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Pacchiarono and How He Worked in Distemper: With Other Poems, a collection of 19 poems, in various metres, by R. *Browning, published 1876. The title poem, the three which follow it, and the epilogue, were directed at Browning's critics, in satirical or serious vein; the remaining poems are a miscellany on topics of religion, love, and art. 'Numpholeptos', 'St Martin's Summer', and 'A Forgiveness' deserve particular mention. The most unusual poem in the volume is, however, the ballad 'Hervé Riel', about the heroic exploit of a French sailor in a fight against the British.

PADEL, Ruth (1946-), poet and classical scholar, born in London and educated at the Sorbonne, the Free University, Berlin, and Oxford University. Her volumes of poetry are *Alibi* (1985), *Summer Snow* (1990, with poems invoking Crete and the 'summer snow deep in the mountain' of Mount Ida), *Angel* (1993), *Fusewire* (1996), and *Rembrandt Would Have Loved You* (1995), which is an intimate exploration of a love affair. Her verse combines classical allusion with an increasingly contemporary idiom. Scholarly works include *In and Out of the Mind: Greek Images of the Tragic Self* (1992) and *Whom Gods Destroy: Elements of Greek and Tragic Madness* (1995).

Padlock, The, a comic opera by *Bickerstaffe, with

music by *Dibdin, performed with much success in 1768.

The elderly Don Diego is the temporary guardian of the young Leonora and is about to make her his wife. But, in spite of a large padlock on the door, Leander, a young lover, presents himself during Diego's absence, cajoles the duenna and Mungo, the Negro servant, and gains admission to the lady. Diego returns unexpectedly, but sensibly accepts the situation and handsomely endows Leonora. The story is taken from one of *Cervantes's novels.

The part of Mungo (taken in the original production by Dibdin himself) provided the London stage with its first black-faced comedian, and created a sensation: for a while his lines 'Mungo here, Mungo dere, Mungo every where' were a catchphrase. As feeling for the oppressed Negro grew, the role appears to have been played with increasing stress on sentiment.

paean, a song of thanksgiving for deliverance from evil or danger, addressed usually to Apollo who, as god of healing, was given the name Paean. Later the word is used for a shout or song of triumph.

Page, Mrs Page, and Anne Page, their daughter, characters in Shakespeare's **The Merry Wives of Windsor*.

PAGET, Violet, see LEE, V.

PAINE, Thomas (1737-1809), son of a Quaker staymaker of Thetford, who followed various pursuits before being dismissed as an exciseman in 1774 for agitating for an increase in excisemen's pay. At the suggestion of his friend Benjamin *Franklin he sailed for America, where he published in 1776 his pamphlet

Common Sense and in 1776-83 a series of pamphlets, *The Crisis*, encouraging American independence and resistance to England; he also wrote against slavery and in favour of the emancipation of women. In 1787 he returned to England (via France), and published in 1791 the first part of **The Rights of Man* in reply to Burke's *Reflections on the *Revolution in France*. The second part appeared in 1792, when, alerted by *Blake of an impending arrest, Paine left for France, where he was warmly received and elected a member of the Convention. However, he opposed the execution of Louis XVI, was imprisoned for nearly a year, and narrowly escaped the guillotine. **The Age of Reason* (1793), an attack on Christianity and the Bible from a Deist point of view, greatly increased the violent hatred with which he was regarded in England, where his effigy and books were repeatedly burned; he was attacked in print by R. * Watson, bishop of Llandaff, and many others. He returned to America in 1802, where his views on religion and his opposition to Washington had made him unpopular, and his last years were saddened by ill health and neglect. He was buried at his farm in New Rochelle; ten years later *Cobbett, who had once vehemently opposed Paine, exhumed his bones and brought them back to England, planning some kind of memorial as reparation, but they were eventually mislaid.

Paine's early biographers did their best to denigrate him, but his writings became a textbook for the radical party in England and were extremely influential; his connection with the American struggle and the French Revolution gave him a unique position as an upholder

of the politics of the *Enlightenment. His prose is plainer, more colloquial, and less rhetorical than that of *Burke, whose 'high-toned exclamation' he despised. He gave away most of the considerable earnings from his pen, in part to the Society of Constitutional Information, founded in 1780.

PAINTER, George, see BIOGRAPHY.

PAINTER, William, see PALACE OF PLEASURE.

Pair of Blue Eyes, A, a novel by T * Hardy, published 1873.

The scene is the northern coast of Cornwall. Stephen 757 PALACE OF PLEASURE | PALGRAVE Smith, a young architect, comes to Endelstow to restore the church tower and falls in love with Elfride Swancourt, the blue-eyed daughter of the vicar. Her father is incensed that someone of Stephen's humble origin should claim his daughter. Elfride and Stephen run away together, but Elfride vacillates over marriage, and Stephen, hoping to better himself, accepts a post in India. Henry Knight, Stephen's friend and patron, then meets Elfride, and after she has saved his life on a cliff they become engaged. However, Knight is horrified to hear of Elfride's truancy with Stephen and is convinced that they must have been lovers. He harshly breaks off the engagement leaving Elfride heartbroken. Eventually he and Stephen meet; Stephen learns that Elfride is still unmarried and Knight learns the innocent facts of her past escapade with Stephen. But the train which carries them both to Cornwall is also carrying Elfride's dead body. They learn when they arrive at Endelstow that she has died, and that she had recently married Lord Luxellian.

Palace of Pleasure, a collection of translations into English of 'Pleasant Histories and excellent Nouvelles . . . out of divers good and commendable Authors', made by William Painter (c.1525-95), Clerk of the Ordnance, and published in 1566, 1567, and 1575. Many of the translations are from *Boccaccio, *Bandello, and Marguerite of Navarre (see HEPTAMERON), but Painter also drew on *Herodotus, *Livy, and *Gellius. The book provided a storehouse of plots for Elizabethan writers, especially dramatists; Shakespeare probably used it for **The Rape of Lucrece* and **All's Well that Ends Well*, and Webster certainly drew the plot of **The Duchess of Malfi* from it. It was edited by Joseph Jacobs (1890).

Paladins, the, in the cycle of *Charlemagne legends, the 12 peers who accompanied the king. The origin of the conception is seen in the *Chanson de Roland* (see ROLAND), where the 12 peers are merely an association of particularly brave warriors, under the leadership of Roland and *Oliver, who all perish at Roncesvalles. From the Spanish war the idea was transported by later writers to other parts of the cycle, and Charlemagne is found always surrounded by 12 peers. The names of the 12 are differently stated by different authors, most of the original names given by the *Chanson de Roland* being forgotten by them; but Roland and Oliver figure in all the enumerations. Among the best known are *Otuel, Fierabras or *Ferumbras, *Ogier the Dane, and the count palatine. In the early 13th cent, there was a French court, comprising six ecclesiastics and six laymen, known as 'the Twelve Peers of France'; this court in 1202 declared King John deprived of his fiefs

in France. Since the 16th cent, the word is applied to any great knightly champion (cf. the word 'Peer').

palaeography, see WANLEY, H.

Palamon and Arcite, the two Theban princes whose love for Emelye is the subject of Chaucer's 'The Knight's Tale' (see CANTERBURY TALES, 1), following the *Teseida* of *Boccaccio. The tale was paraphrased in heroic couplets by *Dryden under the title 'Palamon and Arcite'. It is also the subject of **The Two Noble Kinsmen*.

PALEY, Grace (1922-), American short story writer and poet, who grew up in the Bronx, New York city, the daughter of Russian-Jewish parents. She was taught Russian and Yiddish by her father and attended but did not complete courses at Hunter College and New York University. She is the author of three acclaimed volumes of short stories: *The Little Disturbances of Man* (1959); *Enormous Changes at the Last Minute* (1974); and *Later the Same Day* (1985). Pungent and laconic, her tragicomic stories resound with the cadences of the city where she was raised and are carried by the spoken word. All embrace 'the open destiny of life' and the politics of dailiness. Paley has long campaigned on behalf of anti-war movements, nuclear disarmament, and women's rights. Her essays and articles on family, community, and politics are collected in *Just as I Thought* (1997). *Begin Again: New and Collected Poems* (1992) features poems written from the 1950s onwards.

PALEY, William (1743-1805), educated at Christ's College, Cambridge, of which he became fellow. He was one of the principal exponents of theological

utilitarianism of which his *Moral and Political Philosophy* (1785), based largely on the doctrine of Tucker, is the textbook; an attack on private property in Book III, drawing an analogy between human greed and the behaviour of a flock of pigeons, gave him his nickname 'Pigeon' Paley. In *Evidences of Christianity* (1794) and *Natural Theology* (1802) he finds proof of the existence of God in the design apparent in natural phenomena, and particularly in the mechanisms of the human body; the opening pages of *Natural Theology* introduce the celebrated analogy of an abandoned watch found upon a heath, from which he argues the existence of God as designer, for as 'the watch must have had a maker', so must the natural world.

PALGRAVE, Francis Turner (1824-97), son of barrister, historian, and antiquary Sir Francis Palgrave (1788-1861), who had changed his name from Cohen when he converted to Christianity in 1823. F. T. Palgrave was educated at Balliol College, Oxford, was an official in the education department 1855-84, and professor of poetry at Oxford, 1885-95. He is chiefly remembered for his anthology *The Golden Treasury of Best Songs and Lyrical Poems in the English Language* (1861, and much reprinted; 2nd series, 1897). In the selection for the first edition Palgrave was advised by his close friend *Tennyson; it contained no work by living poets, and is a reflection of the taste of the age (e.g. no *Donne and no *Blake, though work by these poets was added to subsequent editions). New and enlarged editions with poems by later writers have since appeared; the PALGRAVE I PALL MALL GAZETTE 758 most recent in 1965, with a fifth book selected by John

Press. Palgrave compiled other anthologies and selections, and published several volumes of his own verse.

PALGRAVE, William Gifford (1826-88), son of Sir F. Palgrave, educated at Trinity College, Oxford. He became a Jesuit missionary in Syria and Arabia. After undertaking a daring journey through Arabia for Napoleon III, in the guise of a doctor, he wrote *Narrative of a Year's Journey through Central and Eastern Arabia* (1865), his interesting but somewhat unreliable reminiscences of this expedition. He then left the Jesuits to join the diplomatic service in which he held various posts from 1865. Shortly before his death he became reconciled to the Church.

palimpsest, from *náXiv*, 'again', and *ifj-rjoTOs*, 'rubbed smooth', a manuscript in which a later writing is superimposed on an effaced earlier writing. Of frequent occurrence in the early Middle Ages because of the cost of parchment.

palindrome, from *TraXívhpō^os*, 'running back again', a word, verse, or sentence that reads the same forwards or backwards, e.g.:

Lewd did I live & evil I did dwell

(Phillips, 1706)

and the Latin line descriptive of moths:

In girum imus noctes et consumimur igni.

palinode, from *7raAivojSia*, 'singing over again', a poem of recantation. 'Palinode' is the name of the Catholic shepherd in the fifth eclogue of Spenser's **The Shepherdes Calender*.

Palinurus, see CONNOLLY.

Palladianism, a revival of the style and ideas of *Palladio and of his English follower I. *Jones, dominated

English architectural theory from c.1720 to 1770. The Whig aristocrat and man of taste admired the rationality and the mathematical proportions of Palladio's buildings; the movement marks a turning away from the panache of *Hawksmoor and *Vanbrugh towards a purer form of classicism. Palladianism opened with two publications: Colen Campbell's *Vitruvius Britannicus* (1st vol. 1715), a collection of engravings of English buildings inspired by antiquity, and Giacomo Leoni's English version of Palladio's / *quattro libri dell'architettura* (1st vol. 1715). In the 1720s the architect-earl Lord Burlington dominated; his Chiswick House (1725-9), deeply influenced by Palladio's Villa Rotonda and by Inigo Jones, epitomizes the Palladian movement in England. *Pope was a Palladian enthusiast; his *Epistle to Burlington* (1731) both satirizes its excesses and sums up its aspirations; he invites the earl to:

Erect new wonders, and the old repair
Jones and Palladio to themselves restore,
And be whate'er Vitruvius was before.
(192-4)

PALLADIO, Andrea (1508-80), highly influential Italian architect of the late Renaissance, whose elegant style was formed by his passion for the buildings of antiquity, by his knowledge of *Vitruvius, and by his response to High Renaissance and mannerist architects. The name Palladio (from Pallas Athena) was given him by the humanist Giangiorgio Trissino of Vicenza, who sensed in him a renewal of Greek wisdom and beauty. Palladio was unrivalled in his ability to express the ideas of antiquity in a modern

idiom, yet he was a sophisticated mannerist architect, and as his career progressed his treatment of classical themes became increasingly imaginative. Palladio designed the churches of San Giorgio Maggiore (1566-80) and Il Redentore (begun 1577) in Venice, but most of his works are in and around Vicenza; they include many town palaces, the Teatro Olimpico (begun 1580; finished by Scamozzi), and many country houses and villas which were to affect English architecture in the early 18th cent. The characteristic Palladian villa has a symmetrically planned central block, with a portico deriving from a classical temple front and low wings. The most famous is the untypical Villa Rotonda (1550-1). Palladio's buildings became widely known through his *Quattro libri dell'architettura* (1570). (See also PALLADIANISM.)

Palladis Tamia, see MERES.

PALLISER, Charles (1947-), American novelist, born in Holyoke, Massachusetts, but resident in Britain since the age of 10. *The Quincunx* (1989) is a monumental and explicit *hommage* to *Dickens which matches his atmosphere, sense of place, and hatred of poverty and social injustice to an extraordinary degree. It was followed by a modernist novella (*The Sensationalist*, 1990) and an intricate book of parodies (*Betrays*) 1994), but in *The Unburied* (1999) Palliser finally returned to the Victorian setting and neo-Gothic mode for which he has such a singular gift.

Palliser Novels, the, a term used to describe the political novels of A. *Trollope, which are: **Can You Forgive Her?*, **Phineas Finn*, **The Eustace Diamonds*, **Phineas Redux*, **The Prime Minister*, and **The Duke's*

Children.

Pall Mall Gazette, an evening paper founded in 1865 by Frederick Greenwood (1830-1909) and George *Smith to combine the features of a newspaper with the literary features of the **Spectator* and the **Saturday Review*. Its name was taken from Thackeray's **Pendennis*, where Captain Shandon in the Marshalsea prepares the prospectus of 'The Pall Mall Gazette', 'written by gentlemen for gentlemen'. Its early contributors included Sir Henry Maine (1822-88), Trollope, Sir J. F. *Stephen, L. *Stephen, and M. *Arnold (whose *Friendship's Garland* first appeared in it); in 1880 Smith parted with it to his Liberal son-in-law, and J. *Morley took over as editor, to be succeeded

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(1883-9) by W- T. *Stead, whose sensational journalism altered the character of the paper. Greenwood produced instead the newly founded Conservative *St James's Gazette*.

PALMER, Samuel (1805-81), Romantic painter and etcher, born in Newington, London, the son of a bookseller. His early aspirations were literary, and he greatly admired *Blake, to whom he was introduced in 1824 by the painter John Linnell (1792-1882). He settled for some years, 1826-32, in Shoreham, Kent, where he painted some of his most celebrated visionary pastoral landscapes. He later travelled in north Wales, Devon, and Italy, all of which provided inspiration. Some of his subjects were drawn from the Bible and the classics (he produced an English translation of *Virgil's *Eclogues*, published 1881), but he also looked to English literature, and produced illustrations for the

work of *Bunyan and *Dickens (*Pictures from Italy*, 1846), among others. His fine watercolours on the themes of Milton's *'L'Allegro' and *'Il Penseroso' belong to his later years, he worked on them from 1868 onwards. His powerfully poetic imagination has won the admiration of many writers. See *The Followers of William Blake* (1925) by L. *Binyon and *Samuel Palmer: The Visionary Years* by G. *Grigson (1947).

Palmerin of England (*Palmerin de Inglaterra*), a chivalric romance attributed to the 16th-cent. Portuguese writer Francisco de Moraes.

The 'Palmerins' consist of eight books dealing with the exploits and loves of Palmerin d'Oliva, emperor of Constantinople, and his various descendants, of which Palmerin of England is the subject of the sixth. The daughter of Palmerin d'Oliva, Florida by name, married Don Duardos, son of Fadrique, king of Great Britain, and became the mother of Palmerin of England and his brother Floriano of the Desert. Duardos having been imprisoned in the castle of the giant Dramusiando by Eutropa, a magician, a savage carries off Palmerin and Floriano intending them as food for his hunting lions, but his wife insists on bringing them up. Palmerin is taken to Constantinople and appointed to wait on his cousin Polinarda, with whom he falls in love; while Floriano is taken to London and appointed to wait on Florida. Palmerin and Floriano undertake the quest of Don Duardos, and the former is successful. Thereafter the identity of the brothers is revealed and Palmerin marries Polinarda. Then the soldán advances against the Christians and demands the surrender of Polinarda as a condition of peace. Finally the Turks

attack Constantinople; all the Turks and most of the Christians perish, but Palmerin survives.

*Munday translated the Palmerin cycle into English (through a French intermediary), 1581-95. It was highly popular with the Elizabethan middle classes, and there are many references to Palmerin in the plays of the time (e.g. **The Knight of the Burning Pestle*, where the vogue for such chivalric fantasies is mocked). A revised translation by *Southey appeared in 1807, in which Southey suggests debts to Palmerin from Shakespeare, *Spenser, and *Sidney. See *The Palmerin Romances in Elizabethan Prose Fiction* by M. Tat cheli (1947).

Palmerin of England and **Amadis of Gaul* were two romances of chivalry specially excepted from the holocaust of such works carried out by the curate and the barber in **Don Quixote*.

Palomydes the Saracen, in *Malory, a prominent knight and great fighter who follows the *Questing Beast and who once abducts *Iseult, for whom he entertains an unrequited and mostly selfless passion. He is the great friend of Tristram who has him christened at the end. The French prose romance *Palamedes* seems to have been written as an addition to the Vulgate *Tristan* and *Lancelot* in the early 13th cent.; it achieved enormous popularity in the later Middle Ages and influenced *Boiardo and *Ariosto, who said it was his favourite among the Arthurian romances.

PALTOCK, Robert (1697-1767), author of **Peter Wilkins*. He was an attorney of Clement's Inn.

Pamela, the heir to the dukedom of Arcadia in the romance of *Sidney. Richardson took her name for the

heroine of his first novel (below).

Pamela, or Virtue Rewarded, a novel by S. *Richardson, published 1740-1.

The first of Richardson's three novels, *Pamela* consists, like them, entirely of letters and journals, of which Richardson presents himself as the 'editor'. He believed he had hit upon 'a new species of writing' but he was not the inventor of the *epistolary novel, several of which already existed in English and French. He did however raise the form to a level hitherto unknown, and transformed it to display his own particular skills.

There are six correspondents in *Pamela*, most with their own particular style and point of view, but Pamela herself provides most of the letters and journals, with the 'hero', Mr B., having only two. Pamela Andrews is a handsome, intelligent girl of 15 when her kind employer Lady B. dies. Penniless and without protection, Pamela is pursued by Mr B., Lady B.'s son, but she repulses him and remains determined to retain her chastity and her unsullied conscience. Letters reveal Mr B.'s cruel dominance and pride, but also Pamela's half-acknowledged tenderness for him, as well as her vanity, prudence, and calculation. Angrily Mr B. separates her from her friends, Mrs Jervis the housekeeper and Mr Longman the steward, and dispatches her to B— Hall, his remote house in Lincolnshire, where she is imprisoned, guarded, and threatened by the cruel Mrs Jewkes. Only the chaplain, Mr Williams, is her friend, but he is powerless to help. For 40 days, allowed no visits or correspondence, she keeps a detailed journal, analysing her situation and her feelings, and at

the same time revealing her faults of prudence and pride. She despairs, and begins to think of suicide. Mr PAMPHLETEERING | PANGLOSS 760 B., supposing her spirit must now be broken, arrives at B— Hall, and, thinking himself generous, offers to make her his mistress and keep her in style. She refuses indignantly, and he later attempts to rape her and then to arrange a mock-marriage. Two scenes by the pond mark a turning point in their relationship. Both begin to be aware of their faults, and of the genuine nature of their affection. However, Pamela again retreats and refuses his proposal of marriage. She is sent away from B— Hall, but a message gives her a last chance. Overcoming her pride and caution, she decides to trust him, accepts his offer, and they are married. In the remaining third of the book Pamela's goodness wins over even Lady Davers, Mr B.'s supercilious sister, and becomes a model of virtue to her circle of admiring friends; but (as in *Pamela, Part II*) the author's creative drive becomes overwhelmed by his urge to moralize. The book was highly successful and fashionable, and further editions were soon called for. Richardson felt obliged to continue his story, not only because of the success of *Pamela* but because of the number of forged continuations that began to appear. *Pamela, Part II* appeared in 1741. Here Pamela is exhibited, through various small and separate instances, as the perfect wife, patiently leading her profligate husband to reform; a mother who adores (and breastfeeds) her children; and a friend who is at the disposal of all, and who brings about the penitence of the wicked. Much space is given over to discussion of moral, domestic,

and general subjects.

**Shamela* (1741, almost certainly by *Fielding) vigorously mocked what the author regarded as the hypocritical morality of *Pamela*; and Fielding's **Joseph Andrews*, which begins as a parody of *Pamela*, appeared in 1742.

pamphleteering, origins of. The word pamphlet' appears to derive, curiously, from the generalized use of the title of a popular 12th-cent. Latin love poem called *Pamphilus, seu de Amore*, which was adapted to 'Pamphilet'. *Orwell, in his introduction to *British Pamphleteers* (vol. i, 1948), describes a pamphlet as 'a short piece of polemical writing, printed in the form of a booklet and aimed at a large public', usually of 5,000-10,000 words, and without hard covers. Pamphleteering may be said to have started with the Reformation, and during the 16th cent, became widespread (see NASHE, DEKKER, and MARTIN MARPRELATE); }. *Knox's *First Blast of the Trumpet against the Monstrous Regiment* (i.e. 'government') of *Women* (1558) was perhaps the first British political pamphlet. In the 17th cent, the religious and political ferment that gave rise to the Civil War produced many thousands of pamphlets, some of high literary quality; *Milton's are perhaps the best known, but see also WINSTANLEY, OVERTON, WALWYN, CLARKSON, COPPE, LILBURNE, NEDHAM, and BERKENHEAD. **Tyranipocrit Discovered* and **Light Shining in Buckinghamshire* (1648) were both anonymous, as were many others. These writers played an important part in the transition from the learned, allusive prose of men like *Donne, *Andrewes, and Sir T. *Browne to the plain, clear, and

colloquial style recommended by the *Royal Society. (See C. *Hill, *The World Turned upside down*, 1972.) In the 18th cent., though important works in pamphlet form were produced by writers as considerable as *Defoe and *Swift, the rise of weekly periodicals tended to reduce the demand for this form of communication. The form was revived in the 19th cent, by two important intellectual movements, the *Oxford movement, and the * Fabian Society, both of which used the pamphlet (or tract) extensively and to much effect.

Pancks, a character in Dickens's **Little Dorrit*.

Pandarus, in classical legend, a son of Lycaon who assisted the Trojans in their war against the Greeks. The role that he plays in *Chaucer's and Shakespeare's stories of Troilus and Criseyde (Cressida) was the invention of *Boccaccio in his *Filostrato* (where he is called Pandaro; see N. R. Havelly, *Chaucer's Boccaccio*, 1980). In Boccaccio he is the cousin of Cressida, presumably much the same age as her and Troilus; Chaucer strikingly changes him from her cousin to her uncle and guardian, for reasons that are not entirely clear but whose effect is to increase the sense of irresponsibility towards her in arranging their love affair. His role plays a striking part in the atmosphere of sourness in which the events of Shakespeare's play occur. The word 'pander' (as Shakespeare says: V. x. 34) derives from his role as go-between for Troilus and Criseyde.

Pandemonium, a word coined by *Milton, the abode of all the demons; a place represented by Milton (**Paradise Lost*, 1.756) as the capital of Hell, containing

the council-chamber of the Evil Spirits.

Pandosto, or *The Triumph of Time*, a prose romance by R. *Greene published 1588. It went through nine editions up to 1632, but is now best known as the source for **The Winter's Tale*. Shakespeare followed Greene's romance closely, except that he preserved the life of Hermione (Bellaria in *Pandosto*), and made Leontes, not Hermione/Bellaria, appeal to the oracle. Pandosto, the Leontes figure, is killed at the end of the romance, 'to close up the Comedie with a Tragical stratagème'. *Pandosto* is one of Greene's best narratives, and of understandable popularity in its time.

