cent. of 4,032 lines in short couplets, surviving in a single manuscript. In spite of its title, the poem is principally concerned with Ywain, being a translation (with variations) from the 6,818 lines of *Yvain* by *Chrétien de Troyes. As well as being briefer, the English translation (which is about 150 years later than the original) has some elements in common with other versions of the Ywain story (such as the Welsh *Owein*), and there has been much discussion of the relation it bears to the original. The English romance is much admired for its narrative life and clarity of diction.

Ywain kills the knight of a castle who seems to have magical connections with the weather, and, aided by her serving-lady Lunet, marries his widow Alundyne (Lunete and Laudine in Chrétien). Gawain persuades him to go, assisted by a lion, in search of adventure, abandoning his lady. The two knights have many adventures, ending by fighting each other incognito; but they recognize each other and are reconciled. At the end, Ywain is reconciled to Alundyne, again by the skills of Lunet. Many of the incidental themes in Chrétien (such as his commenting on *courtly love by cross-reference to Lancelot, his explanation of the name of Lunete by reference to the moon, and his general interest in the characters' motivation) are played down or entirely suppressed in the English version.

Ed. A. B. Friedman and N. T. Harrington, EETS OS 254 (1964); extracts in A. V. C. Schmidt and N. Jacobs, *Medieval English Romances*, ii (1980).