Pandulph, Cardinal, the papal legate in Shakespeare's **King John*.

Pangloss, Dr, (1) in **Candide* by * Voltaire, an optimistic philosopher who holds that all is for the best in the best of all possible worlds, in spite of a series of most distressing adventures (including unsuccessful hanging by the Inquisition and subsequent dissection). He is brought, however, to recognize that, to be happy, man must work and must 'cultivate his garden'.

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The intended object of the satire was *Leibniz. (2) In *The Heir-at-Law* by G. *Colman the younger, a pompous pedant.

PANIZZI, Antonio (later Sir Anthony) (1797-1879), born in Italy. He fled to England as a political exile in 1823, where he was befriended by *Foscolo, W. *Roscoe, and Lord *Brougham. He taught Italian before obtaining a post in the ^British Museum, where he eventually became (in 1856) principal librarian. He had a great talent for administration,

and among many achievements was responsible for the preparation of a new catalogue and for the plans of the celebrated circular domed Reading Room which he opened personally in 1857. The Panizzi Lectures on *book history are delivered annually at the British Library; D. F. McKenzie delivered the inaugural lecture in 1985.

PANKHURST, Emmeline and Christabel, see WOMEN'S SUFFRAGE.

Panopticon, J. *Bentham's term (1843) for a proposed type of prison, consisting of cells ranged round a central point from which a warder could observe the prisoners while they could see neither him nor their fellow prisoners in adjacent cells. *Foucault took up the idea in *Discipline and Punish* (1975), his study of the change in the way power was exercised after the 16th cent. Before this he claims power was exerted through violence and coercion of the body, whereas the body was subsequently schooled to discipline itself. The Panopticon exemplifies this change; the prisoner, unable to see the guard and know whether observation is taking place at any given time, exercises self-control over behaviour and demeanour.

Pantagruel, see GARGANTUA.

Pantisocracy, a Utopian scheme invented by *Coleridge and *Southey in 1794-5, to set UP an egalitarian commune of six families 'on the banks of the Susquehanna' in New England, based on a joint-stock farm.

pantomime, (1) originally a Roman actor, who performed in dumb show, representing by mimicry various characters and scenes; (2) an English dramatic performance, originally consisting of action without speech, but in its further development consisting of a

dramatized traditional fairy tale, with singing, dancing, acrobatics, clowning, topical jokes, a transformation scene, and certain stock roles, especially the 'principal boy' (i.e. hero) acted by a woman and the 'dame' acted by a man. (See MIME.)

Panurge, one of the principal characters in Rabelais's *Pantagruel* (see GARGANTUA), a cunning, voluble, witty, and in the later books cowardly buffoon, 'and a very dissolute and debauched fellow, if there were any in Paris: otherwise and in all matters else, the best and most virtuous man in the world; and he was still contriving some plot, and devising mischief against the Serjeants and the watch'.

Paolo and Francesca. Francesca, daughter of Giovanni da Polenta, count of Ravenna, was given in marriage by him to Giovanni (Sciancato, the Lame) Malatesta, of Rimini, an ill-favoured man, in return for his military services. She fell in love with Paolo, her husband's brother, and, their relations being discovered, the two lovers were put to death in 1289.

* Dante, at the end of the fifth canto of the *Inferno*, relates his conversation with Francesca, who told him how her fall was occasioned by the reading of the tale of Launcelot and Guinevere. The 'Galeotto' mentioned by Dante is Galahault, the prince who, in the story of the early loves of Launcelot and Guinevere, not included in *Malory, introduces Launcelot to the queen. The story of Paolo and Francesca was the subject of the poem *The Story of Rimini* by Leigh *Hunt, and it remained popular throughout the 19th cent., most famously in *Tchaikovsky's symphonic fantasy *Francesca da Rimini*. **Paper Money Lyrics**, burlesque poems by *Peacock,

ridiculing political economists and bankers. They were written in the late 1820s, but not published until 1837, after the death of J. *Mill, Peacock's immediate superior at the India Office.

Pappe with an Hatchet, the title of a tract contributed in 1589 by *Lyly to the Marprelate controversy (see MARTIN MARPRELATE) on the side of the bishops. The sense of the expression appears to be 'the administration of punishment under the ironical style of a kindness or benefit' [OED]. Lyly's pamphlet is a mixture of abuse and ribaldry.

PARACELSUS (Theophrast Bombast von Hohenheim) (1493-1541), Swiss-born physician. He lectured on medicine in Basle in 1527-8, but instead of lecturing in Latin on ^Avicenna and *Galen, as was required, lectured in German on his own experience of medical disorders. He quarrelled with the faculty and thereafter led a wandering life. He was attracted to alchemy, astrology, and mysticism, but was nevertheless credited with remarkable cures, had a genuinely original and enquiring mind, and initiated improvements in pharmacy and therapeutics. His arrogance, unconventionally, and ambiguous philosophy won him many enemies, and led to his being pronounced a charlatan, but he also had many followers and exerted considerable influence, particularly through the *Rosicrucian movement. He believed in the divine alchemy of the Creation, in which God (the Divine Artificer) separated by chemical process the elements from the primal matter, the Mysterium Magnum: he supported the notion of the four Aristotelian elements (earth, air, fire, water), and added the concept of the 'three principles'

of sulphur, mercury, and salt. The elements were inhabited by spirits—the air by sylphs, the water by nymphs or undines, the earth by gnomes, the fire by **PARACELSUS | PARADISE LOST 762**

salamanders—and by many other spiritual or supernatural beings, such as syrens, nenuphar, lorins, etc.

(Paracelsus: *De Nymphis Pygmiis, Salamandris, De Homonculis et Monstris*, etc., *Works*, 1658). This mythological machinery was borrowed by Pope, via the Rosicrucians, in **The Rape of the Lock*. Paracelsus died shortly after being offered a permanent post in Salzburg in 1541. He was the subject of a poem by ^Browning (below). See also A. Debus, *The English Paracelsians* (1965); F. *Yates, *The Rosicrucian Enlightenment* (1972).

Paracelsus, a dramatic poem in blank verse by R. *Browning, published 1835. The career of the historical *Paracelsus serves Browning, despite his claim to the contrary, as a stalking-horse for his own exploration of the processes of the creative imagination, in particular the conflict between 'Love' (self-forgetting) and 'Knowledge' (self-assertion) in the mind of the artist. The poem's critical success introduced Browning to literary London and launched his career, at first in the (unhappy) direction of the theatre. Browning's works up to the end of **Bells and Pomegranates* were published as by 'Robert Browning, author of Paracelsus'.

Parade's End, a tetralogy by F. M. *Ford, now known under this collective title, but originally published as *Some Do Not*. . . (1924), *iVo More Parades* (1925), *A Man Could Stand up* (1926), and *Last Post* (1928).

The hero is Christopher Tietjens of Groby, a Tory

Yorkshire squire and younger son, married to the neurotic, beautiful, unfaithful Catholic Sylvia. In the first volume Christopher agrees to take back his wife and to conceal her adultery; meanwhile he himself falls in love with a young suffragette schoolteacher, Valentine Wannop, but the affair is not consummated. The next two volumes cover his wartime experiences and his resolution, on Armistice Day, to leave Sylvia and make Valentine his mistress. In *Last Post* Valentine is pregnant, Christopher is making his living by restoring antiques, and his older brother Mark is dying; Sylvia eventually agrees to divorce Christopher. Other major characters include the Pre-Raphaelite hostess Edith Ethel Duchemin, both elegant and vulgar, who has an affair with and later marries Christopher's friend, critic and writer Vincent Macmaster. The subject of the novel appears to be the breakdown of the accepted standards of the old world and the necessary emergence of a new order; the breadth of Ford's canvas, his impressionistic and highly idiosyncratic narrative technique, and his creation of the deeply English 'saintly mealsack' Tietjens have been admired by many (including G. *Greene), although others are made uneasy by a sense of unresolved conflict, narrative inconsistency, and emotional posturing.

Paradise Lost an epic poem by *Milton, originally in ten books, subsequently rearranged in 12, first printed 1667.

Milton formed the intention of writing a great epic poem, as he tells us, as early as 1639. A list of possible subjects, some of them scriptural, some from British history, written in his own hand about 1640-1, still

exists, with drafts of the scheme of a poem on 'Paradise Lost'. The work was not, however, begun in earnest until 1658, and it was finished, according to * Aubrey, in 1663. It was licensed for publication by the Revd Thomas Tomkyns, chaplain to the archbishop of Canterbury. Milton entered into an agreement for the copyright with Samuel Simmons by which he received £5 down, and a further £5 when the first impression of 1,300 copies was exhausted. His widow subsequently parted with all further claims for the sum of £8.

Milton added to later copies of the first edition not only an 'Argument', summarizing the contents of each of the books, but also a spirited defence of his choice of blank verse, 'Rime being no necessary Adjunct or true Ornament of Poem or good Verse, in longer works especially, but the Invention of a barbarous Age, to set off wretched matter and lame Meeter'.

Book I. The poet, invoking the 'Heav'nly Muse', states his theme, the Fall of Man through disobedience, and his aim, which is no less than to 'justify the wayes of God to men'. He then presents the defeated archangel Satan, with *Beelzebub, his second-in-command, and his rebellious angels, lying on the burning lake of hell. Satan awakens his legions, rouses their spirits, and summons a council. The palace of Satan, *Pandemonium (a word coined by Milton), is built.

Book II. The council debates whether another battle for the recovery of Heaven be hazarded, *Moloch recommending open war, *Belial and Mammon recommending peace in order to avoid worse torments.

Beelzebub announces the creation of 'another World,

the happy seat I Of som new Race call'd *Man*, which may prove a means of revenge. Satan undertakes to visit it alone, and passes through hell-gates, guarded by Sin and Death, and passes upward through the realm of Chaos.

Book III. Milton invokes celestial light to illumine the 'ever-during dark' of his own blindness, then describes God, who sees Satan's flight towards our world, and foretells his success and the fall and punishment of man, emphasizing that man will fall not through predestination but through free will. The Son of God offers himself as a ransom, is accepted, and exalted as the Saviour. Satan alights on the outer convex of our universe, 'a Limbo large and broad, since call'd I The Paradise of Fools'. He finds the stairs leading up to heaven, descends to the sun, disguises himself as 'a stripling Cherube', and in this shape is directed to earth by Uriel, where he alights on Mt Niphates in Armenia.

Book IV. Satan, at first tormented by doubts, resolves 'Evil be thou my Good' and journeys on towards the garden of Eden, where he first sees Adam and Eve 'in naked Majestie', and overhears their discourse about the forbidden Tree of Knowledge. He resolves to tempt

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them to disobey the prohibition but is discovered by the guardian angels Ithuriel and Zephon as he squats like a toad near the ear of Eve, and expelled from the garden by their commander, *Gabriel.

Book V. Eve relates to Adam the disquieting dream of temptation which Satan had inspired. He comforts her, and they set about their daily tasks. Raphael, sent by God, comes to paradise, warns Adam, and enjoins

obedience. They discourse of reason, free will, and predestination, and Raphael, at Adam's request, relates how Satan, inspired by hatred and envy of the newly anointed Messiah, inspired his legions to revolt, resisted only by Abdiel—'Among the faithless, faithful only hee'.

Book VI. Raphael continues his narrative, telling how Michael and Gabriel were sent to fight against Satan. After indecisive battles the Son of God himself, alone, attacked the hosts of Satan, and, driving them to the verge of heaven, forced them to leap down through chaos into the deep.

Book VII. Milton evokes Urania (in classical times the Muse of Astronomy, but perhaps here the Christian Muse: a much disputed passage), and requests her to aid him to 'fit audience find, though few', in the evil days on which he has fallen; then continues Raphael's narrative, with an account of God's decision to send his Son to create another world from the vast abyss. He describes the six days of creation, ending with the creation of man, and a renewed warning to Adam that death will be the penalty for eating of the fruit of the tree of knowledge.

Book VIII. Adam enquires concerning the motions of the heavenly bodies, and is answered 'doubtfully'. (The controversy regarding the Ptolemaic and Copernican systems was at its height when *Paradise Lost* was written, and Milton was unable to decide between them, as seen in X. 668 ff.) Adam relates what he remembers since his own creation, notably his own need for rational fellowship, and his plea to his Maker for a companion, which is answered by the creation of

Eve. Adam and Raphael talk of the relations between the sexes, then, with a final warning to 'take heed lest Passion sway I Thy Judgement', Raphael departs.

Book IX. Insisting that his argument is 'not less but more Heroic' than the themes of *Homer and *Virgil, Milton describes Satan's entry into the body of the serpent, in which form he finds Eve, she having insisted, despite Adam's warnings, on pursuing her labours alone. He persuades her to eat of the Tree of Knowledge. Eve relates to Adam what has passed and brings him of the fruit. Adam, recognizing that she is doomed, resolves to perish with her: 'If Death I Consort with thee, Death is to mee as Life; I So forcible within my heart I feel I The Bond of Nature draw me to my owne.' He also eats of the fruit, and after initial intoxication in their lost innocence, they cover their nakedness and fall to mutual accusation.

Book X. God sends his Son to judge the transgressors. They greet him with guilt and shame, and confess, and he pronounces his sentence. Sin and Death resolve to come to this world, and make a broad highway thither from hell. Satan returns to hell and announces his victory, whereupon he and his angels are temporarily transformed into serpents. Adam, recognizing that in him 'all Posteritie stands curst', at first reproaches Eve, but then, reconciled, they together resolve to seek mercy from the Son of God.

Book XI. The Son of God, seeing their penitence, intercedes. God decrees that they must leave paradise, and sends down Michael to carry out his command. Eve laments; Adam pleads not to be banished from the 'bright appearances' of God, but Michael reassures him

that God is omnipresent, then unfolds to him the future, revealing to him the consequences of his original sin in the death of Abel and the future miseries of mankind, ending with the Flood and the new Covenant.

Book XII. Michael relates the subsequent history of the Old Testament, then describes the coming of the Messiah, his incarnation, death, resurrection, and ascension, which leads Adam to rejoice over so much good sprung from his own sin. Michael also foretells the corrupt state of the Church until the Second Coming. Eve meanwhile, during these revelations, has been comforted by a dream presaging 'some great good'. Resolved on obedience and submission, and assured that they may possess 'a Paradise within', they are led out of the Garden.

Paradise Lost has inspired a mass of critical commentary and histories of critical commentary, theological discussion, imitations and adaptations, and illustrations. (For bibliography, see under MILTON.) Illustrators include *Fuseli, 1802; *Blake, 1806; J. *Martin, 1827, 1846, 1847, etc.; Turner, 1835; and *Doré, 1866. See *Milton and English Art* by Marcia Pointon (1970).

Paradise Regained, an epic poem in four books by *Milton, published 1671. (See ELLWOOD.)

It is a sequel to **Paradise Lost*, and deals exclusively with the temptation of Jesus in the wilderness. According to the poet's conception, whereas Paradise was lost by the yielding of Adam and Eve to Satan's temptation, so it was regained by the resistance of the Son of God to the temptation of the same spirit. Satan is

here represented not in the majestic lineaments of *Paradise Lost*, but as a cunning, smooth, and dissembling creature, a 'Spirit unfortunate', as he describes himself. There is a comparative scarcity of similes and ornament, and only a vivid and ingenious expansion of the biblical texts.

Book I relates the baptism of Jesus by John at Bethabara, and the proclamation from heaven that he is the Son of God. Satan, alarmed, summons a council of his peers, and undertakes his temptation. Jesus is led into the wilderness, where, after 40 days, Satan in the guise of 'an aged man in rural weeds' approaches him and suggests that he, being now hungry, should prove PARADISE OF DAINTY DEVISES | PARK 764 his divine character by turning the stones around him into bread. Jesus, seeing through his guile, sternly replies. Night falls on the desert.

Books II and III. Meanwhile Andrew and Simon seek Jesus, and Mary is troubled at his absence. Satan confers again with his council. He once more tries the hunger temptation, placing before the eyes of Jesus a 'table richly spread', which is contemptuously rejected. He then appeals to the higher appetites for wealth and power, and a disputation follows as to the real value of earthly glory. Satan, confuted, next reminds Jesus that the kingdom of David is now under the Roman yoke, and suggests that he should free it. He takes Jesus to a high mountain and shows him the kingdoms of the earth. A description follows (III. 251-346) of the contemporary state of the eastern world, divided between the powers of Rome and of the Parthians, as seen in this vision. Satan offers an alliance with, or

conquest of, the Parthians, and the liberation of the Jews then in captivity.

Book IV. Jesus remaining unmoved by Satan's 'politic maxims', the tempter, turning to the western side, draws his attention to Rome and proposes the expulsion of the wicked emperor Tiberius; and finally, pointing out Athens, urges the attractions of her poets, orators, and philosophers. All these failing, Satan brings Jesus back to the wilderness, and the second night falls. On the third morning, confessing Jesus proof against all temptation, Satan carries him to the highest pinnacle of the temple and bids him cast himself down, 'to know what more he is than man', only to receive the well-known answer, 'Tempt not the Lord thy God'. Satan falls dismayed, and angels bear Jesus away.

Paradise of Dainty Devises, The, a collection of works by minor poets of the 1560s and 1570s: they include Lord *Vaux, the earl of *Oxford, *Churchyard, and William Hunnis. The volume was compiled by R. *Edwards, published after his death (1576), and frequently reprinted. It was edited by H. E. Rollins (1927).

Paradiso, of Dante, see DIVINA COMMEDIA.

paraleipsis, a rhetorical figure (sometimes called 'pretention') of apparent omission in which a speaker pretends to pass over what he actually calls to mind, as in 'I shall not mention my opponent's criminal record'.

Parasitaster, The, or The Fawn, a comedy by J.

*Marston, published 1606.

Hercules, the widowed duke of Ferrara, wishes his son Tiberio to marry Dulcimet, daughter of a neighbouring prince, and, in order to defeat his unwillingness,

declares that he will marry Dulcimer himself. He sends Tiberio to negotiate the marriage, and under the name of Faunus follows in disguise to see how matters develop. Dulcimer falls in love with Tiberio and, being a woman of wit and resource, manages to win him.

parataxis is the absence of relative or dependent clauses (subordination), as in 'T came, I saw, I conquered'. The adjectival form is 'paratactic'. See HYPOTAXIS.

Pardiggle, Mrs, in Dickens's **Bleak House*, a lady 'distinguished for rapacious benevolence'.

'**Pardoner's Tale, The**', see CANTERBURY TALES, 14.

Paridell, in Spenser's **Faerie Queene*, a false and libertine knight (ill. viii, ix, x, and IV. i, ii) who consorts with *Duessa and elopes with *Hellenore, the wife of *Malbecco.

Paris, Count, a Capulet and suitor of *Juliet in Shakespeare's **Romeo and Juliet*.

PARIS, Matthew (d. 1259), monk and historian, who entered the monastery of St Albans in 1217, succeeding *Roger of Wendover as chronicler, and compiling the *Chronica Majora*, his greatest work, there from 1235 to 1259. He extends the range of the chronicle to include foreign events; as well as its great historical value, the work is outstanding for its expressive liveliness. He also wrote the *Historia Minor* (or *Historia Anglorum*), a summary of events in England from 1200 to 1250, and the *Vitae Abbatum S. Albani*, the lives of the first 23 abbots up to 1255, the last two or three of which were composed by him. It is unlikely that the *Vitae Duorum Offarum*, which are found with manuscripts of the *Chronica*, are by him. He went to Norway on a papal

visit in 1248 and he knew French, which has been taken by some to suggest a period spent in Paris to explain his name. But Paris was an English surname in the 13th cent., especially in Lincolnshire.

'**Parish Register, The**', a poem by *Crabbe, published 1807.

Developing the form of **The Village*, 'The Parish Register' relates the memories of a country parson, as he looks through the entries in his registers of births, marriages, and deaths. The work first revealed Crabbe's gift for narrative, and reaffirmed his determination to present the truth, however sordid. The tales include the story of Phoebe Dawson, which pleased Sir W. *Scott and C. J. *Fox; and the terrible account, written in stanzas (and possibly under the effect of opium) in 'Sir Eustace Grey', of a patient in a madhouse.

Parisina, a poem by *Byron, published 1816, founded on a passage in *Gibbon's *Antiquities of the House of Brunswick*.

When his beloved wife Parisina murmurs the name of Hugo in her sleep, Prince Azo learns of her incestuous love for his bastard son. Hugo is a noble youth, loved by his father, but he must suffer death for his sin. Wild with grief, Parisina departs to an unknown fate, and Azo is left embittered and wretched.

PARK, Mungo (1771-1806), born near Selkirk. He was educated at Edinburgh and became a surgeon in the 765 PARKER I PARLIAMENT OF FOWLS mercantile marine. He explored the course of the Niger and became famous by his vivid account of his travels, *Travels in the Interior Districts of Africa... m the Years*

1795, 1796 and 1797, published on his return in 1799. He went back to the Niger in 1805, and was killed in an attack on his party in the rapids of Boussa (now submerged in Kainji Reservoir, Nigeria). He was a friend of Sir W. *Scott. See K. Lupton, *Mungo Park, the African Traveler* (1979).

PARKER, Dorothy (Rothschild) (1893-1967), New York-born American humorist and journalist, legendary for her instant wit and for her satirical verses; she also wrote sketches and short stories, many of them published in the **New Yorker* and various collections.

PARKER, Matthew (1504-75), educated at St Mary's Hostel and Corpus Christi College, Cambridge. He was in 1544 elected master of the college, where he reformed the library, to which he was to bequeath his fine manuscripts. He fled to Frankfurt am Main during Queen Mary's reign, reluctantly accepted the archbishopric of Canterbury on Elizabeth's accession, and was consecrated at Lambeth in 1559. He identified himself with the party (afterwards known as the Anglican party) which sought to establish a *via media* between Romanism and Puritanism. From 1563 to 1568 he was occupied with the production of the Bishop's Bible (see BIBLE, THE ENGLISH), his most distinguished service to the theological studies of the day. In his later years he retired more and more from society, being conscious of the strength of the opposing current, headed by Leicester. He was buried in his private chapel at Lambeth. In 1648 his remains were disinterred and buried under a dunghill, but after the Restoration they were restored to their original resting place. He was a great benefactor to his college and to the

University of Cambridge, where he constructed a handsome new street, which he named University Street, leading from the schools to Great St Mary's. To his efforts we are indebted for the earliest editions of *Asser, */Elfric, the *Flores Historiarum* of Matthew of Westminster, *Paris, and other early chroniclers (an important manuscript of the **Anglo-Saxon Chronicle*, given by him to Corpus Christi College, is known as the 'Parker Chronicle'). In spite of Queen Elizabeth's dislike of clerical matrimony, he was married, and left one son. His *De Antiquitate Britannicae Ecclesiae et Privilegiis Ecclesiae Cantuariensis cum Archiepiscopis eiusdem* 70 (1572-4) is said to be the first book privately printed in England.

PARKINSON, John (1567-1650), apothecary to James I, herbalist, author of *oí Paradisi in Sole Paradisus Terrestris, or A Garden of All Sorts of Pleasant Flowers which Our English Ayre will Permit to Be Noursed up . . .* (1629), with woodcuts; also of a great herbal, *Theatrum Botanicum* (1640).

PARKMAN, Francis (1823-93), American historian, born in Boston. After graduation from Harvard he travelled in Europe, then journeyed out to Wyoming to study Indian life, giving an account of his journey in *The Oregon Trail* (1849), which was dictated, owing to his own ill health, to his cousin and companion Quincy A. Shaw. His history of the struggle of the English and French for dominion in North America was published in a series of studies, beginning with his *History of the Conspiracy of the Pontiac* (1851) and continuing through several volumes, concluding with *A Half-Century of Conflict* (1892). D. *Davie pays tribute to

Parkman's distinguished prose in *A Sequence for Francis Parkman* (1961), inspired by Parkman's vivid evocation of Lasalle, Frontenac, Montcalm, Wolfe, Pontiac, and others.

Parleyings with Certain People of Importance in Their Day, a volume of poems in blank verse by R. *Browning, published 1887. The phrase 'certain people of importance' derives from a passage in *Dante's *Vita nuova*. Browning refers to a number of obscure historical figures whose works he had studied in his youth, and who had contributed to the formation of his mind. Each of these figures is matched by a contemporary of Browning's, and Browning 'parleys' with them in a renewed consideration of the central topics of art and life that had preoccupied him since the beginning of his career. The collection therefore constitutes an oblique autobiography and personal testament, and is of unique value to an understanding both of the sources of Browning's art and of the mature processes of that art. Perhaps the finest of the 'Parleyings' are the two concluding ones, with 'Gérard de Lairesse' and 'Charles Avison'.

Parliament of Fowls, The, a dream-poem by *Chaucer in 699 lines of rhyme-royal, centring on a conference of birds to choose their mates on St Valentine's day; it has accordingly been thought to be a poem in celebration of a marriage, perhaps the marriage of the young Richard II to Anne of Bohemia in 1382. This date would accord with the Italian influences on the poem, which otherwise cannot be dated more closely than between 1372 and 1386.

The poet falls asleep after a prologue in which he

makes the Boethian lament that he has not what he wants, and has what he does not want (this usually refers to unrequited love in medieval writing). He then has a vision of a garden of the kind which is the setting for the **Roman de la rose* and in which the goddess Nature presides over the choosing of mates. Three tercel eagles pay court to a beautiful 'formel' (female) and there follows a long dispute about the criteria for success in a love suit, the argument of which centres on the opposition between the courtly love approach of the noble eagles and the pragmatism of the duck (whose worldly advice has been called 'bourgeois'): 'But she will love him, let him take another.' The debate is unresolved, and the birds agree to assemble again a year later to decide. Although the argument is incon-

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elusive, the poem itself has a rounded completeness which makes it almost unique in Chaucer's works. Ed. H. Phillips and N. Havely, *Chaucer's Dream Poetry* (1997). J. A. W. Bennett, *The Parlement of Fowles* (1957)-

Parnassians, a group of French poets, headed by *Leconte de Lisle, who sought restraint, precision, and objectivity in poetry, in reaction to the emotional extravagances of Romanticism. Their name derives from the three collections of their work published under the title *Le Parnasse contemporain*, in 1866, 1871, and 1876. Associated with the group, besides Leconte de Lisle, were José-Maria de Heredia (1842-1905), whose collection *Les Trophées* appeared in 1893, Catulle Mendès (1841-1909), and René-François-Armand Sully-Prudhomme (1839-1907).

Parnassus Plays, The, the name given to a trilogy produced between 1598 and 1602 by students of St John's College, Cambridge, consisting of *The Pilgrimage to Parnassus* and *The Returne from Parnassus*, the latter apparently in two parts. Authorship has not been established, but they seem to be the work of two dramatists, unusually writing academic drama in the vernacular; they have been attributed to J. *Day and, more recently, to John Weever of Queen's and J. *Hall. They treat amusingly of the attempts of a group of young men (one apparently modelled on *Nashe) to resist temptation and to gain preferment or at least a livelihood, and are full of allusions to contemporary literature. In the third more satirical section the students are shown on their way to London, learning how to catch a patron or cheat a tradesman, and following menial occupations, which they finally abandon in discouragement and 'returne' to Cambridge. They were first published together in 1886 and edited by J. B. Leishman (1949).

PARNELL, Charles Stewart (1846-91), born at Avondale, Co. Wicklow, educated at Magdalene College, Cambridge. He became MP for Meath in 1875 and was elected chairman of the Home Rule party in its fight for Irish self-government, in spite of being a Protestant himself, and exerted enormous influence outside the House. In 1878 he was elected president of the Irish National Land League. Parnell formulated the tactic of 'boycotting' in 1880. He was imprisoned in Kilmainham Jail in 1881 for his incendiary speeches, and gained the title of 'uncrowned king of Ireland'. He converted *Gladstone and the Liberal Party to the idea

of Home Rule and overthrew the Tory government in 1886. In an article published by **The Times*, 'Parnellism and Crime' (1887), he was accused of connivance with outrage and crime, but he vindicated himself of the charges in 1888-9. His career was ruined by his appearance as co-respondent in a divorce case brought by Capt. O'Shea against his wife; the scandal turned the Irish Catholics against him and contributed to a split amongst the Irish nationalists. He died five months after his marriage to Mrs O'Shea.

PARNELL, Thomas (1679-1718), born in Dublin and educated at Trinity College, Dublin. He was archdeacon of Clogher and a friend of *Swift and *Pope (to whose *Iliad* he contributed an introductory essay). He was a member of the *Scriblerus Club. His 'Hymn to Contentment' was published in *Steele's *Poetical Miscellanies* (1714) and his mock-heroic *Homer's Battle of the Frogs and Mice with the Remarks of Zoilus* in 1717 (see **BATRACHOMYOMACHIA**), but most of his work was published posthumously by Pope in 1721. His poems include 'The Hermit', a moral narrative in heroic couplets, in which the mysterious ways of God are revealed to the hermit by the apparently ruthless and amoral actions of a disguised angel, and 'Night-Piece on Death', in fluent octosyllabics, perhaps the first of the 18th-cent. *graveyard poems (though reminiscent of *'Il Penseroso') which in *Goldsmith's view inspired 'all those night-pieces and churchyard scenes that have since appeared' (Goldsmith's *Life of Parnell*, 1770). Dr *Johnson praised 'the easy sweetness of his diction'. The first complete edition of his poems, ed. C. Rawson and F. P. Lock, was published in 1985.

parody, from the Greek *-naptohía*, normally held to have meant a song sung counter to or alongside another song. The term parody first referred to a narrative poem in epic metre, but is not generally restricted in later use. The parodist must both imitate and create incongruity in relation to the pretext, and parody has, contrary to pastiche, traditionally had a comic dimension. Parody should be distinguished from *satire: the former targets a pre-existing text, the latter persons or events in the real world. Parody is a double-coded form of discourse. The classical mock-epic tradition and *Aristophanes' parodies of *Euripides' tragedies provide early examples of the genre. Liturgical parody and parodies of sacred texts flourished in the Middle Ages, and Chaucer's **Canterbury Tales* contains parodie elements. Cervantes's **Don Quixote* is an outstanding example of what has been called 'general parody', a form in which parody is central to the plot and structure of the whole work. Sterne's **Tristram Shandy* and Joyce's **Ulysses* are celebrated examples of such parody. Often writing in the mock-epic tradition, *Swift, *Pope, *Sterne, and *Fielding all used parody. **Shamela*, attributed to Fielding, is an example of parody's potential as criticism. **Rejected Addresses* (1812), by James and Horace Smith, was influential in its time, and there was a strong popular tradition of parody in the 19th cent. William *Hone was acquitted in three famous trials after having parodied the litany, the Athanasian Creed, and the church catechism. There were innumerable short parodies of Shakespeare's work, and *Carroll's nonsense verse is often parodie. *Beerbohm is perhaps the finest prose parodist

in the language. The second half of the 20th cent, witnessed a renewed interest in parody—see NABOKOV, FOWLES, STOPPARD.

Parolles, the cowardly follower of Bertram in Shake767
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speare's **All's Well that Ends Well*; his name means 'words' and suggests that he promises more talk than action.

paronomasia, a play *on* words, a kind of *pun, in which the repeated words are similar but not identical; e.g. Lady Macbeth: 'I'll gild the faces of the grooms withal, I For it must seem their guilt.'

PARR, Samuel (1747-1825), a fine Latin scholar, who excelled as a writer of Latin epitaphs, and wrote that on Dr *Johnson in St Paul's. He was regarded as 'the Whig Johnson' (*DNB*), but his conversation was apparently far inferior to that of his model, and his works (collected in 8 vols, 1828) are marked by verbosity and mannerism.

PARRY, Sir Hubert (1848-1918), English composer and teacher, who, with *Stanford, began to put new life and standards into English music after the doldrums of the Victorian period. The year 1880 which saw the first performance of Parry's Piano Concerto and the cantata *Scenes from Prometheus Unbound* (*Shelley) marked the beginning of a musical renaissance, and the choral settings of *Milton which followed, *Blessed Pair of Sirens* (1887) and *L'Allegro ed Il Penseroso* (1890) confirmed Parry's position as its figurehead: the former is generally considered his masterpiece. The later choral works sound more conventional, though there is a nice vein of humour in *The Pied Piper of Hamelin* (1905), and the six *Songs of Farewell* (1916,

with words by *Vaughan, John *Davies, *Campion, *Lockhart, and *Donne) are outstanding. On a smaller scale he produced 12 sets of *English Lyrics* for solo voice and piano settings of some of the greatest poems in the language. Parry by now is best known for the unison setting, made in the hardest days of the First World War, of *Blake's short poem commonly known as 'Jerusalem'.

PARRY, Sir William Edward (1790-1855), Arctic explorer, whose expeditions are described in his three *Journals* of voyages for the discovery of a North-West Passage, undertaken between 1819 and 1825 (published 1821, 1824, 1826) and in his *Narrative of an Attempt to Reach the North Pole, 1827* (1828).

Parsifal, see PERCEVAL.

'**Parson's Tale, The**', see CANTERBURY TALES, 24.

Parthenissa, see BOYLE, ROGER.

Parthenophil and Parthenophe, a collection of sonnets by B. *Barnes, issued in 1593, notable as one of the first of such collections to appear after Sidney's **Astrophel and Stella*.

Partlet, the hen in the tale of *Reynard the Fox and in Chaucer's 'The Nun's Priest's Tale' (see CANTERBURY TALES, 20) as Pertelote. 'Sister Partlet with her hooded head' in Dryden's **The Hind and the Panther* stands for Catholic nuns.

Partridge, a character in Fielding's **Tom Jones*.

PARTRIDGE, Frances (Catherine) (1900-), diarist and translator, educated at Bedales and Newnham College, Cambridge. She became with her husband Ralph Partridge assistant editor of *The *Greville Memoirs* (ed. L. *Strachey and Roger Fulford, 8 vols, 1938).

Six volumes of her own diaries, covering her experiences in and beyond the *Bloomsbury Group between the late 1930s and mid-1970s, gained her a wide readership late in life.

PARTRIDGE, John (1644-1715), the victim of a mystification by *Swift. See BICKERSTAFF and ALMANACS.

Parzifal, an epic by *Wolfram von Eschenbach, composed early in the 13th cent, on the subject of the legend of *Perceval and the Holy *Grail. (See also TITUREL.)

PASCAL, Blaise (1623-62), French mathematician, physicist, and moralist. As gifted in science as in letters, he did important work in geometry, hydrodynamics, and atmospheric pressure, and invented a calculating machine, a syringe, and a hydraulic press.

He came under the influence of Jansenism from around 1646, and entered the convent of Port-Royal in 1655. His literary fame rests on two works, *Les Provinciales* (1656-7, English trans., 1657), polemical letters directed against the casuistry of the Jesuits, and the posthumously published *Pensées* (1670, trans., 1688), fragments of an uncompleted defence of the Christian religion. These form a survey of the contradictions of human existence, pursued with an intensity of logic and passion characteristic of all his work, and encompassing all the major branches of knowledge, from history and ethics to rhetoric and psychology. He exercised an influence on a number of later thinkers, notably *Rousseau, *Bergson, and the *existentialists.

PASCOLI, Giovanni (1855-1912), the major precursor of *Modernism in Italian poetry. A socialist sympathizer, he was imprisoned for some months after demonstrations

in 1879. Nature and simple things often provide his themes, but he draws from Symbolism the suggestion of enigma and evanescence. His language spans the range from pure sound (animal- and babytalk) to the literary conventions of lyric tradition. He translated from the classics and English Romantic poets. The essential Pascoli is in *Myricae* (1891-1905) and *Canti di Castelvecchio* (1903).

PASOLINI, Pier Paolo (1922-75), Italian poet, novelist, critic, and film director. Much of his work deals with the theme of innocence corrupted by capitalism. In his films he challenged *neo-realism with its conventions of sentimentalism and linear narrative. His main films are: *Accattone* (1961), *Mamma Roma* (1962), *The Gospel According to Saint Matthew* (1964), *Oedipus Rex* (1967), *Theorem* (1968), *Pigsty* (1969), *Medea* (1970), *Decameron* (1971), *Canterbury Tales* (1973), *Arabian Nights* (1974), *Salò* (1975). In Italy he was also known for his PASQUIL I PASTERNAK 768

novels *Ragazzi di vita* (*The Ragazzi*, 1955) and *Una vita violenta* (*A Violent Life*, 1958), in which he explores the culture and language of outcast plebeians of the Roman shanty suburbs (he was murdered in such a setting); and for his anti-establishment polemics, as in *Scritti corsari* (*Pirate Writings*, 1975). His best critical essays are in *Passione e ideologia* (*Passion and Ideology*, 1960) and his best poetry is in *Le ceneri di Gramsci* (*Gramsci's Ashes*, 1957).

Pasquil, or **Pasquín**. 'Pasquino' or 'Pasquillo' was the name popularly given to a mutilated statue disinterred at Rome in 1501, and set up by Cardinal Caraffa at the corner of his palace near the Piazza Navona. It became

the custom to salute Pasquín on St Mark's day in Latin verses. In process of time these *pasquinate* or pasquinades tended to become satirical, and the term began to be applied, not only in Rome but in other countries, to satirical compositions and lampoons, political, ecclesiastical, or personal. According to Mazocchi, the name Pasquino originated in that of a schoolmaster who lived opposite the spot where the statue was found; a later tradition made Pasquino a caustic tailor or shoemaker; another calls him a barber [OED]. Replies to the pasquinades used to be attached to the *Marforio*, an ancient statue of a river-god, thought to be of Mars. **PASQUÍN**, Anthony, see WILLIAMS, J.

Passage to india. A, a novel by E. M. *Forster, published 1924. It is a picture of society in India under the British Raj, of the clash between East and West, and of the prejudices and misunderstandings that foredoomed goodwill. Criticized at first for anti-British and possibly inaccurate bias, it has been praised as a superb character study of the people of one race by a writer of another.

The story is told in three parts, I, *Mosque*, II, *Caves*, III, *Temple*, and concerns Aziz, a young Muslim doctor, whose friendliness and enthusiasm for the British turn to bitterness and disillusionment when his pride is injured. A sympathy springs up between him and the elderly Mrs Moore, who has come to visit her son, the city magistrate. Accompanying her is Adela Quested, young, earnest, and charmless, who longs to know the 'real' India and tries to disregard the taboos and snobberies of the British circle. Aziz organizes an expedition for the visitors to the famous Caves of

Marabar, where an unforeseen development plunges him into disgrace and rouses deep antagonism between the two races. Adela accuses him of insulting her in the Caves, he is committed to prison and stands trial. Adela withdraws her charge, but Aziz turns furiously away from the British, towards a Hindu-Muslim *entente*. In the third part of the book he has moved to a post in a native state, and is bringing up his family in peace, writing poetry and reading Persian. He is visited by his friend Mr Fielding, the former principal of the Government College, an intelligent, hard-bitten man. They discuss the future of India and Aziz prophesies that only when the British are driven out can he and Fielding really be friends. Among the many characters is Professor Godbole, the detached and saintly Brahman who is the innocent cause of the contretemps, and who makes his final appearance in supreme tranquillity at the festival of the Hindu temple.

Passetyme of Pleasure, or The Historie of Graunde Amoure and La Bell Pucel, an allegorical poem in rhyme-royal and decasyllabic couplets by *Hawes, written about 1506 and first printed by Wynkyn de *Worde in 1509 (edited by *Southey, 1831, and by * Wright for the Percy Society, 1845). It describes the education of a certain Graunde Amour in the accomplishments required to make a knight perfect and worthy of the love of La Bell Pucel, and narrates his encounters with giants (representing the vices), his marriage, and his death; the whole constituting an allegory of life in the form of a romance of chivalry. It contains a well-known couplet in perhaps its original

form:

For though the day be never so longe,
At last the belles ryngeth to evensonge.

'**Passing of Arthur, The**', see MORTE D'ARTHUR.

Passionate Pilgrim, The, an unauthorized anthology of poems by various authors, published by *Jaggard in 1599, and attributed on the title-page to Shakespeare, but containing only a few authentic poems by him.

PASTERNAK, Boris Leonidovich (1890-1960), Russian poet and prose writer, born in Moscow. In his youth he became involved with the Russian Futurist poets and published his first verse collection *A Twin in the Clouds* (1914). A second volume, *Above the Barriers*, appeared in 1917, but it was his third collection, *My Sister Life* (the poems of 1917, pub. 1922), which established his reputation. It was followed by a number of important publications, the collection *Themes and Variations* (1923), a collection of *Stories* (1925), the long poems *The Year 1905* and *Lieutenant Shmidt* (both 1927), and *Spektorsky* (1931). In 1931 he also published his first autobiography *A Safe Conduct*, followed by another major verse collection *Second Birth* (1932), associated with his meeting with his second wife, Zinaida Neigauz. In the 1930s Pasternak's position became increasingly difficult. After a doomed effort to become a 'Soviet writer', he began what he described as his 'long silent duel' with Stalin. After 1933 no original work by Pasternak could be published for ten years, when two further poetry collections, *On Early Trains* (1943) and *The Breadth of the Earth* (1945), appeared. During this time he earned his living by translating, notably Goethe's * *Faust*, the poetry of *Raleigh, * Jonson,

^Shelley, *Byron, and *Keats, and Shakespeare. His excellent translations of **Hamlet*, **Othello*, **Romeo and Juliet*, **King Lear*, **Macbeth*, **Antony and Cleopatra*, and 1 and 2 **Henry/Vare* are highly valued in Russia.

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His main literary concern in the final decades of his life, however, was feverish activity, despite declining health, on the work he intended to be his testament, a witness to the experience of the Russian intelligentsia before, during and after the revolution, the novel *Doctor Zhivago*. In October 1946 he met Olga Ivinskaya, who was to become the companion of his last years and on whom Lara, the heroine of *Doctor Zhivago*, is largely based. Despairing of publication in the USSR, he gave permission for publication in Italy, where the novel appeared in 1957. In 1958 he wrote a second 'Autobiographical sketch', and was awarded the *Nobel Prize for literature. This led to a vehement and shameful campaign against him, the so-called 'Pasternak affair', and he declined the prize.

Ivinskaya was arrested and imprisoned. Publication of Pasternak's poetry resumed in the USSR soon after his death, and a volume of his short prose appeared in 1982. But *Doctor Zhivago*, on which his worldwide fame is based, was not published in Russia until 1987, where his reputation depends on the poetic achievement of *My Sister Life* and *Second Birth*.

pastiche, a literary composition made up from various authors or sources, or in imitation of the style of another author; or a picture made up of fragments pieced together or copied with modification from an original, or in professed imitation of the style of

another artist: the imitative intention is now the most usual meaning.

Paston Letters, the, a collection of letters preserved by the Pastons, a well-to-do Norfolk family, written between C.1420 and 1504. They are of great value for the evidence they give of the language of their time, but even more for the general historical, political, and social interest they provide. They concern three generations of the family, and most were written in the reigns of Henry VI, Edward IV, and Richard III. They are unique as historical material, showing the violence and anarchy of 15th-cent. England and the domestic conditions in which a family of this class lived. The letters were published in three volumes, in 1787, 1789, and 1823. The originals were recovered in the second half of the 19th cent.

Ed. Norman Davis (1971, 1976); *Selections* (1958); *Selections* (modernized) (1963).

pastoral, a form of escape literature concerned with country pleasures, which is found in poetry, drama, and prose fiction. Its earliest examples appear in the *Idylls* of *Theocritus in which shepherds lead a sunlit, idealized existence of love and song. The eclogues of *Virgil and Longus' romance **Daphnis and Chloe* blended the idealization with a more authentic picture of country life, and Virgil added an important new feature to the tradition in making his poems a vehicle for social comment. Neglected during the Middle Ages, the pastoral reappeared during the Renaissance when *Petrarch and his imitators composed eclogues in Latin and in the vernaculars. These were often more realistic and richer in contemporary references than their

Virgilian models; but it was with drama (*Tasso, *Guarini, *Fletcher) and the prose romance (*Sannazar, *Cervantes, *Sidney, *d'Urfé) that pastoral attained the peak of its popularity. In the 17th cent., however, the Theocritean vision which had so far satisfied men's desire to escape from the pressures of urban life gave place to a more realistic dream of enjoying a rural retreat. Poets like James Thomson extolled country pleasures and represented rural trades as enjoyable, until *Crabbe showed that their descriptions were divorced from reality, and * Wordsworth taught men to seek comfort in a Nature endowed with visionary power. The pastoral in its traditional form died with the rise of *Romanticism.

Pastorella, in Spenser's **Faerie Queene* (vi. ix-xii), a shepherdess, loved by Coridon the shepherd and by Sir *Calidore, believed to be the daughter of Meliboe. She is carried off by brigands, rescued by Sir Calidore, and discovered to be the daughter of Sir Bellamour and the Lady Claribell.

pastor fido. II, see GUARINI.

Patelin, see PATHELIN.

PATER, Walter Horatio (1839-94), born in Stepney, the son of a surgeon who died in 1842; his mother died in 1854. From 1869 he lived with his unmarried sisters Hester and Clara (one of the founders of Somerville College, Oxford). After a childhood in rural Enfield, he was educated at King's School, Canterbury, and The Queen's College, Oxford, where his interests in Hellenism, pre-Socratic and German philosophy, European art and literature were encouraged, variously, by B. *Jowett, W. W Capes, and M. *Arnold. He became a

fellow of Brasenose in 1864; his Oxford career was marked by personal and professional controversies. Jowett blocked a university appointment when he suspected Pater's involvement with a student; colleagues attacked the 'Conclusion' to *Studies in the History of the Renaissance* (1873) because it postulated the relativity of existence ('that strange, perpetual, weaving and unweaving of ourselves'), celebrated 'pagan' art, and 'the love of art for its own sake', and advised 'To burn always with this hard gem-like flame, to maintain this ecstasy, is success in life.' Many of his writings on art provide a counterpoint to those of *Ruskin, then Oxford's Slade professor of art. *Hopkins was among the students who appreciated his critical and aesthetic independence.

Early essays for the **Westminster Review* and the *^Fortnightly Review* articulated a radical critique of absolutism and expressed admiration for Hellenic homoerotic discourse and culture. *Studies in the History of the Renaissance*, later acclaimed by *Wilde and others as 'the holy writ of beauty', traces the rebirth of Hellenism in medieval France, the art of

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*Botticelli, *Leonardo, and *Michelangelo, and the classicism of *Winckelmann.

Pater's prose fiction examines the possibilities of subjectivity within a specific historical and cultural milieu. The quality of life is always measured against the fact of death; the 'aesthetics of pain' is paramount.

**Marius the Epicurean* (1885) is set in the days of Marcus Aurelius; *Gaston de Latour* (published 'unfinished' in 1896 but reissued with new materials in 1995)

in the era of * Montaigne and the religious controversies of 16th-cent. France. 'The Child in the House' (**Macmillan's Magazine*, 1878) is one of many texts blurring the boundaries between autobiography and fiction. Four *Imaginary Portraits* (1887) are experiments in genre-blending. Narratives such as 'Apollo in Picardy' (*Harper's New Monthly*, 1893) exploit the rebirth/twilight of the gods motif. *Appreciations: With an Essay on Style* (1889) and *Essays from the Guardian* (1896) encapsulate his engagement with Victorian periodical journalism and belles-lettres. *Plato and Platonism* (1893), based on lectures and scholarly essays, represents an eclectic synthesis of ancient and then-contemporary philosophy, and justifies a homoerotic sensibility. 'Demeter and Persephone', an 1876 lecture later published in *Greek Studies* (1895), praises ancient matriarchal religious practices; Modernists such as *Doolittle and V. *Woolf were influenced by its revisionary myth-making and the story of female empowerment.

Pater's works have long been associated with the *'art for art's sake' movement, and the cultivation of decadence in the 1880s and 1890s. * Yeats insisted that Pater's writings are 'permanent in our literature' because of their 'revolutionary importance'. In the decades immediately following the Wilde trial, many male Modernists, including T. E. *Hulme, T. S. *Eliot and W. *Lewis, felt compelled to denigrate Pater's writings, but his contribution to Modernist aesthetics and theories of subjectivity, his importance to *Joyce, Woolf, and others, have been reconsidered by critics such as F. McGrath (*The Sensible Spirit*, 1986). See

Letters of Walter Pater, ed. L. Evans (1970); M. Levey, *The Case of Walter Pater* (1978); R. Seiler (ed.), *Walter Pater: A Life Remembered* (1987); L. Brake, *Walter Pater* (1994)-

PATERSON, Don (1963-), poet and jazz musician, born in Dundee. His much-praised first collection, *Nil Nil* (1993), introduced his distinctive style, mingling demotic and recondite vocabulary in tightly wrought, often oblique poems about love, families, reading, and fear of parenthood. In *God's Gift to Women* (1997), which won the T. S. Eliot prize, a more supple and confident lyric voice emerges in a variety of forms. Poems about memory—notably 'A Private Bottling'—childhood, failed relationships, and versions of (sometimes fictional) foreign writers are loosely connected by the structuring device of a train journey, which also provides some of the volume's most striking imagery. *Pathelin, La Farce de Maistre Pierre*, the most celebrated of the medieval French *farces, dating from before 1470, of uncertain authorship, and written in octosyllabic couplets. Its central figure is the duplicitous lawyer Pathelin, who is himself finally duped by the shepherd Aignelet.

pathetic fallacy, a phrase coined by *Ruskin in 'Of the Pathetic Fallacy' (**Modern Painters*, iii, 1856, ch. 12), indicating the tendency of writers and artists to ascribe human emotions and sympathies to nature. Ruskin sees in it morbidity and 'a falseness in all our impressions of external things', preferring the 'very plain and leafy fact' of a primrose to those poets (e.g. Wordsworth in **Peter Bell*) 'to whom the primrose is anything else than a primrose'. The technique was extensively

used in the late 18th and 19th cents by *Goethe, *Gray, *Collins, *Cowper, * Wordsworth, * Shelley, and *Tennyson: Shelley's **Adonais* and Tennyson's **In Memoriam* contain notable examples. Wordsworth in particular used the pathetic fallacy with great seriousness, not as a decorative device, but its use declined after Ruskin's formulation. Nevertheless it is still widely though perhaps not so conspicuously employed. See }. Miles, *Pathetic Fallacy in the Nineteenth Century* (1942); J. D. Thomas, 'Poetic Truth and Pathetic Fallacy', *Texas Studies in Literature and Language*, 3 (1961).

***Path to Rome, The*, see BELLOC.**

Patience, an alliterative poem in 531 lines from the second half of the 14th cent., the only manuscript of which is the famous Cotton Nero A. X which is also the sole manuscript of * *Pearl*, * *Cleanness*, and *Sir Gawain and the Green Knight*. It tells in a vigorous and humorous way the story of Jonah and his trials sent by God. Modern critical practice usually treats the four poems in the manuscript as the work of a single author, and there are some affinities between them (particularly between *Patience* and *Pearl*) which make this not implausible. Ed. J. J. Anderson (1969).

Patience, an opera by * Gilbert and * Sullivan produced in 1881, a deliberate satire on the * Aesthetic movement, in which *Bunthorne is said to be modelled on * Wilde and Grosvenor on * Swinburne.

Patient Grissil, a comedy by *Dekker in collaboration with *Chettle and Haughton, written 1600, printed 1603.

The marquess of Salucia, smitten with the beauty of

Grissil, the virtuous daughter of a poor basket-maker, makes her his bride. Wishing to try her patience, he subjects her to a series of humiliations and cruelties, robbing her of her children and making her believe them dead, and finally pretending to take another wife and making her attend upon the new bride. All these trials she bears submissively. The new bride is revealed to be Grissil's daughter, and Grissil is restored to honour. The play contains the well-known songs 'Art thou poore yet hast thou golden slumbers, I O sweet content' and 'Golden slumbers kisse your eyes'.

The same subject is treated in Chaucer's 'Clerk's Tale' (see CANTERBURY TALES, 9). It was taken originally from the * *Decameron* (Day 10, Tale 10). * Perrault also wrote a playful version of it.

PATMORE, Coventry Kersey Dighton (1823-96), son of P. G. *Patmore. He published his first volume of *Poems* (including 'The Woodman's Daughter', later the subject of a well-known painting by *Millais) in 1844. In 1846, after his father's financial collapse, he became assistant in the printed book department of the British Museum, on the recommendation of *Milnes. His work was much admired by the *Pre-Raphaelites, with whom he became acquainted, and he contributed to the **Germ*. In 1847 he married his first wife Emily, who inspired his long and popular sequence of poems in praise of married love, **The Angel in the House* (1854-63); together the Patmores represented an image of the ideal Victorian couple, and in this role entertained many eminent literary figures, including *Tennyson, *Ruskin, and R. *Browning, who wrote a poem to

Emily. Emily died in 1862, leaving him with six children. In 1864 he travelled to Rome, where he met his second wife Marianne, a Roman Catholic, and was himself converted to Catholicism, factors which may have contributed to his decline in popularity as a poet; *The Unknown Eros* (1877) was received with much less enthusiasm than his previous work. It contains odes marked by an erotic mysticism, but also some more autobiographical pieces (now the most anthologized), including 'The Azalea', 'Departure', 'A Farewell', directly inspired by Emily's illness and death, and 'The Toys', inspired by a moment of anger and grief aroused by one of his sons. *Amelia, Tamerton Church-Tower, etc.*, with a preface on English metrical law, appeared in 1878. His second wife died in 1880 and he married Harriet, the governess of his children, who survived him. In his later years he formed new friendships, predominantly with other Catholic writers including G. M. *Hopkins, F. *Thompson, and A. *Meynell, who helped to revive interest in his poetry. His *The Rod, the Root and the Flower* (1895) is chiefly meditations on religious subjects.

PATMORE, Peter George (1786-1855), the father of C. *Patmore, a close friend of *Lamb and *Hazlitt, and an active journalist. He was editor of the **New Monthly Magazine*, 1841-53, and among other varied works published in 1854 *My Friends and Acquaintances*, a lively, unreliable account of Lamb, Hazlitt, T. Campbell, *Sheridan, and others. Many of the intimate letters in Hazlitt's **Liber Amoris* are addressed to him.

PATON, Alan (1903-88), the author of **Cry, the Beloved Country*.

PATRICK, St (C.389-C.461), the patron saint of Ireland, the son of a Roman decurion, was probably born in Scotland (or Wales). He was taken captive to Ireland when he was a child, and returned there voluntarily to preach the gospel in 432, after years of study in Gaul, directed by Martin of Tours. He journeyed first through Ulster and then, it is said, through the whole of Ireland. Many stories, legends, and purported writings of his are current in Ireland. See J. T. McNeill, *The Celtic Churches: A History A.D. 200 to 1200* (1974), ch. 4; R. P. C. Hanson, *St Patrick, His Origins and Career* (1968). ***Patriot King, The Idea of a***, see BOLINGBROKE, H. ST J. **patronage**, literary, traditionally, individual patronage, in the form of financial help, payment in kind, or more indirect assistance, exercised by royalty and the wealthy in return for dedications, entertainment, and prestige (as well as sometimes for more altruistic motives). Among innumerable examples, *Chaucer was assisted by *John of Gaunt, Shakespeare by the earl of Southampton, *Donne by Sir Robert Drury, Dr *Johnson (belatedly) by the earl of *Chesterfield, *Wordsworth by Sir G. *Beaumont. The relationship was not always happy, as Johnson's definition of a patron as 'a wretch who supports with insolence, and is paid with flattery' suggests, but it also directly inspired many fine works, such as *Jonson's tribute to the *Sidneys in his 'country house poem' 'To Penshurst' (see PENSURST PLACE).

Patronage was also exercised through the gift of clerical livings; *Crabbe, befriended by the duke of Rutland, wrote of the possible misfortunes of such an experience in 'The Patron' (1812). (See also PUBLISHING, SUBSCRIPTION.)

Early in the 18th cent, new sources of support for authors began to develop. The circulating libraries offered new openings for sales, and the rising success of *periodicals provided more work until well into the 20th cent. So in the course of the 18th cent, patronage passed largely from men of individual wealth to men of professional power or commercial interest, such as literary editors and library owners and suppliers. Dr *Johnson, for example, called the bookseller R. *Dodsley 'my patron'. *Goldsmith commented that 'the few poets of England no longer depend on the great for subsistence; they have now no other patrons than the public'

In 1790 David Williams founded the * Royal Literary Fund, and in 1837 the Civil List Act permitted the treasury to assist authors by the grant of pensions (and by the occasional gift of a 'bounty'), provided they could demonstrate 'desert and distress'. Over 750 authors (and their dependants) have benefited, including Wordsworth, *Tennyson, M. * Arnold, W H. *Hudson, W B. *Yeats, and T. F. *Powys. *Conrad eventually returned his pension; Mrs *Craik set hers aside for less fortunate authors, and H. *Martineau refused several offers, fearing they would compromise her independence. The proportion of the Civil List monies awarded to authors has declined from over 40 per cent in the last century, to around 35 per cent, and the pension is now worth on average only £600 p.a. It is PATTEN I PAUL'S LETTERS TO HIS KINSFOLK awarded on the recommendation of the Royal Literary Fund, the *Society of Authors, the * Poetry Society, and other bodies. The *Arts Council also has provided

grants to individual writers, as well as assisting literature in more indirect ways through grants to bodies, support for schemes such as 'Writers in Schools', 'Writers in Residence', etc., support for periodicals, and other projects.

PATTEN, Brian (1946-), poet, born and educated in Liverpool, where he became one of the group known as the ^Liverpool poets. He published with R. *McGough and A. *Henri in *The Mersey Sound* (1967), and has many subsequent volumes of his own, including *Little John's Confession* (1967), *Vanishing Trick* (1976), and *Armada* (1996). He also writes prolifically for children, in both prose and verse: titles include *Mr Moon's Last Case*(1977), *Gangsters, Ghosts and Dragon Flies* (1981), and *Impossible Parents* (1994).

Patterne, Sir Willoughby, Eleanor and Isabel, Lieutenant, and Crossjay, characters in Meredith's **The Egoist*.

PATTISON, Mark (1813-84), educated at Oriel College, Oxford, a supporter of Newman and the *Oxford movement until Newman's departure for Rome. He was ordained priest in 1843 and became successively fellow and tutor (1843-55) °f Lincoln College, Oxford; he would have been elected rector in 1851 but for an intrigue among the reactionary fellows of the college. He was an influential tutor, keenly interested in university reform, and travelled to Germany to study continental systems of education. His ideas on education can be found in *Oxford Studies* (1855) and *Suggestions on Academical Organisation* (1868); his life work—a history of European learning surrounding a biography of *Scaliger—was never completed. His

best-known work was his classic life of *Issac Casaubon 1559-1614* (1875). His other published works included a contribution to *Essays and Reviews on the Tendencies of Religious Thought in England, 1688-1750* (1860), a short life of *Milton* (1879), editions of certain of *Pope's* and *Milton's* poems, and contributions to the *Encyclopaedia Britannica*, articles on *Erasmus*, *Sir T More*, and *Grotius*. In 1861, still embittered from his earlier rejection, he was finally elected rector of Lincoln. In the same year he married Emilia Francis Strong (later Lady *Dilke*) who was 27 years his junior; this and the fact that both parties remained apart as far as convention would allow gave rise to the famous theory that Mr and Mrs Pattison were the originals of Casaubon and Dorothea in G. Eliot's *Middlemarch*. The question has been often debated and produced many differences of learned opinion. His *Memoirs* (1885) are an important study of 19th-cent. Oxford.

PAUL THE DEACON (Paulus Diaconus) (c.725-97), a Lombard who was at one time an inmate of the Benedictine house of Monte Cassino, where he met *Charlemagne*. He is one of the best chroniclers of the **772**

Dark Ages, author of the *Historia Lombardorum*, and an important figure in the Carolingian Renaissance.

Paul Emmanuel, a character in *Villette* by C. Brontë.

Paul and Virginie, see BERNARDIN DE SAINT-PIERRE.

PAULIN, Tom (1949-), Northern Irish poet, born in Leeds, educated at Hull and Oxford, lecturer in English at Hertford College, Oxford. With Paul *Muldoon*, Paulin is a leading member of the second generation of important post-war Northern Irish poets. He is the

most overtly 'political' Ulster poet, imagining a form of non-sectarian Republican socialism deriving from the Protestant political radicalism which climaxed in the 1798 revolt. *A State of Justice* (1977) and *The Strange Museum* (1980) drew on *Auden* and *Douglas Dunn*, while in *Liberty Tree* (1983) Paulin's language took in Ulster dialect and assumed a jagged, improvised 'spoken' quality which is both compelling and forbidding, ranging from revolutionary France to the Second World War. See *Selected Poems 1972-1990(1993)* and *Walking a Line* (1994). Poetry and criticism seem continuous for Paulin. Prose includes *Writing to the Moment: Selected Critical Essays 1980-1996* (1996) and *The Day Star of Liberty: William Hazlitt's Radical Style* (1998).

Paulina, the wife of *Antigonus* and loyal defender of *Hermione* in Shakespeare's *The Winter's Tale*.

Pauline, a poem in blank verse, the first poem to be published by R. *Browning*; it appeared anonymously in 1833. Subtitled 'A Fragment of a Confession', it is marked by the influence of *Browning's* Romantic predecessors, notably *Shelley*; but its form and theme already declare *Browning's* independence. The 'confession' is addressed to Pauline by the first in a long series of 'fallen' speakers whose ambivalent rhetoric combines self-reproach and self-justification. The poem was barely noticed, but an important commentary by J. S. *Mill*, in the form of an annotated copy, reached *Browning* through their common friend W J. *Fox*. *Mill* assumed the speaker of the poem to be the author, and severely criticized his morbidity and self-regard. Partly in response to this misunderstanding

of the poem's 'dramatic' form, Browning suppressed it for over 30 years, finally acknowledging it 'with extreme repugnance' in the collected edition of 1867, to avoid the threat of pirate publication.

Paul's, Children of, a company of boy actors, recruited from the choristers of St Paul's Cathedral, whose performances enjoyed great popularity at the end of the 16th and beginning of the 17th cents. They performed among others the plays of *Lyly. The Children of the Chapel, recruited from the choristers of the Chapel Royal, was another company enjoying popular favour at the same time. Their rivalry with men actors is alluded to in **Hamlet* (11. ii).

Paul's Letters to his Kinsfolk, a series of letters by Sir
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W. *Scott, published in 1816, describing a visit by the author to Brussels, Waterloo, and Paris a few weeks after the battle of Waterloo. The account of the battle is interesting for the details it contains, some of them obtained from Napoleon's Belgian guide.

Paul's School, St, founded between 1509 and 1512 by *Colet. *Lily was its first high master. The school was removed from St Paul's Churchyard to Hammersmith in 1884, and to Barnes in 1968. Among its many distinguished scholars may be mentioned *Camden, *Milton, *Pepys, Sir P. *Francis, G. K. *Chesteron, and E. *Thomas.

PAVESE, Cesare (1908-50), Italian novelist and poet, whose last novel, *La luna e i falò* (*The Moon and the Bonfire*, 1950), is his finest. Realism and myth, lyrical memoir and contemporary reality, combine in the highly individual texture of his prose, which expresses

the heart-searchings of a solitary man with a restless social conscience. Other main novels are: // *compagno* (*The Comrade*, 1947), *Prima che il gallo canti* (*Before Cock-Crow*, 1949), *La bella estate* (*The Beautiful Summer*, 1949). His best poems are in *Lavorare stanca* (*Work Wearies*, 1936). He made many translations from English and American authors (*Joyce, *Faulkner, etc.) who influenced him; his translation of Melville's **Moby-Dick* is definitive. His suicide was seen as representative of intellectuals broken by the tensions of post-war Europe.

PAYN, James (1830-98), educated at Trinity College, Cambridge. He was a regular contributor to **Household Words* and became editor of *Chambers's Journal* (1859-74) and the **Cornhill Magazine* (1882-96). He published a volume of poems in 1853 and several volumes of essays, including *Some Private Views* (1894), *Some Literary Recollections* (1884), *Gleams of Memory* (1894), and *The Backwater of Life* (1899), with an introduction by Sir L. *Stephen. He wrote 100 novels of which *Lost Sir Massingberd* (1864) and *By Proxy* (1878) were the most popular.

PAZ, Octavio (1914-98), poet, who was born and died in Mexico City. He made his name interrogating Mexican identity and history in *El laberinto de la soledad* (1950; *The Labyrinth of Solitude: Life and Thought in Mexico*, 1961). *Águila o sol?* (1951; *Eagle or Sun?*, 1970) and *Piedra de sol* (1957; *Sun Stone*, 1962) explore Mexican motifs guided by a fascination with how the mind perceives through language and how poetry and eroticism defeat history, collected in *Poemas* (1935-1975) (1979; *The Collected Poems of*

Octavio Paz, 1957-1987, 1987). His best works are his journey-meditation *El mono gramático* (1974; *The Monkey Grammarian*) and his biography of the Mexican nun *Sor Juana o las trampas de la fe* (1986; *Sor Juana: or, The Traps of Faith*, 1988). Paz was a political commentator, an art critic, a translator, and editor of distinguished magazines. He was awarded the *Nobel Prize in 1990.

PEACHAM, Henry (1578-1643), educated at Trinity College, Cambridge, an author and a man of very varied talents. He published in 1606 *The Art of Drawing with the Pen*, a practical treatise on art, issued in 1612 as *Graphice*, and in many subsequent editions under the title *The Gentleman's Exercise*. He published *The Compleat Gentleman*, the work by which he is best known, in 1622. From the last edition of this (1661) Dr *Johnson drew all the heraldic definitions in his dictionary.

Peachum, and his daughter Polly, characters in Gay's **The Beggar's Opera*.

PEACOCK, Thomas Love (1785-1866), satirist, essayist, and poet, the son of a London glass merchant, though brought up by his mother. He inherited private means just sufficient to enable him to live as a man of letters. He had published two volumes of verse when, in 1812, he met * Shelley, whose close friend he afterwards remained. Peacock's prose satires, **Headlong Hall* (1816), **Melincourt* (1817), and **Nightmare Abbey* (1818), survey the contemporary political and cultural scene from a radical viewpoint. Formally they owe most to two classical genres: the 'Anatomy', or miscellaneous prose satire, and the Socratic dialogue,

especially perhaps Plato's **Symposium* which, like many of Peacock's convivial arguments, takes place over a dinner table. The satiric debate is diversified by a romantic love-plot, increasingly important in **Crotchet Castle* (1831) and **Gryll Grange* (1860-1), and by amusing, clever songs. Peacock's fictional world is an exceptionally pleasant one, for he assembles his characters in English country houses, and sends them on excursions into mountain and forest scenery. In **Maid Marian* (1822) and **The Misfortunes of Elphin* (1829) he varies his format by employing a historical setting, 12th-cent. England and 6th-cent. Wales, but the topical satirical reference remains unmistakable. Peacock's early volumes of poetry are of antiquarian interest, but **Rhododaphne* (1818) is a fine and historically important poem, in the mythological manner of Keats's **'Lamia'*; Peacock also wrote some touching lyrics, especially 'Long Night Succeeds Thy Little Day' (1826) and 'Newark Abbey' (1842). Of his satirical poems and squibs, **The Paper Money Lyrics* (1837) lampoon the dogmas of political economists and the malpractices of bankers. Peacock's sceptical attitude to the fashionable cult of the arts is apparent in his two most sustained critical essays, 'Essay on Fashionable Literature' (a fragment, written 1818) and **'The Four Ages of Poetry'* (1820), to which Shelley replied in a **Defence of Poetry*. In 1819 Peacock married Jane Gryffydd, the 'White Snowdonian antelope' of Shelley's 'Letter to Maria Gisborne'; she suffered a breakdown at the death of their third daughter in 1826, though she lived on until 1851. His favourite child was his eldest daughter Mary Ellen, who became the first wife of G. *Meredith, and

features in Meredith's sonnet sequence **Modern Love*.

Peacock entered the East India Company's service in

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1819 and worked immediately under }. *Mill until the latter's death in 1836, when he succeeded to the responsible position of examiner.

The standard books on Peacock are the life by C. van Doren (1911), and M. Butler's *Peacock Displayed* (1979). The best editions are the *Halliford Edition of the Works of T. L. Peacock*, ed. H. F. B. Brett-Smith and C. E. Jones (10 vols, 1924-34), and *The Novels*, ed. D. *Garnett (2 vols, 1948).

PEAKE, Mervyn Laurence (1911-68), novelist, poet, and artist, born at Kuling in China, the son of a medical missionary; he came to England aged 11, was educated at Eltham College, Kent, then attended the Royal Academy Schools. He spent three years from 1934 with a group of artists on the island of Sark, then returned to London, where he taught art, exhibited his own work and illustrated books, published verse and stories for children, etc. He was invalided out of the army in 1943 after a nervous breakdown, but was later commissioned as a war artist, and also visited Belsen in 1945 on a journalistic expedition for the *Leader*, an experience which profoundly affected him. Meanwhile he was working on a novel, *Titus Groan*, which was published in 1946; it was followed by *Gormenghast* (1950) and *Titus Alone* (1959), which as a trilogy form the work for which Peake is best remembered, a creation of grotesque yet precise Gothic *fantasy, recounting the life of Titus, 77th earl of Groan, in his crumbling castle of Gormenghast, surrounded by a

cast of characters which includes the colourful Fuchsia, Dr Prunesquallor, and the melancholy Muzzlehatch. Peake's poetry includes *The Glassblowers* (1950) and *The Rhyme of the Flying Bomb* (1962), a ballad of the Blitz; he illustrated most of his own work, and also produced memorable drawings for *The Rime of the *Ancient Mariner* (1943), **Treasure Island* (1949), and other works. A lighter side of his prolific imagination is seen in his posthumous *A Book of Nonsense* (1972). The last years of his life were overshadowed by Parkinson's disease, as described by his widow Maeve Gilmore in her memoir *A World Away* (1970). For an account of the relationship between his drawings and his prose, see Hilary Spurling's introduction to *The Drawings of Mervyn Peake* (1974).

PEARCE, Philippa A., see CHILDREN'S LITERATURE. *Pearl*, an alliterative poem in 1,212 lines of twelve-line octosyllabic stanzas from the second half of the 14th cent., the only manuscript of which is the famous Cotton Nero A. X which is also the sole manuscript of **Patience*, **Cleanness*, and *Sir *Gawain and the Green Knight* and which comes from the north-west Midlands. Pearl was the author's daughter and only child who has died before she was 2 years old. Wandering in misery in the garden where she is buried, he has a vision of a river beyond which lies paradise. Here he sees a maiden seated whom he recognizes as his daughter. She chides him for his excessive grief and describes her blessed state. He argues with her about the justice that makes her queen of heaven when she died so young. Convinced by her, he plunges into the river in an attempt to join her, and awakes, comforted

and reassured of his faith in God. Discussion of the poem has centred on the extent to which it is to be interpreted literally, as elegy, or allegorically. The form and language of the poem are extremely brilliant, and its literary relations apparently not confined to England: *Boccaccio's *Olympia* and the earthly paradise sections of *Dante's *Purgatorio* (from Canto xxviii to the end) seem to be parallels to the poem. Ed. E. V. Gordon (1953); P. M. Kean, *The Pearl: An Interpretation* (1967)-

PEARS, Tim (1956-), novelist, born in Tunbridge Wells, Kent. His first novel, *In the Place of Fallen Leaves* (1993), was set in an English village during the long drought of 1984, and provided a gentle counterblast to the prevailingly urban fiction of his contemporaries. *In a Land of Plenty* (1997) was a family saga on the grand scale, an epic of English provincial life, peopled by warmly sympathetic characters. Pears has also written a screenplay, *Loop*, filmed in 1996.

PEARSON, Sir (Cyril) Arthur (1866-1921), newspaper magnate, educated at Winchester, who embarked on a career in journalism with **Tit-Bits*, inspired by his own passion for quizzes and puzzles. He soon set up a successful rival to *Tit-Bits* in the form of *Pearson's Weekly*, in 1890, and in 1900 founded the *Daily Express*. He went blind, and was more widely honoured for his work for the blind than for his journalistic talents.

PEARSON, (Edward) Hesketh (Gibbons) (1887-1964), actor and biographer, who joined the company of Beerbohm *Tree as a young man, and whose first book, *Modern Men and Mummies* (1921), contained portraits of many of the theatre personalities of the time. *The*

Whispering Gallery (1926), an anonymous work purporting to be 'leaves from the diary of an ex-diplomat', occasioned a scandal, a court case, and an acquittal for Pearson, who went on to write many lively and widely read biographies, of (for example) *Hazlitt (1934), Sydney *Smith (*The Smith of Smiths*, 1934), G. B. *Shaw (1942), *Wilde (1946), Beerbohm Tree (1956), and several others. He also wrote literary travel books in collaboration with *Kingsmill, and his autobiography, *Hesketh Pearson by Himself*, appeared posthumously in 1965.

PEARSON, John (1613-86), educated at Eton and Cambridge, a Royalist chaplain during the Civil War, and after the Restoration master of Jesus College, then of Trinity, Cambridge. He became bishop of Chester in 1673. From 1654 he preached at St Clement's, Eastcheap, the series of lectures which he published in 1659 as his classic *Exposition of the Creed*, the notes of which are a rich mine of patristic learning. He was one of the most erudite theologians of his age.

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Peasants' Revolt, the popular insurrection of the labourers of Essex and Kent which began in May 1381, provoked in part by the tyrannies of *John of Gaunt. While the Kentish leader Wat Tyler was treating with the king, the 14-year-old Richard II, he was pulled from his horse and killed by Walworth, the mayor of London. The rebels dispersed and by the end of June the revolt had been repressed with ferocity everywhere. Its principal motivation—the wish of tenants to end repressive feudal rights—is reflected in

literature, most famously in the couplet of the preacher John Ball (who was condemned after the revolt):

When Adam delved and Eve span
Who was then a gentleman?

The introduction of the fable of Belling the Cat into the later B and C texts of **Piers Plowman* is thought to be a response to the revolt and accordingly to date those later texts after 1381. See R. B. Dobson, *The Peasants' Revolt of 1381* (1970).

Pecksniff, Mr, a character in Dickens's **Martin Chuzzlewit*.

PECOCK, Reginald (1395-C.1460), a Welshman who became bishop successively of St Asaph and Chichester. Most of his writings employ the syllogistic logic of the **Scholastics* (in a somewhat debased form), and many were directed against the ** Lollards*, notably his *Repressor of Over Much Blaming of the Clergy* (1455), a monument of 15th-cent. English prose of considerable eloquence and lexical variety. His *Book of Faith*, also in English, was issued in 1456, and in his *Donet* and the *Folewer to the Donet* he sought to define a body of faith acceptable to all. He alienated by his writings all sections of theological opinion in England, was arraigned before the archbishop of Canterbury, and obliged to resign his bishopric and recant his opinions (1458), whereupon he was sent to Thorney Abbey where he probably lived in seclusion. His work has considerable importance from a literary viewpoint for its development of the English vocabulary, which he added to, both by loan-translations such as 'untobethoughtupon' (*imponderabile*) and by borrowings such as 'anagogy' and 'tropology'.

EETS OS editions: *The Donet*, ed. E. V. Hitchcock (No. 156, 1918); *The Folewer to the Donet*, ed. E. V. Hitchcock (No. 164, 1923); *The Reule of Christen Religioun*, ed. W. C. Greet (No. 171, 1926). See also *The Repressor*, ed. C. Babington (2 vols, 1860); V. H. H. Green, *Bishop Reginald Pecock* (1945).

Pecunia, Lady, the rich heiress in Jonson's **The Staple of News*.

Pedro, Don, the prince of Aragon who has defeated his illegitimate brother Don John and who woos **Hero* on Claudio's behalf in Shakespeare's **Much Ado about Nothing*.

PEELE, George (1556-96), the son of James Peele, clerk of Christ's Hospital and author of city pageants and books on accountancy. He was educated at **Christ's Hospital*, Broadgates Hall (Pembroke College), and Christ Church, Oxford. From about 1581 he was mainly resident in London, and pursuing an active and varied literary career. He was an associate of many other writers of the period, such as T. ** Watson* and R. **Greene*. His works fall into three main categories: plays, pageants, and 'gratulatory' and miscellaneous verse. His surviving plays are **The Araynement of Paris* (1584); *Edward I* (1593); **The Battle of Alcazar* (1594); **The Old Wives Tale* (1595); and **David and Fair Bethsabe* (1599). His miscellaneous verse includes ** Polyhymnia* (1590) and *The Honour of the Garter* (1593), a gratulatory poem to the Earl of Northumberland. Peele's work is dominated by courtly and patriotic themes, and his technical achievements include extending the range of non-dramatic blank verse. The jest book *The Merrie Conceited Jests of George Peele* (1607)

seems to bear little relation to Peele's actual personality. His *Life and Works* were edited by C. T. Prouty (3 vols, 1952-70).

Peggotty, Daniel, Clara, and Ham, characters in Dickens's **David Copperfield*.

Pegler, Mrs, in Dickens's **Hard Times*, Bounderby's mother.

PÉGUY, Charles (1875-1914), French poet and essayist. Profoundly responsive to traditional French forms of life, he expressed his nonconformist Catholic faith in such poems as the biblical *Le Porche du mystère de la deuxième vertu* (1911) and the fresco-like stanzas of *Sainte Geneviève* (1912) and *Ève* (1913). His death at Villeroy, the first battle on the Marne, only served to deepen the effect of his almost mystical vision of France on his contemporaries. He is the subject of a long poem by G. *Hill, published 1983, *The Mystery of the Charity of Charles Péguy*.

Peg Woffington, a novel by C. *Reade, based on an episode in the life of Peg *Woffington, and adapted from his play *Masks and Faces*.

Pelagian, derived from **Pelagius**, the Latinized form of the name of a British monk, Morgan, of the 4th and 5th cents whose doctrines were fiercely combated by Germanus, bishop of Auxerre, and by St *Augustine, and condemned by Pope Zosimus in 418. The Pelagians denied the doctrine of original sin, asserting that Adam's fall did not involve his posterity, and maintained that the human will is itself capable of good without the assistance of divine grace. In spite of their condemnation, their beliefs died slowly and were only finally defeated by the Augustinian view at the Council

of Orange (529) that grace is God-given. Even so, the voluntarist tendency of Pelagianism revived in the Middle Ages; many of the thinkers opposed by *Bradwardine (d. 1349) he called 'modern Pelagians' in their attempts to qualify the immanence of God's PELHAM I PENDENNIS 776

grace by their views of free will. See R. E. Evans, *Pelagius, Inquiries and Appraisals* (1968).

Pelham: or *The Adventures of a Gentleman*, a novel by *Bulwer-Lytton, published 1828. This was his second novel, and is generally considered his best.

It recounts the adventures of Henry Pelham, a young dandy, wit, and aspiring politician, who falls in love with Ellen, sister of his old friend from Eton days, Reginald Glanville. The latter is falsely suspected of a murder, and tells his story to Pelham, who unearths the real murderer, Thornton, a character drawn from the well-known murderer Thurtell. But the interest of the novel lies in its lively portrayal of fashionable society, in English country houses, in Paris, in Cheltenham, in London, etc., and in such minor characters as Lady Frances, Pelham's worldly mother, and Lord Vincent, whose conversation is laced with puns, largely in Latin. Bulwer-Lytton mocks the genre of the *fashionable novel even while employing it, which adds to the tone of sparkling cynicism which captivated contemporary readers and made his hero's name a catchphrase.

Pell, Solomon, in Dickens's **Pickwick Papers*, an attorney in the Insolvent Court.

Pellam, King, 'the Maimed King', in Arthurian legend, father of the Grail King, *Pelles. Wounded by Balyn's *'Dolorous Stroke', he is healed by his great-grandson

Galahad in the Grail quest.

Pelleas, Sir, 'the Noble Knight', in Arthurian legend the lover of Ettarre. After her death he marries Nimue, the *Lady of the Lake.

'Pelleas and Ettarre', one of Tennyson's * *Idylls of the King*, published 1869. Pelleas woos the heartless Ettarre, is tricked by Gawain, learns of the adultery of Lancelot and Guinevere, and vows to avenge the treasons of the Round Table.

Pelléas et Mélisande, see MAETERLINCK.

Pelles, King, 'the Grail King', in *Malory, one of the Fisher Kings and said to be 'cousin nigh unto Joseph of Arimathie'. He is maimed for drawing the sword of David on the mysterious ship. Founded perhaps on *Pwyll of Welsh mythology, he was the father of Elaine who was the mother of Galahad by Launcelot.

Pellinore, King, 'the King of the Waste Lands', in *Malory the father of Sir Lamorak, Sir Perceval, and Sir Torre, and the brother of King *Pelles. He follows the *Questing Beast and kills King Lot of Orkney, because of which ten years later he is killed by Lot's son Gawain. Charles Moorman (in *The Book of Kyng Arthur*, 1965) believes that the rivalry between the houses of King Lot and King Pellinore is one of the three principal running themes in Malory.

PEMBROKE, Mary Herbert, countess of (1561-1621), the younger sister of P. *Sidney, whose first version of the * *Arcadia* was written for her at Wilton early in her married life. After her brother's death in 1586 she became in effect his literary executrix, overseeing the publication of the *Arcadia* and the rest of his works for the editions of 1593 and 1598 and undertaking literary

projects of which he would have approved. She completed the *Psalms*, of which Sidney had translated only the first 42, rendering them in a very wide variety of English verse forms; they were not published as a whole until the edition of J. C. A. Rathmell (1963), but *Ruskin, who much admired them, made a selection from them under the title of *Rock Honeycomb* (1877). She translated Du Plessis Mornay's *Discourse of Life and Death* and R. Garnier's Senecan tragedy *Antonius* (both published in 1592; the latter also published as *Antonie*, 1595), and at an unknown date she translated *Petrarch's *Trionfo della morte*. Her reputation as a patroness perhaps outstripped her specific achievements (T. S. *Eliot's essay 'Apology for the Countess of Pembroke', 1932, implies a deliberate control of a literary clique which she probably never had); but she certainly had links with such writers as S. *Daniel, N. *Breton, and Sir J. *Harington. A letter from her once seen at Wilton by *Cory said 'we have the man Shakespeare with us'; it has since disappeared, and her connection with Shakespeare, if any, cannot be proved. The epitaph on her by W. *Browne was popular throughout the 17th cent.:

Underneath this sable herse

Lies the subject of all verse:

Sidney's sister, Pembroke's mother:

Death, ere thou hast slain another,

Fair, and learn'd, and good as she,

Time shall throw a dart at thee.

There is an edition of her works by Margaret P. Hannay, Noel J. Kinnamon, and Michael G. Brennan (2 vols, 1998).

PEN, an international association of Poets, Playwrights, Editors, Essayists, and Novelists founded in 1921 by Mrs Dawson-Scott, under the presidency of J. *Galsworthy, to promote co-operation between writers all over the world in the interests of literature, freedom of expression, and international goodwill.

Pendennis, *The History of*, a novel by *Thackeray, serialized in numbers Nov. 1848-Dec. 1850, and illustrated by himself. Its publication was interrupted by the serious illness of its author, who fell ill with cholera in 1849, and the second half of the novel, after its hero's own illness, is correspondingly more sombre in tone. It is a * *Bildungsroman* in which the main character, Arthur Pendennis, who has many of Thackeray's own traits, is the only son of a devoted and unworldly widow, Helen. As a very young man he falls in love with an actress, Emily Costigan ('Miss Fotheringay'), and is only rescued from an unsuitable marriage by the tactful intervention of his uncle, Major Pendennis, who persuades her disreputable old father, Captain Costigan, that Arthur has no money of his own.

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Pendennis then goes to the university of Oxbridge, where he runs up bills and has to be rescued by a loan from Helen's adopted daughter Laura Bell. Helen hopes that Laura and her son will marry, but Pendennis's next entanglement is with Blanche Amory, an affected and hard-hearted girl, the daughter of the rich, vulgar Lady Clavering by her first husband. Major Pendennis encourages a match between his nephew and Blanche, although he is secretly aware that Blanche's father is an escaped convict who is still

alive and is blackmailing Sir Francis Clavering. Pendennis goes to London and is supposed to be reading for the bar. He shares chambers with George Warrington (descended from the Warringtons in **The Virginians*), who starts him on a literary career by introducing him to Captain Shandon, a debt-ridden Irish journalist (based on *Maginn) who is editing a new magazine, the 'Pall Mall Gazette', from prison. Pendennis has a mild flirtation with a working-class girl, Fanny Bolton, and, when he falls ill, Fanny nurses him devotedly. Helen Pendennis jumps to the false conclusion that Fanny is Pendennis's mistress, and treats the girl very unkindly. Pendennis is so indignant when he discovers this, that he threatens to marry Fanny, but is dissuaded by Warrington, who tells the story of his own unfortunate early marriage. Fanny soon finds consolation with Sam Huxter, a medical student, but Blanche is harder to shake off. After the exposure of the existence of her villainous father, Pendennis feels obliged to go through with an engagement to her, although he does not really care for her. Fortunately Blanche decides in favour of Harry Foker, heir to a brewing fortune, and Pendennis and Laura finally marry, after Helen's death.

Pendragon, a title given to an ancient British or Welsh chief holding or claiming supreme power. In English chiefly known as the title of Uther Pendragon, father of *Arthur. The word means 'chief dragon', the dragon being the war standard.

Penguin Books, the name first given to a series of paperback books published in 1935 by A. *Lane, and established in its own right as a publishing company in

1936. The first ten titles, which sold for sixpence each, included *Ariel* by *Maurois (No. 1), and fiction by A. *Christie, *Hemingway, D. L. *Sayers and M. *Webb. In 1937 the non-fiction Pelican series was launched with the publication, in two parts, of Shaw's **Intelligent Woman's Guide to Socialism*, and Puffin Picture Books for children followed in 1940. Other notable ventures include the Penguin Classics, edited for many years by E. V. Rieu (1887-1972), whose own translation of the *Odyssey* (1946) was its first and best-selling volume; *Pevsner's series *The Buildings of England* (1951-74); and the first unexpurgated edition of **Lady Chatterley's Lover* (1960), which led to a celebrated trial and acquittal at the Old Bailey.

PENN, William (1644-1718), a Quaker and founder of Pennsylvania, son of the admiral Sir William Penn. He was committed to the Tower in 1668 for publishing *The Sandy Foundation Shaken* (an attack on orthodox doctrines of the Trinity and the Atonement, and on the Calvinist theory of justification) and there wrote *No Cross, No Crown* (1669), an eloquent and learned dissertation on Christian duty and a Quaker classic. He suffered frequent persecutions, turned his thoughts to America as a refuge for his faith, and in 1682 obtained grants of East New Jersey and Pennsylvania, and framed, possibly in concert with A. *Sidney, a new constitution for the colony by which religious toleration would be secured. He travelled twice to America, returning in 1701 to spend the rest of his life in England. *Some Fruits of Solitude*, a collection of aphorisms praised by R. L. *Stevenson, was published anonymously in 1693.

PENNANT, Thomas (1726-98), naturalist, antiquary, and traveller. He published *A Tour in Scotland* in 1771, *A Tour in Wales* in 1778-81, *A Tour in Scotland and Voyage to the Hebrides* in 1774-6, and *The Journey from Chester to London* in 1782. His travel writings were admired by Dr *Johnson, though *Boswell disapproved of his portrait of Scotland. He was also a distinguished zoologist, and figures in G. *White's *Selborne* as one of the author's correspondents. *Literary Life of the Late Thomas Pennant, Esq., by Himself* appeared in 1793.

Penny Magazine, see KNIGHT, C.

Penshurst Place, in Kent, has been in the possession of the Sidney family since 1552, and was the birthplace of Sir P. *Sidney. Many writers enjoyed its hospitality, including *Jonson, who paid a graceful tribute in 'To Penshurst' (*The Forest*, 1616), praising the fruitfulness of the landscape and the gardens, the 'high huswifery' of its lady, the generosity of its lord, and the virtues of the whole household, who learned there 'the mysteries of manners, armes and arts'. (See also PATRONAGE.)

Pentameron, The, a prose work by W S. *Landor, published 1837, an expression of Landor's admiration of *Boccaccio. The book consists of imaginary conversations between *Petrarch and Boccaccio, while the latter lies ill at his village near Certaldo, and Petrarch visits him on five successive days. They speak mainly of Dante's **Divina commedia*; but Petrarch also reproves Boccaccio for the licentious character of some of his tales.

pentameter, see METRE and BLANK VERSE.

Penthea, a character in Ford's **The Broken Heart*.

PEPYS (pron. Peeps or Peppis), Samuel (1633-1703), son of John Pepys, a London tailor, educated at St *Paul's School, London, and at Magdalene College, Cambridge. In 1655, when 22, he married Elizabeth St Michel, a girl of 15, the daughter of a French father and PERCEFOREST | PERDITA 778 English mother. He entered the household of Sir Edward Montagu (afterwards first earl of Sandwich), his father's first cousin, in 1656; and his subsequent successful career was largely due to Montagu's patronage. His famous *Diary* opens on 1 Jan. 1660, when Pepys was living in Axe Yard, Westminster, and was very poor. Soon after this he was appointed 'clerk of the King's ships' and clerk of the privy seal, with a salary of £350 (supplemented by fees). In 1665 he became surveyor-general of the victualling office, in which capacity he showed himself an energetic official and a zealous reformer of abuses. Owing to an unfounded fear of failing eyesight he closed his diary on 31 May 1669, and in the same year his wife died. In 1672 he was appointed secretary to the admiralty. He was committed to the Tower on a charge of complicity in the *'Popish Plot' in 1679 and deprived of his office, but was soon set free. In 1683 he was sent to Tangier with Lord Dartmouth and wrote an interesting diary while there. In 1684 he was reappointed secretary to the admiralty, a post which he held until the revolution, labouring hard to provide the country with an efficient fleet. At the revolution he was deprived of his appointment and afterwards lived in retirement, principally at Clapham. His *Diary* remained in cipher (a system of shorthand) at Magdalene College, Cambridge,

until 1825, when it was deciphered by John Smith and edited by Lord Braybrooke. An enlarged edition by Mynors Bright appeared in 1875-9, and an edition in ten volumes (1893-9) by Henry B. Wheatley remained the standard text until the appearance of a new and unbowdlerized transcription by R. Latham and W. Matthews (11 vols, 1970-83). On his death his friend and fellow diarist *Evelyn remembered him as 'a very worthy, industrious and curious person, none in England exceeding him in knowledge of the navy. . . universally beloved, hospitable, generous, learned in many things, skilled in music, a very great cherisher of learned men'. Pepys's *Memoirs of the Navy, 1690* were edited by J. R. Tanner (1906). There is a good biography: *Pepys* by Richard Ollard (rev. edn 1984). (See also RESTORATION.)

Perceforest, a vast French prose romance of the 14th cent., in which the author seeks to link the legends of * Alexander and *Arthur. Alexander, after the conquest of India, is driven by a storm on the coast of England, and makes one of his followers (called Perceforest because he has killed a magician in an impenetrable forest) king of the land. Under the latter's grandson the *Grail is brought to England.

Perceval, Sir, probably to be identified with Peredur of the **Mabinogion*. He is a legendary figure of great antiquity, first found in European poetry in the 9,000-line, incomplete *Perceval, ou le conte del Graal* of *Chrétien de Troyes (c.1182) and the German *Parzival* (c.1205) of *Wolfram von Eschenbach (which was the inspiration for *Wagner's opera). In English he appears in *Sir Perceval of Galles*, a 2,288-line romance, in

16-line stanzas in tail-rhyme from the 15th cent. (ed. W. H. French and C. B. Hale, *Middle English Metrical Romances*, 1930) and in *Malory. The former tells of the childhood of Perceval and his being knighted by Arthur, without any allusion to the *Grail. Malory makes him a son of King *Pellinore, describing his success in the quest for the Grail with Galahad and Bors. In the French prose Vulgate *La Queste del Saint Graal*, the three successful questers are joined on Solomon's ship by Perceval's sister who dies by giving her blood to heal a lady suffering from a great illness, and is committed to the waves in a boat; her body is found and buried in the Grail land of Sarras where the three are borne in Solomon's boat.

Percy, a tragedy by Hannah *More.

PERCY, Thomas, born Piercy (1729-1811), son of a Bridgnorth grocer. He was educated at Oxford and became bishop of Dromore in 1782. He was a man of varied intellectual and antiquarian interests; in 1761 he published a translation (from the Portuguese) of the first Chinese novel to appear in English, *Hau Kiou Choaan*, and in 1763 his *Five Pieces of Runic Poetry Translated from the Islandic Language*, including the 'Incantation of Hervor' and the 'Death-Song of Ragnar Lodbrog'. The latter had a considerable influence on the study of ancient Norse in England. Percy also published poetry (including his ballad *The Hermit of Warkworth*, 1771), translated from the Hebrew and Spanish, and wrote a *Memoir of Goldsmith* (1801). He is best known for his celebrated collection **Reliques of Ancient English Poetry* (3 vols, 1765), which was attacked by later writers (see RITSON) as unscholarly,

but which nevertheless contributed greatly to the understanding of and enthusiasm for the older English poetry, reached a fourth edition by 1794, and has since been several times re-edited. (See also PERCY FOLIO and BALLAD.)

Percy Folio, the, a manuscript in mid-17th-cent. handwriting, which belonged to Humphrey Pitt of Shifnal, the most important source of our *ballad literature and the basis of *Child's collection. From it T. *Percy drew the ballads included in his **Reliques*. It also contains the 14th-cent. alliterative allegorical poem 'Death and Liffe' (modelled on **Piers Plowman*) and 'Scottish Feilde' (mainly on the battle of *Flodden). The Percy Folio was printed in its entirety by Hales and *Furnivall in 1867-8. It is now in the British Library.

Percy Society, the, founded in 1840 by T. C. *Croker, *Dyce, *HaHiwell-Phillipps, and J. P. *Collier, for the purpose of publishing old English lyrics and ballads. It was named in honour of T. *Percy.

Percy's Reliques, see RELIQUES OF ANCIENT ENGLISH POETRY.

Perdita, the daughter of *Hermione and *Leontes, brought up in Bohemia, in Shakespeare's **The Winter's Tale*; her name means 'the lost one'.

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PEREC, G., see OuLiPo.

Peredur, the Arthurian subject of one of the seven tales added by Lady Charlotte Guest to the *Mabinogion* proper and now, accordingly, normally included in it. The Welsh *Peredur* is found most completely in the White Book, rather than the Red Book used by Guest (see MABINOGION), and it is found in two additional manuscripts. The story corresponds closely to the

Perceval of *Chrétien de Troyes, from which however it departs in a number of ways, and it corresponds too to a number of other Arthurian texts, such as *Perlesvaus* (ed. F. Nitzsche et al., 1932).

Peregrine Pickle, The Adventures of, a novel by T.

*Smollett, published 1751.

Unlike *Roderick Random*, this lengthy novel is told by an omniscient narrator, and its principal target appears to be *Pride*, in all its manifestations. Peregrine's circle is introduced, principally his apathetic father Gamaliel, his fanciful mother, and his parents' friends, the Trunnions. Commodore Hawser Trunnion, one of Smollett's happiest creations, lives in a house known as 'the garrison', and has as his comrades the boatswain Pipes and Lieutenant Hatchway, who become friends of Peregrine. Even as a boy Peregrine shows 'a certain oddity of disposition' which manifests itself in arrogant behaviour and ferocious practical jokes. At Winchester and at Oxford Peregrine plunges into hectic living, and develops further his violent vein of humour. He meets Emilia, with whom he falls abruptly in love, and who remains throughout the book, and through all his wanderings, a fixed point to which he always returns. But she is beneath him in fortune and in rank, and pride forbids him to court her. He meets Godfrey, Emilia's brother, and together they share a long series of wild japes and adventures. Peregrine's *Grand Tour provides opportunity for heavy satire on foreign lands. Peregrine, a 'professed enemy to all oppression' (by which he means all authority), behaves with violent aggression and suffers imprisonment in the Bastille. Affectation and ignorance

are ridiculed in the figures of the tutor Jolter, the artist Pallet, and the didactic Doctor, all of whom are involved with Peregrine in a gross feast in the style of the ancients. His tempestuous and often frustrated adventures with women, such as Mrs Hornbeck and a high-born Flemish lady, succeed each other pell-mell, and his brief repentances are always overcome by the next violent passion.

Far gone in degradation, Peregrine returns to England. He allies himself in Bath with the misanthrope Crabtree, but demonstrates that he has not yet lost all generous feeling when Trunnion is ill. He nurses the old man lovingly and is filled with grief at his death. But with the money Trunnion has left him he reverts to profligacy and becomes obsessed with his object of seducing Emilia. When perjury and drugging fail he becomes almost mad, and develops a dangerous fever.

At this point, the lengthy, scandalous, and erotic memoirs of Lady * Vane are inserted into the narrative. The story is broken, but the tale of a life of pleasure is not irrelevant to Peregrine's own. Debauchery now takes almost complete hold on Peregrine. Emilia again rejects him, he loses a vast sum in an attempt to enter politics, and is eventually sent to prison for a gross libel. Another long story, of the unfortunate poet Mackercher, whose generous character contrasts strongly with those of both Peregrine and Lady Vane, is interpolated at this point. In prison Peregrine becomes morose and withdrawn, quarrels with the faithful Pipes and Hatchway, and begins to long for death. But this is the beginning of repentance. He is rescued by

Godfrey, Emilia returns to him, and he inherits his father's fortune. When he and Emilia marry he rejects the fashionable urban world, pays his debts, and retires with her to the country.

The novel, which contained many savage caricatures of, for instance, *Fielding as Mr Spondy, *Garrick as Marmozet, and *Akenside as the Doctor, was only moderately successful, and was modified both in form and tone for the second edition of 1758.

perfectibilism, the doctrine that man, individual and social, is capable of progressing indefinitely towards physical, mental, and moral perfection. Mr Foster, in Peacock's **Headlong Hall*, was a 'perfectibilian'.

performance poetry, a term applied to poetry specifically written to be performed out loud. The work may sometimes transfer successfully to the printed page, but its true power usually lies in the moment of public performance.

Often with an anti-establishment edge, performance poetry covers a wide range of poetic activity, from topical satire and burlesque to ranting and agitprop, including avant-garde sound poetry and mixings of word and music. Usually performed from memory, rather than read, it can be accompanied by highly choreographed gestures and subtle voice techniques, leading to accusations (not always unjust) of style over substance. A term also in vogue is 'Spoken Word'.

'It is very important to get poetry out of the hands of the professors and out of the hands of the squares,' declared American jazz poet Kenneth Rexroth (1905-82) in 1958. 'We simply want to make poetry a part of show business.' Rexroth's motivation to broaden the

audience remains at the heart of performance poetry today. Performing poets are less likely to appear at literary clubs than in music venues, bars, comedy festivals, and on radio; they may issue a *CD before a book.

Jazz (see JAZZ POETRY) has been a consistently dominant influence, starting with Langston Hughes (1902-67) and Vachel Lindsay (1879-1931); to Rexroth's 1950s jazz-poetry collaborations with *Ferlinghetti; and continuing since the 1970s, with Amiri Baraka (b. Everett LeRoi Jones, 1934-), Jayne Cortez *PERFUMED GARDEN | PERIODICAL 780* (1936-), Gil Scott Heron (1949-), and the Last Poets, through to contemporary hip-hop poetry. In the 1960s, Allen *Ginsberg took oral poetry into coffee houses, pop festivals, and art happenings. In Britain, the spirit was spread by Michael *Horowitz, Adrian *Mitchell, and the *Liverpool poets. Maverick figures with a music-hall tilt followed, including Glaswegian absurdist Ivor Cutler (1923-); then, in the mid-1970s, punky quickfire monologist John Cooper Clarke (1950-), and from the mid-1980s cabaret scene, John Hegley (1953-).

Performance poetry has become most closely identified with black writers such as Benjamin *Zephaniah, Linton Kwesi *Johnson, and the more playful Guyanese-born poet John Agard (1949-).

Most recently, performance activity has been sparked by New York's Nuyorican Poets Café, home of the Poetry Slam, a raucous stand-up poetry talent contest.

Perfumed Carden, The, see BURTON, SIR R.

Peri Bathous, or The Art of Sinking in Poetry (1727), a treatise by *Pope, in which he examines bathos, or the insipid, in poetry, illustrating his work with examples from his contemporaries, including R. *Blackmore, John *Dennis, A. *Phillips, and Lewis *Theobald.

Pope's satirical treatise and the outraged replies it engendered led to the publication of the **Dunciad*.

Pericles and Aspasia, a prose work by W. S. *Landor, published 1836.

The book consists of imaginary letters, the bulk of them from Aspasia to her friend Cleone, together with Cleone's replies. Others are addressed by Pericles to Aspasia, or by her to him; while others again are from or to prominent figures of the time, such as Anaxagoras and Alcibiades. The letters, which end with the death of Pericles, include discussions of artistic, literary, religious, philosophical, and political subjects.

Pericles, Prince of Tyre, a romantic drama by * Shakespeare, the first two acts probably written by George Wilkins: there may have been an element of collaboration between the two men. It was composed between 1606 and 1608, when it was registered and when Wilkins's prose narrative *The Painfull Adventures of Pericles Prince of Tyre*, which was based on a performance of the play, was published. A textually corrupt quarto of *Pericles* appeared in 1609 and was reprinted five times; the play was omitted from the First *Folio of 1623, but was included in the second issue of the third Folio of 1664. The play is based on the story of Apollonius of Tyre in *Gower's *Confessio Amantis* and a prose version (itself derived from the **Gesta Romanorum*), *The Patterne of Painfull Adventures*,

registered 1576 and reprinted 1607, by Laurence Twyne.

The play is presented by Gower, who acts as chorus throughout, and tells how, having solved the riddle set by King Antiochus and discovered his incestuous relationship with his daughter, Pericles, prince of Tyre, finds his life in danger. He leaves his government in the hands of his honest minister, Helicanus, and sails from Tyre to Tarsus where he relieves a famine. Off the coast of Pentapolis Pericles alone survives the wreck of his ship, and in a tournament defeats the suitors for the hand of Thaisa, daughter of King Simonides, whom he marries.

Hearing that Antiochus has died, Pericles sets sail for Tyre, and during a storm on the voyage Thaisa gives birth to a daughter, Marina, and faints. Apparently dead, Thaisa is buried at sea in a chest, which is cast ashore at Ephesus, where Cerimon, a physician, opens it and restores Thaisa to life. She, thinking her husband drowned, becomes a priestess in the temple of Diana. Pericles takes Marina to Tarsus, where he leaves her with its governor Cleon and his wife Dionyza.

When the child grows up Dionyza, jealous of her being more favoured than her own daughter, seeks to kill her; but Marina is carried off by pirates and sold in Mytilene to a brothel, where her purity and piety win the admiration of Lysimachus, the governor of the city, and the respect of the brothel-keeper's servant, Boult, and secure her release. In a vision Pericles is shown Marina's tomb, deceptively erected by Cleon and Dionyza. He puts to sea again and lands at Mytilene, where through Lysimachus and to his intense joy

Pericles discovers his daughter. In a second vision, Diana directs him to go to her temple at Ephesus and there recount the story of his life. In doing this, the priestess Thaisa, his lost wife, recognizes him, and is reunited with her husband and daughter. At the end of the play the chorus tells how Cleon and Dionyza are burnt by the citizens of Tarsus as a penalty for their wickedness.

Perilous Chair, the 'Siege Perilous' at the *Round Table.

periodical, literary, a term here taken to describe any repeating series of literary journal, magazine, or review. From the beginning of the 18th cent, until the beginning of the Second World War the literary periodical flourished, and contributed greatly to the development of creative writing and criticism. It stemmed from 17th-cent. abstracts of books and comments on publishers' puffs. The **Mercurius Librarius* of 1668 was the first periodical to catalogue books, and the *Universal Historical Bibliothèque* of 1687 the first publication to invite contributions and include rudimentary comments on essays and other recent writings. At about this time periodical publications began to divide into two main types; the first to become established was the magazine miscellany, whose contents were partly but not exclusively literary. The *Gentleman's Journal* of 1692 is generally held to be the first established ancestor of this abiding form which developed (to take only a few notable examples) through the * *Tatler* (1709-11) of * Addison and *Steele, *Cave's influential * *Gentleman's Magazine*, and the

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**Analytical Review* (1788-99); to the 19th-cent. **Blackwood's Magazine* (1817-1980), the **London Magazine* (1820-9), and **Bentley's Miscellany* (1837-69); and on to the 20th-cent. *Monthly Review* (1900-7), *John O'London's* (1919-54), the **London Mercury* (1919-39), and many others.

The second type of periodical was the review, with which may be grouped the weekly journal of original, critical, and general literary work. The **Monthly Review* (1749-1845), Smollett's **Critical Review* (1756-90), and the *Analytical Review* established a form which culminated in the magisterial and influential reviews of the 19th cent.—the * *Edinburgh Review* (1802-1929), the **Quarterly Review* (1809-1967), the **Examiner* (1808-81), the **Westminster Review* (1824-1914), the **Athenaeum* (1828-1921), the **Cornhill Magazine* (1860-1975), the **Fortnightly Review* (1865-1934), and others, including the notorious **Yellow Book* (1894-7). Although by this time the distinction between miscellany and review was blurring, these led directly to the significant periodicals of this century, such as the *Bookman* (1891-1934), the **English Review* (1908-37), the **Times Literary Supplement* (1902-), the * *Criterion* (1922-39), and many others, including in particular **Horizon* (1940-50) and the post-war **Encounter* (1953-), *London Magazine* (1954-), and the **London Review of Books*. Specialist reviews, such as * *Scrutiny* (1932-53), designed for the more academic reader, have exerted great critical influence.

The single-essay (or serial-essay) publication, best represented by the most celebrated of all periodicals,

Steele's **Spectator* (1711-12, 1714) and Johnson's **Rambler* (1750-2), had immeasurable literary influence and reputation, but the form did not last beyond the end of the 18th cent.

Although for almost a century before 1800 the periodical had encouraged many talents, including those of **Defoe*, **Swift*, **Fielding*, **Smollett*, and **Goldsmith*, by the beginning of the 19th cent, the dying system of personal **patronage* was largely replaced by the support of the literary periodicals and their editors (such as Leigh **Hunt* and John **Scott*). The work of the **Romantics*, and of the Victorian poets and novelists, was greatly encouraged and widely published. For the first part of the 20th cent, new weeklies and periodicals joined others living on from the 19th cent, in supporting a wide range of new writers. But economic problems have compelled the closure of many periodicals, and it seems likely that their three centuries of influence and support has largely come to an end.

(See also ANTI-JACOBIN; CHAMPION; ENGLISHMAN'S MAGAZINE; FRASER'S MAGAZINE; FRIEND; INDICATOR; LIBERAL; LITERARY GAZETTE; MONTHLY MAGAZINE; NEW MONTHLY MAGAZINE; POLITICAL REGISTER; RETROSPECTIVE REVIEW; WATCHMAN.)

peripeteia, see POETICS, THE.

Perissa, in Spenser's **Faerie Queene*, see MEDINA.

Perker, Mr, in Dickens's **Pickwick Papers*.

Perkin Warbeck, a historical play by J. **Ford*, printed 1634: its source is an episode in F. **Bacon's *Henry VII*. The play deals with the arrival of Warbeck at the court of King James IV of Scotland and his marriage, at

the king's instance and against her father's wish, to Lady Katherine Gordon; the treason of Sir William Stanley and his execution; the expedition of James IV with Warbeck into England; the desertion of Warbeck's cause by James; Warbeck's landing in Cornwall, his defeat, capture, and execution.

Ford takes up, in a new key, the much earlier fashion for plays in English history, but departs from his sources in making Perkin convinced that he actually is duke of York, not an impostor. Thus Perkin is a victim, not a villain, and the play is a study of delusion rather than ambition.

PERRAULT, Charles (1628-1703), French writer. Although known in his lifetime for his participation in the quarrel between the ancients and the moderns (see CORNEILLE), he is remembered today for a collection of **fairy tales* published under the name (and possibly with the collaboration of) his son Pierre: *Histoires ou contes du temps passé* (1697), subtitled 'Contes de ma Mère l'Oye'. These tales, based on French popular tradition, were very popular in sophisticated court circles, and contributed greatly to the vogue for such works: they were translated into English as 'Mother Goose Tales' by Robert Samber in 1729. The original tales were 'Le Petit Poucet' (Hop o' my Thumb); 'Cendrillon, ou la petite pantoufle de verre' (Cinderella); 'La Belle au bois dormant' (Sleeping Beauty); 'La Barbe Bleue' (Blue Beard); 'Les Fées' (The Fairies, or 'Diamonds and Toads': a tale of two sisters, one good, one bad, from whose mouths issue the appropriate objects); 'Le Chat botté' (Puss in Boots); 'Le Petit Chaperon rouge' (Little Red Riding-Hood); and

'Riquet à la houppe' (Ricky with the Tuft, the story of a hideous but intelligent prince and his marriage choice between a beautiful and stupid woman and her intelligent, ugly sister: he selects the former). These were accompanied by three ironic verse tales, 'Grisélidis' (the story of Patient Griselda), 'Peau d'Asne' (or 'Donkeyskin', in which a princess flees the incestuous advances of her widowed father disguised as a kitchen maid wrapped in a donkey-skin), and 'Les Souhais ridicules' (in which Jupiter grants three disastrous wishes to a man and his wife).

PERSAUD, Lakshmi, see BLACK BRITISH LITERATURE.

PERSIUS (Aulus Persius Flaccus) (AD 34-62), Roman satirist, author of six satires, which show the influence of *Horace and of *Stoicism and which were imitated by *Donne and translated by *Dryden (1692).

personification, or **prosopopeia**, a figure of speech in which inanimate objects or abstractions are endowed with human qualities or represented as possessing human form, as in 'Let us flee this cruel shore', or 'The leaves laughed in the trees'.

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with human qualities or represented as possessing human form, as in 'Let us flee this cruel shore', or 'The leaves laughed in the trees'.

Persuasion, a novel by J. * Austen, written 1815-16, published posthumously 1818. Sir Walter Elliot, a spendthrift baronet and widower, with a swollen sense of his social importance and personal elegance, is obliged to retrench and let his seat, Kellynch Hall. His eldest daughter Elizabeth, haughty and unmarried, is now 29; the second, Anne, who is pretty, intelligent, and amiable, had some years before been engaged to a young naval officer, Frederick Wentworth, but had been persuaded by her trusted

friend Lady Russell to break off the engagement, because of his lack of fortune and a misunderstanding of his easy nature. The breach had brought great unhappiness to Anne, and caused angry indignation in Wentworth. When the story opens Anne is 27, and the bloom of her youth is gone. Captain Wentworth, who has had a successful career and is now prosperous, is thrown again into Anne's society by the letting of Kellynch to Admiral and Mrs Croft, his sister and brother-in-law. Sir Walter's youngest daughter Mary is married to Charles Musgrove, the heir of a neighbouring landowner. Wentworth is attracted by Charles's sisters Louisa and Henrietta, and in time becomes involved with Louisa. During a visit of the party to Lyme Regis, Louisa, being 'jumped down' from the Cobb by Wentworth, falls and is badly injured. Wentworth's partial responsibility for the accident makes him feel an increased obligation to Louisa at the very time that his feelings are being drawn back to Anne. However, during her convalescence Louisa becomes engaged to Captain Benwick, another naval officer, and Wentworth is free to proceed with his courtship. He goes to Bath, where Sir Walter is now established with his two elder daughters and Elizabeth's companion Mrs Clay, an artful woman with matrimonial designs on Sir Walter. There Wentworth finds another suitor for Anne's hand, her cousin William Elliot, the heir to the Kellynch estate, who is also indulging in an intrigue with Mrs Clay, in order to detach her from Sir Walter. Anne has remained unshaken in her love for Wentworth and moreover learns about the duplicity of William Elliot. Accidentally made aware of Anne's

constancy, Wentworth renews his offer of marriage and is accepted.

In this, Jane Austen's last completed work, satire and ridicule take a milder form, and the tone is more grave and tender. There is a tradition—poorly substantiated—that a love story of her own life is reflected in Anne Elliot's, although she wrote to her niece Fanny, 'You may *perhaps* like the heroine, as she is almost too good for me.'

Pertelote, the hen in Chaucer's 'Nun's Priest's Tale' (see CANTERBURY TALES, 20); also the wife of Chanticleer in * Reynard the Fox (see PARTLET). The word in Old French was a female proper name.

PETER OF BLOIS, see ANGLO-LATIN LITERATURE.

PETER LOMBARD (ci 100-60), *Magister Sententiarum*, or Master of the Sentences, born at Novara and educated at Bologna. He came to Paris where he became professor of theology and, in 1159, bishop. The *Sententiae* were written between 1145 and 1150. They are a collection of opinions on the Church Fathers, dealing with God, the Creation, the Redemption, and (most importantly) the nature of the Sacraments. It was very popular and became the standard theological textbook of the 13th cent., upon which all those with aspirations to theological authority had to write a commentary: see COMESTOR; ALEXANDER OF HALES; SCOTUS; OCKHAM.

PETER MARTYR (1499-62), Pietro Vermigli, born in Florence, an Augustinian monk, who accepted the Reformed faith, fled from Italy in 1542 to Switzerland, and subsequently to England, and became Regius professor of divinity at Oxford (1548). He helped *Cranmer in the preparation of the second *Book of*

* *Common Prayer* and was responsible for an important collection of loci *Communes*. In 1553 he escaped to Strasbourg and died at Zurich. His wife is buried in Christ Church Cathedral, Oxford. See *Peter Martyr in Italy* (1967) by Philip McNair.

PETER PINDAR, see WOLCOT.

Peter Porcupine, see COBBETT.

Peter Bell, a poem by * Wordsworth, written 1798, published with a dedication to *Southey 1819. Peter Bell is a potter, a lawless, roving man, insensible to the beauty of nature. Coming to the edge of the Swale he sees a solitary ass and hopes to steal it. The ass is gazing into the water at some object, which turns out to be the dead body of its owner. After a series of supernatural events Peter mounts the ass, which eventually leads him to the cottage of the drowned man's widow. Peter's spiritual and supernatural experiences on this ride make him a reformed man. The ludicrous nature of part of the poem diverted attention from its merits, and it was made the subject of many parodies, including one by Shelley, **Peter Bell the Third*.

Peter Bell the Third, a satirical poem by P. B. *Shelley written at Florence 1819, published 1839.

It is a demonic parody of *Wordsworth's poem of the same title (above). A second 'Peter Bell' had already been published by *Keats's friend J. H. *Reynolds. Shelley uses inventive doggerel, outrageous rhymes, and effervescent social satire to mock Wordsworth's 'defection' from the radical cause—'a solemn and unsexual man'. He follows Peter's progress through a black, comic underworld, described in seven sections:

'Death', 'The Devil', 'Hell', 'Sin', 'Grace', 'Damnation', and 'Double Damnation'. Part III begins with the celebrated, 'Hell is a city much like London'; while Part V draws a surprisingly sympathetic cartoon of Peter

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the poet, who remembered 'Many a ditch and quick-set fence; I Of Lakes he had intelligence'.

Peterborough Chronicle, The, the last part of the Laud manuscript of the **Anglo-Saxon Chronicle*, written in Peterborough at various times between 1121 and 1154, the date of its last annual. It is the only part of the chronicle to extend beyond 1080, and is of great linguistic interest in exemplifying the developments between Old and Middle English. The 12th-cent. entries, in particular, as they describe the disasters and hardships of Stephen's reign, have a vigour and circumstantiality far beyond the earlier parts of the chronicle. See C. Clark, *The Peterborough Chronicle 1070-1154* (1958); facsimile edn D. Whitelock (1954); trans. G. N. Garmonsway (1953).

'**Peter Grimes**', one of the tales in Crabbe's **The Borough*. Grimes is a fisherman who 'fish'd by water and who filch'd by land' and killed his apprentices by ill-treatment, until, becoming suspect and forbidden to keep apprentices, he lived and worked in solitude. Under the pressure of guilt and remorse he became insane, and died after enduring terrible imagined terrors. He is the principal figure in *Britten's opera *Peter Grimes*.

Peter Pan, or, The Boy Who Would Not Grow up, a play by J. M. *Barrie, written for the sons of Arthur and Sylvia Llewlyn Davies, and first performed on 27 Dec.

1904 with Gerald du Maurier playing both Mr Darling and Captain Hook. Peter Pan, the eternal boy, flies off from a London nursery to the Never Never Land with Wendy, John, and Michael Darling, where Wendy becomes a mother to Peter's tribe of Lost Boys. Barrie's original subtitle was 'The Boy Who Hated Mothers' and there is an interesting subtext of jealousy, possessiveness, and family conflict which explains some of the work's enduring appeal, although it also has the more evident attractions of the dog-nurse Nana, exotic scenery, flying ballet, a crocodile which devours Captain Hook, and a disembodied fairy, Tinkerbell. The name 'Wendy' was coined by Barrie from the childish mispronunciation of 'Fwend' or 'Fwendy' (for 'friend') of W. E. *Henley's daughter Margaret, who died when she was 6. *Peter Pan in Kensington Gardens* (1906, with illustrations by A. *Rackham), took stories from an earlier novel, *The Little White Bird* (1902), about a lonely bachelor who meets a boy in Kensington Gardens. The play itself has been through many versions and adaptations, and was first published in book form in 1911.

PETERS, Ellis, see DETECTIVE FICTION.

Peter Wilkins, a Cornishman, The Life and Adventures 0/(1751), a romance by *Paltock.

This is the tale of a shipwrecked mariner, in the manner of but more fantastic than **Robinson Crusoe*. Wilkins is shipwrecked in the Antarctic region and reaches a land where the inhabitants can fly. One of them, the beautiful Youwarkee, falls outside his hut, and he takes her up, tends her, and eventually marries her. This work was much admired in the Romantic

period by *Southey, *Coleridge, *Shelley, *Lamb, and Sir W *Scott.

PETHICK-LAWRENCE, E., see WOMEN'S SUFFRAGE.

Peto, a crony of *Falstaff's in Shakespeare's 2 and 2 *Henry IV

Petowker, Henrietta, a character in Dickens's *Nicholas Nickleby*. She marries Mr Lillyvick.

'**Petra**', see BURGON.

PETRARCH (Francesco Petrarca) (1304-74), Italian poet and humanist, and the most popular Italian poet of the English Renaissance. He was born at Arezzo, the son of a notary who was expelled from Florence (in the same year as *Dante) by the Black Guelphs and migrated to Avignon in 1312. Here in 1327 Petrarch first saw the woman who inspired his love poetry. He calls her Laura; her true identity is unknown. Until 1353 Petrarch's life was centred in Provence (Avignon and his beloved retreat at Vaucluse), but he made extended visits to Italy, on the first of which, in 1341, he was crowned poet laureate in Rome, for him the most memorable episode of his life. From 1353 onwards he resided in Italy, though he travelled widely, both on his own account and at the instance of his patrons. He died in Arquà in the Euganean Hills near Padua.

Today Petrarch is best known for the collection of Italian lyrics variously known as the *Canzoniere* or the 'Rime sparse', which includes the long series of poems in praise of Laura, now regarded as the fountainhead of the European lyric; but to his contemporaries and the generations that immediately succeeded him he was best known as a devoted student of classical antiquity.

This enthusiasm he shared with his friend *Boccaccio.

The encouragement which Petrarch gave to Cola di Rienzo in 1347, at the time of the restitution of the Roman republic, may be seen as an expression of the humanist spirit with which he was imbued, and in accordance with which he wrote the majority of his works in Latin. These include: a large number of letters and treatises (*De Vita Solitaria*, *De Remediis Utriusque Fortunae*, etc.); a Latin epic, *Africa*, on the struggle between Rome and Carthage; and the *Secretum*, a selfanalysis in the form of a dialogue between himself and St *Augustine.

Petrarch is justly regarded as the father of Italian humanism and the initiator of the revived study of Greek and Latin literature, but for English writers his chief inspiration was to the early sonneteers (see under SONNET); he was imitated and translated by *Surrey, *Wyatt, T. *Watson, and, later, by *Drummond of Hawthornden. *Sidney, while mocking the poets who slavishly echoed 'poor Petrarch's long deceased woes', yet bears witness to his powerful and pervasive

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influence. (See George Watson, *The English Petrarchans*, 1967.) Henry Parker, Lord Morley (1476-1556), translated at some point before 1546 his *Trionfi* as *The Tryumphes of Fraunces Petrarcke* (?1555; ed. D. D. Carnicelli, 1971), and the countess of * Pembroke translated the *Trionfo della morte* into **terza rima*. The Petrarchan vogue declined in the 17th cent, with the waning popularity of the sonnet sequence, and in 1756 J. *Warton in his essay on *Pope dismissed Petrarch as 'metaphysical and far fetched'. *Gray, in a

note on the last stanza of his *Elegy*, credits Petrarch with his phrase 'trembling hope' (*paventosa speme*), which indicates a renewal of interest in the later 18th cent.

PETRONIUS, the author of the *Satyricon*, a realistic novel of low life, sexually explicit, but written in a pure and elegant Latin, interspersed with verses and containing a great deal of parody. He is traditionally identified with the Gaius Petronius Arbiter who having been one of Nero's favourites was forced to commit suicide AD 65. Internal evidence certainly suggests that the novel was written in Nero's reign. Only excerpts have survived, the most striking of which are *Cena Trimalchionis* (Trimalchio's Banquet), the description of a dinner given by a rich freedman, a poem on the Civil War covering the same ground as *Lucan, and a story, *The Matron of Ephesus*. After a long period of obscurity during the Middle Ages, the *Cena* was discovered by the Florentine collector Poggio, copied in 1423, and promptly lost again, and until its rediscovery and its publication in 1650 only the smaller excerpts were known. Petronius is mentioned by religious writers like John Hales and Jeremy *Taylor in the first half of the 17th cent, and by *Dryden in his critical works. The first English translation was William Burnaby's in 1694. A passage about death was imitated by Peacock in **Rhododaphne* (1818). But the piece which aroused most interest was *The Matron of Ephesus* which inspired Walter Charleton's *Ephesian Matron* (1659) and *Fry's one-act play *A Phoenix Too Frequent* (1946).

Petruchio, a gentleman of Verona and suitor to

* Katharina in Shakespeare's **The Taming of the Shrew*.

PETTIE, George (c.1548-89), educated at Christ Church, Oxford. His *A Petite Fallace of Pettie His Pleasure*, first published in 1576, was often reprinted. This collection of 12 'pretie Hystories' concerns lovers, and all but one derive from classical sources. They are mainly made up of long speeches with little action, and their style to some extent anticipates *Lyly's euphuism. Writing about 100 years after their first publication, Pettie's grand-nephew A. *Wood calls them 'more fit to be read by a schoolboy, or rustical amoratto, than by a gent, of mode or language'. Pettie's work follows on from Painter's **Palace of Pleasure* from which he derived his title, and his translation of most of Guazzo's *Civile Conversation* (1581) contributed to the Elizabethan vogue for *courtesy literature and fiction.

PETTY, Sir William (1623-76), a political economist who studied on the Continent and became the friend of *Hobbes. He executed for the Commonwealth the 'Down Survey' of forfeited lands in Ireland, the first attempt on a large scale at carrying out a survey scientifically. Petty acquiesced in the Restoration, and was knighted and made an original member of the * Royal Society in 1662. He published economic treatises, the principal of which was entitled *Political Arithmetic* (1690), a term signifying that which we now call statistics. *Swift parodied this work in **A Modest Proposal*. Petty examined, by the quantitative method, the current allegations of national decay. He rejected the old 'prohibitory' system, and showed the error of the supporters of the 'mercantile' system in regarding the abundance of precious metals as the

standard of prosperity. He traced the sources of wealth to labour and land.

Petulengro, Jasper, the principal gypsy character in Borrow's **Lavengro* and **The Romany Rye*, founded upon the Norfolk gypsy Ambrose Smith, with whom Borrow was acquainted in his youth. 'Petulengro' means 'shoeing smith'.

Peveiril of the Peak, a novel by Sir W *Scott, published 1823.

The novel is set in the Restoration England of Titus Oates's *Popish Plot, and its plotting was described by Lockhart as 'clumsy and perplexed'. The action is chiefly concerned with corruption at the court of Charles II, with fanaticism turned sour, and with conflicting loyalties. These are worked out most effectively in the characters of Major Bridgenorth and young Julian Peveiril, in both of whom there is profound psychological development. The part played by the apparent deaf-mute, Fenella, is less convincing.

PEVSNER, Sir Nikolaus Bernhard Leon (1902-83), architectural historian, born in Germany and educated at the universities of Leipzig, Munich, Berlin, and Frankfurt. He lectured for four years at Göttingen before the rise of Hitler brought him to England, where he became in 1941 associated with *Penguin Books, as editor of King Penguins and of his celebrated county-by-county series *The Buildings of England* (1951-74). His association with Birkbeck College began formally in 1942, where he continued to teach until 1967, and he was professor of fine art at Cambridge (1949-55) and at Oxford (1968-9). His many works on art, design, and

architecture include *Pioneers of the Modern Movement, from William Morris to Walter Gropius* (1936), *High Victorian Design* (1951), and *The Englishness of English Art* (1956).

Pew, the blind buccaneer in Stevenson's *Treasure Island*.

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PFEFFERKORN, Johannes (C.1469-C.1522), a Jewishborn Christian convert, the associate of the Dominicans in their controversy with *Reuchlin regarding the proposed destruction of works of Jewish literature and philosophy, which he keenly approved. See EPISTOLAE OBSCURORUM VIRORUM.

Phaedria, in Spenser's **Faerie Queene* (li. vi), the Lady of the Idle Lake, symbolizing immodest mirth.

Phalaris, Epistles of, letters attributed to Phalaris, a tyrant of Acragas in Sicily (6th cent. BC), with a reputation for extreme cruelty. They were edited by Charles Boyle, fourth earl of Orrery (1676-1731) in 1695, and praised by Sir W. Temple. R. *Bentley proved that they were spurious and dated from perhaps the 2nd cent. AD. There is an echo of the controversy in Swift's **The Battle of the Books*.

phallic symbols, objects used, in Freudian theory, to represent the phallus, which itself is in its original sense a representation or image of the penis, symbolizing male or regenerative power. Any erect and pointed object may be a phallic symbol: Freud himself in case histories cites objects such as swords, knives, pens, flames, closed umbrellas, and screwdrivers.

* Psychoanalytic criticism frequently applies itself to the detection of such symbols, whether consciously or

unconsciously deployed, as an aid to interpretation.

Phaon, (1) in Spenser's **Faerie Queene* (11. iv), the unfortunate squire who, deceived by Philemon and under the influence of Furor (mad rage), slays Claribel and poisons Philemon; (2) in classical mythology, the boatman with whom **Sappho* is said to have fallen in love. **Lyly* wrote a play on the subject (*Sapho and Phao*).

Pharsalia, see LUCAN.

Phebe, a shepherdess in Shakespeare's **As You Like It* who marries Silvius.

Phèdre, see RACINE and HIPPOLYTUS.

philander, to, to play the trifling and even promiscuous lover. Philander, in an old ballad, was the lover of Phillis; and in **Beaumont and *Fletcher's Laws of Candy* the lover of Erotia.

Philaster, or Love Lies a-Bleeding, a romantic tragicomedy by **Beaumont and *Fletcher* (see FLETCHER, J.), written 1609, printed 1620. One of the most successful of the Beaumont and Fletcher collaborations, the play draws on the conventions of the prose romances, notably on **Montemayor's Diana* and Sidney's **Arcadia*. The king of Calabria has usurped the crown of Sicily. The rightful heir, Philaster, loves and is loved by Arethusa, daughter of the usurper, but the latter intends to marry her to Pharamond, prince of Spain. To maintain contact with her, Philaster places his page Bellario in her service, Arethusa reveals to the king that Pharamond (made impatient by her own frigid reception of him) has embarked on an affair with Megra, a lady of the court; Megra in turn accuses Arethusa of misconduct with the handsome young

Bellario. After various pastoral pursuits and disasters, during which Bellario touchingly and constantly demonstrates devotion to Philaster, and Philaster himself manifests a marked lack of chivalry, it is revealed that Bellario is in fact Euphrasia, daughter of a Sicilian lord, in love with Philaster. Reassured thus of Arethusa's virtue, Philaster regains both his loved one and his kingdom, whereas Bellario is left with their gratitude, to devote herself to a life of chastity.

An edition in the Revels series by Andrew Gurr was published in 1969.

Philip, see ADVENTURES OF PHILIP, THE.

philippics, see CICERO and DEMOSTHENES.

Philip Quarta, The Adventures of, an adventure story originally published as *The Hermit* (1727) by 'Edward Dorrington', but generally attributed to Peter Longueville, though some authorities ascribe it to Alexander Bicknell. A derivative of **Robinson Crusoe*, it describes Quarll's 50 years of solitude and suffering on a South Sea island. It went through many editions, and was much adapted for children.

PHILIPS, Ambrose (1674-1749), poet, and fellow of St John's College, Cambridge, was a member of **Addison's* circle. He wrote *The Distrest Mother* (1712), a successful adaptation of **Racine's Andromaque*, but is remembered chiefly for his quarrel with **Pope* over the relative merits of their pastorals. Pope drew, in the **Guardian* (No. 40, 1713), 'a comparison of Philips's performance with his own, in which, with an unexampled and unequalled artifice of irony, though he has himself always the advantage, he gives the preference to Philips' (Johnson, **Lives of the English Poets*).

Philips's 'Epistle to the Earl of Dorset' (1709) memorably evokes the frozen landscape of Denmark. His infantile trochaics addressed to children ('Dimply damsel, sweetly smiling', etc.) earned him the nickname of 'Namby Pamby', though Johnson described them as his pleasantest pieces. For the 'pastoral war', see also Gay's **The Shepherd's Week*.

PHILIPS, John (1676-1709), educated at Christ Church, Oxford. He was the author of *The Splendid Shilling* (unauthorized 1701, authorized 1705), a burlesque in Miltonic blank verse, in which Philips contrasts the happy possessor of the splendid shilling, who 'nor hears with pain I New oysters cry'd, nor sighs for chearful ale', with the poor poet in his garret, hungry and thirsty, and beset by creditors. In 1705 he published *Blenheim*, written at the suggestion of *Harley and *Bolingbroke, as a Tory counterpart to *The Campaign* of * Addison. *Cyder* (1708), a poem in blank verse written in imitation of *Virgil's *Georgics*, celebrates the cultivation, manufacture, and virtues of cider; it

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provided a model for later blank verse georgics, such as *Smart's *The Hop-Garden* and parts of Thomson's **The Seasons*. Thomson, in 'Autumn', salutes 'Philips, Pomona's bard' both for his 'native theme' and for his 'rhyme-unfetter'd verse' (ll. 640-50), and later critics have endorsed this view of his place in literary tradition. There is an edition by M. G. L. Thomas (1927).

PHILIPS, Katherine (1631-64), known as the 'Matchless Orinda', the daughter of Royalist John Fowler, a London merchant. She lived in London until the age of 15, attending Mrs Salmon's School, Hackney. Upon her

father's death her mother married a Welsh baronet, whose castle in Pembrokeshire became Katherine's home. In 1648 she married Parliamentarian James Philips of Cardigan: he was 59, she 17. Her poems were widely circulated in manuscript, inspiring eulogies by H. *Vaughan ('It was thy light showed me the way' in *Olor Iscanus* and *Thalia Redeviva*); a commendatory poem by 'Orinda' was prefixed to the latter volume. Her translation of *Corneille's *Pompée* was acted in Dublin with great success in 1663, and her version of *Horace*, completed by *Denham, in 1668. Her collected poems appeared unauthorized in 1664. She died of smallpox, and was mourned in elegies by *Cowley and Sir W. *Temple; her collected poems were published in 1667. They memorialize a coterie, a Platonic Society of Friendship, whose members were known by poetic sobriquets, including Anne Owen (Lucasia), Mary Aubrey (Rosania), John *Berkenhead (Cratander), and Sir Charles Cotterell (Polliarchus), her correspondence with whom was published as *Letters from Orinda to Poliarchus* in 1705. These letters show Philips's careful construction of the persona of 'Orinda'. She was pre-eminently a poet of female friendship. Her lyrics, marrying Cavalier and metaphysical influences, applied Petrarchan love conventions to present women's friendship as an ideal. Friendship is 'our passion . . . the strongest thing I know'. See P. W. Souers, *The Matchless Orinda* (1931); E. Hobby, *The Virtue of Necessity* (1988); G. *Greer, *Kissing the Rod* (1988). **Philip Sparrow**, see PHYLLYP S PARO WE.

Philistine, the name of an alien warlike people who in early biblical times constantly harassed the Israelites.

The name is applied, (1) humorously or otherwise to persons regarded as 'the enemy' into whose hands one may fall, bailiffs, literary critics, etc.; (2) to persons deficient in liberal culture and enlightenment, from *philister*, the term applied by German students to one who is not a student at the university, but a townsman. In sense (2) the word was introduced into English by M. *Arnold ('Heine', *Essays in Criticism*); he describes *Heine as a progressive, a lover of ideas and hater of philistinism, and the English as a nation dominated by 'inveterate inaccessibility to ideas'. In other works, notably * *Culture and Anarchy*, he develops the concept; the English middle classes are predominantly philistine, whereas the aristocracy, with its love of field sports, physical prowess, and external graces, is described as 'Barbarian'. The working classes are described as the 'Populace'.

PHILLIPPS, Sir Thomas (1792-1872), educated at Rugby and University College, Oxford. He early developed a passion for collecting books and, more particularly, manuscripts (he described himself as 'a perfect vello-maniac'), and assembled an extremely valuable library at his home in Broadway, Worcestershire. He also established there a private printing press, the Middle Hill Press, where he printed visitations, extracts from registers, cartularies, etc. In 1863 he moved his library to Thirlestaine House, Cheltenham, and on his death left it to his youngest daughter Mrs Fenwick (his eldest, Henrietta, had married the Shakespearian scholar J. O. *Halliwell): it has been gradually dispersed in sales to public institutions at home and abroad and to private collectors. Some

unique items (such as the manuscript of part of a translation of *Ovid's *Metamorphoses* associated with *Caxton) came to light as late as 1964: the Caxton manuscript is now reunited with its other half, which had been in the possession of *Pepys, in the Pepys Library at Magdalene College, Cambridge. See A. N. L. *Munby, *Phillipps Studies* (1951-60); N. J. Barker, *Portrait of an Obsession* (1967).

PHILLIPS, Caryl (1958-), novelist and playwright, born in St Kitts, West Indies. He came to England with his family as a baby and was educated in Leeds, Birmingham, and at Oxford University. Early plays include *Strange Fruit* (1980) and *The Shelter* (1983). His first novel, *The Final Passage* (1985), described the experiences in Britain of the post-war immigrant generation: later works include *A State of Independence* (1986), in which the protagonist returns to his West Indian home, with a severe sense of dislocation, and *Higher Ground* (1989). *Cambridge* (1991) is a tour de force of *historical fiction set in the West Indies just after the abolition of the slave trade: much of the novel is narrated by English visitor Emily Cartwright, who is disturbed and shocked by the brutal world she enters, but we also hear other voices, including that of Cambridge himself, an educated plantation slave. *Crossing the River* (1994) is a many-layered polyphonic narration, linking past and present, Africa and England, which celebrates the difficulties and triumph of a mixed-race love affair during the Second World War; this was followed by *The Nature of Blood* (1997), a novel which deals with the consequences of the * Holocaust. Non-fiction works include *The European Tribe* (essays,

1987); he also edited *Extravagant Strangers: A Literature of Belonging* (1997), a survey and anthology of non-British-born writers and the invigorating effects of 'mongrelization' on the native tradition.

PHILLIPS, Edward (1630-796), brother of John Phillips (below) and nephew of *Milton, by whom he was educated. He was tutor to the son of *Evelyn, and then

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to Philip Herbert, afterwards seventh earl of Pembroke.

His various literary works include an edition of the poems of *Drummond of Hawthornden (1656); a popular philological dictionary called *The New World of English Words* (1658); and *Theatrum Poetarum* (1675), a collection of literary biographies in the preface to which some have seen the hand of Milton.

He also wrote a short life of his uncle, published 1694. *Lives of Edward and John Phillips* by W. *Godwin was published in 1815.

PHILLIPS, John (1631-1706), younger brother of Edward Phillips (above) and nephew of *Milton, by whom he was educated. He wrote a scathing attack on Puritanism in his poem *A Satyr against Hypocrites* (1655), supported Charles II and *Oates, and worked as translator and hack-writer; he translated *La Calprenède's *Pharamond*, *Scudéry's *Almahide*, and wrote a travesty of **Don Quixote* (1687) in which he mentions **Paradise Lost*, but his biographer *Godwin (who much prefers his elder brother Edward) was unable to determine whether the reference was 'intended as a compliment or a slur'.

PHILLIPS, Stephen (1864-1915), actor and poet, who resolved, after the success of his *Poems* (1898), to revive

poetic drama; his *Paolo and Francesca* (pub. 1900, perf. 1902) was received with great enthusiasm and compared by serious critics to *Sophocles and Shakespeare.

Herod (1901), *Ulysses* (1902), and *Nero* (1906) were also well received, but his later plays were failures.

Phillotson, Richard, a character in Hardy's **Jude the Obscure*.

PHILLPOTTS, Eden (1862-1960), prolific and popular novelist, playwright, and poet, most of whose many novels are set in Dartmoor. He collaborated as playwright with Arnold *Bennett and J. K. *Jerome.

Philoclea, younger sister of Pamela in Sidney's **Arcadia*.

Philological Society, the, founded in its present form in 1842 to investigate and to promote the study and knowledge of the structure, the affinities, and the history of language. Active in its formation were *Thirlwall, A. P. *Stanley, and T. *Arnold; prominent members were to include *Furnivall, "Trench, and James *Murray, all of whom were involved in the creation of the **Oxford English Dictionary*. See H. Aarsleff, *The Study of Language in England 1/80-1860* (1967)-

Philosophes, the collective name of a group of 18thcent. writers and thinkers united by their faith in the efficacy of reason and their dislike of repressive traditions. Its most significant representatives included *Montesquieu, *Voltaire, *Diderot, *Rousseau, *Buffon, *Condillac, Condorcet, *d'Alembert, d'Holbach, and Helvétius. They inclined to scepticism in religion, materialism in philosophy, and hedonism in ethics.

Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful, see SUBLIME AND BEAUTIFUL.

Philosophical View of Reform, A a political essay by P. B. *Shelley, written at Pisa 1820, not published until 1920.

Intended as an 'instructive and readable' octavo booklet, this was Shelley's most mature political statement about Liberty, Revolution, and Reform: it confirms his position as a radical (rather than a liberal)—but not a revolutionary. Chapter 1 is a historical sketch of the continuous overthrow of imperial powers in Europe; it argues that periods of great literary creativity have always coincided with libertarian movements. Chapter 2 describes conditions of political and economic oppression in contemporary Britain and proposes specific measures of radical change, including parliamentary reform and alteration of laws regarding marriage, property inheritance, capital investment, and working hours. Chapter 3 (unfinished) suggests actual means of enforcing political change, including non-violent protest, the intervention of 'poets and philosophers', and the 'last resort' of resistance which is 'undoubtedly insurrection'. The essay illuminates the thinking behind Shelley's political poems of 1817-20, and provided much material for the * *Defence of Poetry*, such as the concept of 'unacknowledged legislators'.

Philotas, a Senecan tragedy in blank verse by S. *Daniel, published 1605.

Philotas, a gallant and bountiful soldier held in high estimation among the Macedonians, incurs the suspicion

of Alexander by his boasts. He is accused of concealing his knowledge of a conspiracy against the king, is tortured, and, having confessed, is stoned to death.

The author had subsequently to defend himself against the charge of covertly defending, by this play, the rebellion of Essex. Performance of the play was suppressed in 1604.

Phineas Finn, the Irish Member, a novel by A. *Trollope, published 1869, the second of the *'Palliser' series.

Phineas Finn, a young Irish barrister, catches the eye of Lord Tulla and is elected to Parliament for the family seat of Loughshane. In London Phineas wins friends on all sides, is admitted to high society, and falls in love with the politically minded Lady Laura Standish. Lady Laura's personal fortune is considerably diminished after paying the debts of her brother Lord Chiltern, and she feels she must marry money, in the person of the chilly but wealthy Mr Kennedy. Phineas is at first disappointed, and is later deeply grieved at the unhappiness and finally the collapse of the Kennedy marriage, but turns for consolation elsewhere. He first

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pursues Violet Effingham, Lord Chiltern's childhood sweetheart, but after a brief quarrel between the two suitors (featuring a duel fought in Belgium), Violet settles for Chiltern, and they are married. Madame Max Goesler, the rich widow of a Viennese banker, is Phineas's next favourite. Phineas has lost his government salary by sticking to his principles over the issue of Irish Tenant Right, and has no money to cover the

cost of re-election. Madame Max offers to help him out, and when Phineas refuses she offers him her hand in marriage and her fortune to finance a fresh political career. This he is too scrupulous to accept in view of his prior engagement to a pretty Irish girl, Mary Flood-Jones, and he returns to Ireland.

Phineas Redux, a novel by A. *Trollope, published 1874, the fourth in the *'Palliser' series.

Phineas Finn returns to politics in time for the fall of Mr Daubeny's government, and earnestly hopes for office under Mr Gresham. Unhappily a series of quarrels makes his progress anything but smooth. First Mr Kennedy, outraged at Phineas's visit to his wife Lady Laura in her Dresden exile, unsuccessfully tries to shoot him. Then Phineas exchanges heated words with the president of the board of trade, Mr Bonteen, and when, later that night, Bonteen is murdered, the burden of circumstantial evidence against Phineas is very strong. He is arrested and remanded for trial, and only the spirited efforts of Madame Max in discovering the true culprit, and a brilliant courtroom performance by Chaffanbrass in presenting her findings, succeed in getting him off. For a time Phineas is shattered by his experiences, but towards the end of the novel he rallies, returns to politics, and marries Madame Max.

In this novel the old duke of Omnium dies, and Plantagenet and Lady Glencora become duke and duchess. Madame Max, the old duke's favourite, is left some valuable jewellery in his will, but refuses to accept it. Instead the legacy is made over to Plantagenet's cousin Adelaide Palliser, who is thus able to

marry the impoverished Gerard Maule.

Bonteen's murderer turns out to have been the Revd Mr Emilius, the converted Jew who married Lizzie *Eustace. Emilius, who has a previous wife still living at Prague, is convicted of bigamy and imprisoned, but there is insufficient evidence to hang him.

Phiz, see BROWN, H. K.

Phoenix, The, an Old English poem of 677 lines, found in the *Exeter Book and possibly written in the later 9th cent. It is a beast allegory of the kind found in the *bestiaries but developed over a greater length than usual. The descriptive part of the poem is closely based on *Carmen de Ave Phoenixe*, probably by Lactantius (d. C.340), and the later allegorizing section has not been attributed to any certain source. The poem is admired for the vividness of its imagery and the accomplishment of its syntax. Ed. N. F. Blake (1964).

'Phoenix and the Turtle, The', an allegorical elegy ascribed to Shakespeare which was included in Robert Chester's collection *Love's Martyr* (1601).

Phoenix Nest, The, a poetic miscellany published in 1593 and compiled by one R.S., who has never been identified. It includes poems by *Raleigh, *Lodge, and *Breton, and opens with three elegies on *Sidney, the 'Phoenix' of the title. It was edited by H. E. Rollins (i93i)-

Phunky, Mr, in Dickens's **Pickwick Papers*, Serjeant Snubbin's junior in the case of *Bardell v. Pickwick*.

Phyllyp Sparowe, a poem by *Skelton.

'Physician's Tale, The', see CANTERBURY TALES, 13.

physiocrat, one of a school of political economists founded by François Quesnay (1694-1774) in France

in the 18th cent. They maintained that society should be governed according to an inherent natural order, that the soil is the sole source of wealth and the only proper object of taxation, and that security of property and freedom of industry and exchange are essential (OED). The other principal exponents of the physiocrat doctrines were Jacques Turgot (1727-81), an able financier, whose dismissal in 1776 from the post of controller-general of the finances was the prelude of the French national bankruptcy; and Victor de Riquetti, marquis de Mirabeau (1715-89), the author of *L'Ami des hommes* and father of the revolutionary statesman. Adam *Smith, though no physiocrat in the technical sense of the word, was strongly influenced by the school.

Physiologus, see BESTIARIES.

picaresque, from the Spanish *picaro*, a wily trickster; the form of novel accurately described as 'picaresque' first appeared in 16th-cent. Spain with the anonymous **Lazarillo de Tormes* (1553) and Alemán's **Guzman de Alfarache* (1599-1604), which relate the histories of ingenious rogues, the servants of several masters, who eventually repent the error of their ways; examples of their descendants in English would be **Moll Flanders*, **Roderick Random*, and **Tom Jones*. The term was apparently first used in England in the 19th cent.; Sir W. *Scott, for example, writing in 1829, describes the *Memoirs of Vidocq* as 'a picaresque tale . . . a romance of roguery', and *The Bookman* in 1895 defined a picaresque tale as that of a 'trickster'. Nowadays the term is commonly, and loosely, applied to episodic novels, especially those of *Fielding, *Smollett, and

others of the 18th cent, which describe the adventures of a lively and resourceful hero on a journey. *The Golden Ass* of *Apuleius is regarded as a forerunner of the picaresque novel, while Nashe's **The Unfortunate Traveller* (1594) is commonly accepted as the first picaresque romance in English.

PICCOLOMINI, Aeneas Silvius (1405-64), Pope Pius II from 1458, was a patron of letters and author of a

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romance in Latin, *Eurialus and Lucretia*, of treatises on many subjects, and of commentaries on his times. His secular works include the *Miseriae Curialium*, which provided one of the models for the **Eclogues* of A. *Barclay. He visited Scotland in 1435, and wrote a somewhat hostile report of its poverty-stricken condition. His third-person autobiography was translated as *Memoirs of a Renaissance Pope* by F. A. Gragg (1959).

PICKARD, Tom (1946-), poet, born in Gateshead, Newcastle upon Tyne: in 1963 he instigated a celebrated series of poetry readings and performances at the Morden Tower in Newcastle, including a reading by Basil *Bunting, whose work he did much to revive. He has published several collections, from *High on the Walls* (1967) to *Tiepin Eros: New and Selected Poems* (1994). See UNDERGROUND POETRY.

PICKERING, William (1796-1854), publisher, commenced business in London in 1820, and did much to raise the standard of design in printing. He published the 'Diamond Classics' 1821-31, and in 1830 adopted the trademark of the Aldine Press (see ALDUS MANUTIUS). He increased his reputation by his Aldine edition of the English poets in 53 vols.

Pickwick Papers (*The Posthumous Papers of the Pickwick Club*), a novel by *Dickens, first issued in 20 monthly parts Apr. 1836-Nov. 1837, and as a volume in 1837 (when Dickens was only 25 years old). Mr Samuel Pickwick, general chairman of the Pickwick Club which he has founded, Messrs Tracy Tupman, Augustus Snodgrass, and Nathaniel Winkle, members of the club, are constituted a Corresponding Society of the Club to report to it their journeys and adventures, and observations of characters and manners. This is the basis on which the novel is constructed, and the Club serves to link a series of detached incidents and changing characters, without elaborate plot. The entertaining adventures with which Mr Pickwick and his associates meet are interspersed with incidental tales contributed by various characters. The principal elements in the story are: (1) the visit of Pickwick and his friends to Rochester and their falling in with the specious rascal Jingle, who gets Winkle involved in the prospect of a duel (fortunately averted). (2) The visit to Dingley Dell, the home of the hospitable Mr Wardle; the elopement of Jingle with Wardle's sister, their pursuit by Wardle and Pickwick, and the recovery of the lady; followed by the engagement of Sam Weiler as Pickwick's servant. (3) The visit to Eatanswill, where a parliamentary election is in progress, and Mr Pickwick makes the acquaintance of Pott, editor of a political newspaper, and Mrs Leo Hunter. (4) The visit to Bury St Edmunds, where Mr Pickwick and Sam Weiler are fooled by Jingle and his servant Job Trotter. (5) The pursuit of Jingle to Ipswich, where Mr Pickwick inadvertently enters the bedroom of a middle-

aged lady at night; is in consequence involved in a quarrel with Mr Peter Magnus, her admirer; is brought before Mr Nupkins, the magistrate, on a charge of intending to fight a duel; and obtains his release on exposing the nefarious designs of Jingle on Nupkins's daughter. (6) The Christmas festivities at Dingley Dell. (7) The misapprehension of Mrs Bardell, Mr Pickwick's landlady, regarding her lodger's intentions, which leads to the famous action of *Bardell v. Pickwick* for breach of promise of marriage, in which judgement is given for the plaintiff, with damages £750. (8) The visit to Bath, in which Winkle figures prominently, first in the adventure with the blustering Dowler, and secondly in his courtship of Arabella Allen. (9) The period of Mr Pickwick's imprisonment in the Fleet in consequence of his refusal to pay the damages and costs of his action; and the discovery of Jingle and Job Trotter in that prison, and their relief by Mr Pickwick. (10) The affairs of Tony Weiler (Sam's father) and the second Mrs Weiler, ending in the death of the latter and the discomfiture of the pious humbug and greedy drunkard Stiggins, deputy shepherd in the Ebenezer Temperance Association. (11) The affairs of Bob Sawyer and Benjamin Allen, medical students and subsequently struggling practitioners. The novel ends with the happy marriage of Emily Wardle and Augustus Snodgrass.

PICO DELLA MIRANDOLA, Giovanni (1463-94), an Italian humanist and philosopher, born at Mirandola, of which his family were the lords. He spent part of his short life at Florence in the circle of Lorenzo de' *Medici. In 1486 he published 900 theses, offering to

maintain them at Rome, but some of his propositions were pronounced heretical and the public debate did not take place. The famous oration *De Dignitate Hominis*, with which he intended to introduce the debate, is one of the most important philosophical works of the 15th cent. Pico was a daring syncretist, who vainly tried to make a synthesis of Christianity, Platonism, Aristotelianism, and the Jewish cabbala. As a pioneer in the study of Hebrew philosophy he influenced *Reuchlin. His life (*The Lyfe of Johan Picus, Erie of Myrandula a Grete Lorde of Italy*) and some of his pious writings were translated by Sir T. *More. *Colet was influenced by Pico.

picturesque, a term which came into fashion in the late 18th cent., principally to describe a certain kind of scenery. Writers on the picturesque include W *Gilpin, W. *Mason, William Payne Knight (1750-1824, who published *The Landscape* in 1794), Uvedale Price (1747-1829, who published *Essays on the Picturesque*, 1794), and the landscape gardener Humphry Repton (1752-1818) (see LANDSCAPE GARDENING). The impact of these writers on the sensibility and vocabulary of writers of the 19th cent, was considerable. The 'picturesque', as defined by Price, was a new aesthetic category, to be added to *Burke's recently established categories of the *sublime and the beautiful; its attributes were roughness and irregularity, and its most complete exponent in terms of painting was **PIED PIPER OF HAMELIN | PIERS PLOWMAN 790** *Rosa, whose works enjoyed much popularity at this period; Constable described him as 'a great favourite with novel writers, particularly the ladies'. Mrs *Radcliffe's

works dwell frequently on the picturesque, and J. * Austen and many of her characters were familiar with the works of Gilpin; in * *Mansfield Park* she mocks the spirit of 'improvement' in the character of the foolish Mr Rushworth. The entertaining aesthetic disputes of Price and Knight, both of whom owned estates near the Welsh borders, are satirized in Peacock's * *Headlong Hall*, and *Combe's adventures of Dr Syntax are aimed at the movement in general and Gilpin in particular. Although the excesses of picturesque theory became a popular target for satire, these writers made a lasting contribution to our vision, and writers as diverse as *Dickens, G. *Eliot, and H. *James found the term useful. The development of the picturesque movement into * Romanticism is a subject of much complexity and literary interest. See C. Hussey, *The Picturesque* (1927, 1967).

'Pied Piper of Hamelin, The: A Child's Story', a poem by R. Browning, included in *Dramatic Lyrics*. ***Pierce Penniless, His Supplication to the Divell***, a fantastic prose satire by T. *Nashe, published 1592. The author, in the form of a humorous complaint to the devil, discourses on the vices of the day, throwing interesting light on the customs of his time. One of the best passages is that relating to the recently developed practice of excessive drinking, 'a sinne, that ever since we have mixt our selves with the Low-countries, is counted honourable', and containing a description of the various types of drunkards, drawn with a coarse Rabelaisian humour and vigour. The work is directed in part against Richard Harvey the astrologer (brother of Gabriel *Harvey) and the Martinists (see MARTIN

MARPRELATE). It ends with a discussion of hell and devils.

Pierce the Ploughman's Crede, an alliterative poem dating from the last decade of the 14th cent., influenced by *Langland, to whom it pays tribute, and attacking the friars. It is as evocative and forceful as Langland himself, and it contains the most effective piece of social criticism in Middle English, in its lines describing the hardships of the ploughman and his wife (ll. 420-42). Ed. W. W. Skeat (EETS 30, 1867; repr. 1973).

PIERO DELLA FRANCESCA (1416-92), Italian painter, whose most celebrated works, *The History of the True Cross* (1452-64; Arezzo, San Francesco), *The Resurrection* (Borgo, San Sepolcro), and the *Madonna del Parto* (Monterchi, Chapel of the Cemetery), are now perhaps the most revered of all Renaissance frescos. Yet Piero was almost ignored until the 20th cent.; *Ruskin scarcely mentions him, and it was left to the generation that followed Cézanne to rediscover the formal beauties of his works. A. *Huxley, in *Along the Road*, describes the *Resurrection* as 'The greatest picture in the world': in *Ape and Essence* he imagines a composition by Piero—'luminously explicit, an equation in balanced voids and solids, in harmonising and contrasting hues'.

Piers Plowman, the greatest poem of the Middle English *Alliterative Revival, by *Langland. It survives in about 50 manuscripts, in three widely varying versions, known as the A, B, and C texts. The A-text, totalling 2,567 lines in its longest version, was probably written about 1367-70; the B-text, a very considerable extension of the A-text which both rewrites the parts of

the poem that occur in the A-text and adds more than as much again to the end of it, extends to 7,277 lines (or more) and probably dates from about 1377-9; and the C-text is a substantial revision of the B-text, about the same length, dating from about 1385-6. It is now generally agreed (following Kane, *Piers Plowman: The Evidence for Authorship*, 1965, and Donaldson, *Piers Plowman: The C-Text and Its Poet*, 1949) that the three versions were all the work of Langland, who would, therefore, have been occupied with the work and its revisions for at least the last 20 years of his life.

Structurally, the poem is divided in a number of ways which are also problematical because the evidence of the manuscripts is conflicting. The principal division of the poem has been into two parts, the 'Visio' and the 'Vita', the 'Visio' comprising the prologue and the first seven *passus* ('step': the term used in the poem for the section divisions, varying from 129 to 642 lines in length) in the B-text (prologue and the first eight in A; the first ten *passus* in C which sometimes does not have a prologue). This 'Visio'-'Vita' distinction has been seen to be of such importance by some critics that they have argued that they are properly to be regarded as two distinct poems (see T. P. Dunning, *Piers Plowman: An Interpretation of the A-Text*, rev. T. P. Dolan, 1980); but the distinction is not found in B manuscripts at all (see Schmidt's edition, 1978, p. xx). There has been argument too whether B or C is to be taken as the more authoritative text; C is the latest and in many places clarifies points which remained obscure in B, but its revisions have damaged the shape of the poem at some points so that it no longer divides into coherent visions,

describing falling asleep—vision—awakening. B has the advantage of being complete and coherent in this way (and it can also be claimed that some of the very obscurities that C clarifies, such as the tearing of the pardon in *Passus* VII, display great imaginative power). A, though some claims have been made for its integrity as a poem, may be regarded as superseded by the other versions. The following account follows the B-text (where there is any divergence in plot), in its division into eight separate visions.

Vision 1. While wandering on the Malvern Hills, the narrator (who, it transpires later, is called Will) falls asleep and has a vision of a Tower where Truth dwells, a deep Dungeon, and between them 'a fair feeld ful of folk' (prologue, 17) where all the order of human society can be seen about their business. The worldly values thus raised are expounded by Lady Holy Church in *Passus* I; the theme is sustained by the analytical trial of Lady Meed in *Passus* II-IV which considers whether Meed (Reward or payment) is to be given to Wrong or according to Conscience and Reason.

Vision 2. The narrator observes what J. A. Burrow has shown to be an established sequence of events: Sermon (preached here by Reason); Confession (by the Seven Deadly Sins, colourfully personified in *Passus* V, the longest in the poem); Pilgrimage (to Truth, led by Piers the Plowman who first appears as the just leader on the road to Salvation); and Pardon (a paper pardon sent to Piers by Truth, but torn up by him when its validity is questioned by a priest, who rejects it as a moral statement rather than a papal document). The

conflict with the priest awakens the dreamer; this is the end of the 'Visio' as distinct from 'Vita', if such a distinction is indicated (as in A and C manuscripts). Vision 3 shows Will turning to the faculties and sources of knowledge and understanding, as the search for Truth (now referred to as 'Dowel') becomes individualized. In *Passus* VIII-XII Will progressively consults Thought, Wit, Study, Clergy, Scripture, Ymagynatyf (Imagination—linked with Nature in an inner dream containing an inspired description of the workings of nature, 11. 326-67), and Reason.

Visions 4 and 5. The theme of these visions is Charity, and *Passus* XIII-XVII attempt to show in action the ideas concerning doing well which were offered in Vision 3. Piers Plowman reappears, in a transfigured form in which his action is indistinguishable from that of Christ.

Vision 6. The Passion of Christ is described as the culmination of doing well in *Passus* XVIII, where the death of Christ is evoked with great power (11. 57-63), and after his death the *Harrowing of Hell.

Visions 7 and 8. These *Passus* (XIX and XX) continue with the liturgical cycle begun in Lent in *Passus* XVI (1. 172) and show the attempts to put into practice the lessons gained from observing the saving actions of Christ. The attempts to perfect the Church are still frustrated by evildoers, as Piers Plowman had first been in *Passus* VI as he set out on his first pilgrimage, and the poem ends with Conscience setting out to find Piers, to lead the perfected search for salvation. The strength of Piers *Plowman* does not lie in its structure or argument, both of which are often confusing

and uncertain. The same crypticism that often results in sublimely imaginative poetry often blocks a literal understanding (as Rosemary Woolf says). But the passages of greatest imaginative power (such as those mentioned in *Passus* XI and XVIII, or the metaphor of 'the plant of peace' 1148-57) have a sublimity beyond the reach of any other medieval English writer.

The 'official' editions, based on all the manuscripts, are *Piers Plowman: The A Version*, éd. G. Kane (1960), *Piers Plowman: The B Version*, éd. G. Kane and E. T. Donaldson (1975), and *Piers Plowman: The C Version*, éd. G. Russell and G. Kane (1997). The most useful editions are *The Vision of Piers Plowman: A Complete Edition of the B-Text*, ed. A. V. C. Schmidt (1978), and *Piers Plowman: An Edition of the C-Text*, ed. D. A. Pearsall (1978). Translation by Terence Tiller (1981). **Pierston**, Jocelyn, a character in Hardy's *77ie *Well-Beloved*.

Pigwiggin, a character in Drayton's **Nymphidia*. ***Pilgrim's Progress, The, from This World to That Which Is to Come***, a prose allegory by *Bunyan, Part I published 1678 (a second edition with additions appeared in the same year, and a third in 1679), Part II 1684.

The allegory takes the form of a dream by the author. In this he sees *Christian, with a burden on his back and reading in a book, from which he learns that the city in which he and his family dwell will be burned with fire. On the advice of Evangelist, Christian flees from the *City of Destruction, having failed to persuade his wife and children to accompany him. Pt I

describes his pilgrimage through the *Slough of Despond, the Interpreter's House, the House Beautiful, the *Valley of Humiliation, the *Valley of the Shadow of Death, *Vanity Fair, *Doubting Castle, the *Delectable Mountains, the country of *Beulah, to the *Celestial City. On the way he encounters various allegorical personages, among them Mr *Worldly Wiseman, *Faithful (who accompanies Christian on his way but is put to death in Vanity Fair), Hopeful (who next joins Christian), Giant *Despair, the foul fiend *Apollyon, and many others.

Pt II relates how Christian's wife Christiana, moved by a vision, sets out with her children on the same pilgrimage, accompanied by her neighbour Mercy, despite the objections of Mrs Timorous and others. They are escorted by *Great-heart, who overcomes Giant Despair and other monsters and brings them to their destination. The work is a development of the Puritan conversion narrative (see GRACE ABOUNDING), drawing on popular literature such as *emblem books and *chapbooks, as well as *Foxy's *Book of Martyrs* and the Bible. It is remarkable for the beauty and simplicity of its language (Bunyan was permeated with the English of the Bible, though he was also a master of the colloquial English of his own time), the vividness and reality of the characterization, and the author's sense of humour and feeling for the world of nature. It circulated at first mainly in uneducated circles, and its wide appeal is shown by the fact that it has been translated into well over 100 languages. It became a children's classic, regarded by generations of parents as a manual of moral instruction and an aid to literacy,

as well as a delightful tale. It was a seminal text in the development of the realistic novel, and Bunyan's humorously caustic development of the tradition of name symbolism influenced *Dickens, *Trollope, and *Thackeray.

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PILKINGTON, Laetitia (71709-50), Irish autobiographer and poet, the daughter of the distinguished Dublin physician John Van Lewen and successively a friend of J. *Swift, C. *Cibber, and S. *Richardson. She turned to verse, playwriting, autobiography, and miscellaneous ghost-writing when her father died unexpectedly poor in 1737 and her ambitious husband, the Revd Matthew Pilkington (below), promptly divorced her. Between 1739 and 1747, when she returned for good to Ireland, she lived in London supporting herself largely through Cibber and his circle of friends at White's. Appearing in stages between 1748 and 1754 after she returned to Dublin, her three-volume *Memoirs* incorporate a fragmentary tragedy and almost all her known poems. The unfinished last volume appeared posthumously in 1754, with a supplementary appendix by her son John Carteret Pilkington (1730-63). Celebrated for their vignettes of Swift as she knew him in private life, the *Memoirs* exhibit a breezy conversational style and a mastery of dialogue uncommon in narrative at so early a date. Ten years after her death John tried to repeat her success with *The Real Story of John Carteret Pilkington*, a *picaresque account of his boyhood travels after he escaped from the scullery of his father's house in 1740 or 1741 until 1744, a year or two before he was reunited

with his mother in London. See *Memoirs of Laetitia Pilkington*, ed. A. C. Elias (2 vols, 1997).

PILKINGTON, Matthew (1701-74), Irish poet turned art historian. Educated at Trinity College, Dublin, and ordained in 1723, he began to publish verse as early as 1725. J. *Swift helped him to revise his collected *Poems on Several Occasions* (1730) and procured his appointment as chaplain to the lord mayor of London for 1732-3. In London Pilkington successfully passed off as Swift's one of his own satires, *An Infallible Scheme to Pay the Public Debt of This Nation in Six Months*, wrote a libellous short biography of the mayor, and apparently turned government informer when arrested for his part in publishing Swift's *Epistle to a Lady* (1734). Growing notoriety at home, where in 1738 he divorced his wife Laetitia (see above), seems to have cut short his literary career. By the mid-1750s he had re-emerged as a leading authority on Old Master paintings. In 1770 he published his classic reference work, *The Gentleman's and Connoisseur's Dictionary of Painters* which, periodically revised, expanded, and retitled, held its own for nearly a century.

Pills to Purge Melancholy, see D'URFEY.

Pimlyco, or Runne Red-Cap, a satirical pamphlet, published 1609, of unknown authorship, in which the poet describes a crowd of persons of all classes of society, from courtiers to 'greasie lownes', pressing towards Hogsden to drink Pimlico ale.

Pinch, Tom and Ruth, characters in Dickens's **Martin Chuzzlewit*.

Pi neh wife, a character in Wycherley's **The Country Wife*.

PINDAR (c.522-443 BC), Greek lyric poet, the majority of whose surviving works are odes celebrating victories in the games at Olympia and elsewhere. Antiquity's most notable exponent of the Greater Ode, he served as an inspiration to all subsequent poets attempting this difficult genre. His compositions were elevated and formal, distinguished by the boldness of their metaphors and a marked reliance on myth and gnomic utterance. He used a framework of strophe, antistrophe, and epode which his imitators sought to copy, but in Pindar this framework rested on an elaborate prosodie structure that remained unknown until it was worked out by August Boeckh in his edition of the Odes (1811). The 17th- and 18th-cent. writers of Pindarics—*Cowley, *Dryden, *Pope, *Gray—employed a much looser prosodie system, so that their odes, although elevated and rich in metaphor, lack Pindar's architectural quality. See also ODE.

PINDAR, Peter, see WOLCOT.

Pindaric, see ODE.

PINERO, Sir Arthur Wing (1855-1934). He left school at 10 to work in his father's solicitor's practice, but, stage-struck from youth, became an actor, and was noticed by H. *Irving who later produced some of his plays. His first one-act play, *Two Hundred a Year*, performed in 1877, heralded a successful and prolific career. The first of his *farces, *The Magistrate* (perf. 1885), involves a series of ludicrous confusions between Mr Posket, the magistrate, and his family; it brought Pinero both fame and wealth. Later farces, such as *The School-Mistress* (1887), did nearly as well,

as did his sentimental comedy *Sweet Lavender* (1888). His first serious play, on what was to be the recurrent theme of double standards for men and women, was *The Profligate* (1889); it was praised by *Archer, and noted not only for its frankness but also for its absence of the standard devices of soliloquy and aside. *Lady Bountiful* (1891) was the first of the 'social' plays in which Pinero was deemed to display his understanding of women. **The Second Mrs Tanqueray* (1893), returning to the theme of double standards, was a lasting success. *The Notorious Mrs Ebbsmith* (1895) again dealt with a woman's dubious past. *Trelawny of the 'Wells'* (1898), a sentimental comedy nostalgically recalling his own passion for the theatre he had haunted as a boy, also had great success. He continued to write, but, although knighted in 1909, lived through many years of dwindling reputation and disillusion, eclipsed by the rising popularity of the new theatre of *Ibsen and G. B. *Shaw.

PINKER, J. B., see AGENTS, LITERARY.

Pinkerton, the Misses, characters in Thackeray's * *Vanity Fair*.

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Pinner of Wakefield, the, see GEORGE A' GREEN.

PINTER, Harold (1930-), poet and playwright, born in east London, the son of a Jewish tailor, and educated at Hackney Downs Grammar School. He began to publish poetry in periodicals before he was 20, then became a professional actor, working mainly in repertory. His first play, *The Room*, was performed in Bristol in 1957, followed in 1958 by a London production of *The Birthday Party*, in which Stanley, an outof-

work pianist in a seaside boarding house, is mysteriously threatened and taken over by two intruders, an Irishman and a Jew, who present him with a Kafkaesque indictment of unexplained crimes. Pinter's distinctive voice was soon recognized, and many critical and commercial successes followed, including **The Caretaker* (1960), *The Lover* (1963), **The Homecoming* (1965), *Old Times* (1971), and *No Man's Land* (1975). *Betrayal* (1978; film, 1982) is an ironic tragedy which ends in beginning and traces with a reversed chronology the development of a love affair between a man and his best friend's wife. Later plays include *A Kind of Alaska* (1982), based on a work by O. *Sacks, *One for the Road* (1984), *Mountain Language* (1988), *Party Time* (1991), and *Ashes to Ashes* (1996, a short drama of the *Holocaust). Pinter's gift for portraying, by means of dialogue which realistically produces the nuances of colloquial speech, the difficulties of communication and the many layers of meaning in language, pause, and silence, have created a style labelled by the popular imagination as 'Pinteresque', and his themes—nameless menace, erotic fantasy, obsession and jealousy, family hatreds, and mental disturbance—are equally recognizable. Pinter has also written extensively for radio and television, directed plays, and written several screenplays, which include versions of L. P. *Hartley's *The Go-Between* (1969), **A la recherche du temps perdu* (1978) and J. *Fowles's *The French Lieutenant's Woman* (1982). *Poems and Prose, 1947-1977* was published in 1978. See *The Life and Work of Harold Pinter* (1996) by Michael Billington. **PINTO**, Fernão Mendes (71509-83), a Portuguese

traveller in the East, who left a narrative of his voyages (*Peregrinação*, 1614), marked by a vivid imagination. It was translated by Henry Cogan (1653). *Cervantes calls him the 'Prince of Liars', and Congreve in **Lovefor Love* (11. i) couples his name with that of *Mandeville when describing a 'Liar of the first Magnitude'.

PIOZZI, Mrs, see THRALE.

Pip, in Dickens's **Great Expectations*, the name by which the hero, Philip Pirrip, is commonly known.

Pipchin, Mrs, in Dickens's *Dombey and Son*, a boarding-house keeper in Brighton.

Pippa Passes, by R. *Browning, published 1841 as No. I of the series **Bells and Pomegranates*. Although subtitled 'A Drama', it was not written for the stage. In its final version it consists of an 'Introduction', inverse and four parts, entitled 'Morning', 'Noon', 'Evening', and 'Night'. The first two parts have a verse section followed by one in prose; the third part has two verse sections; the fourth part has a prose section followed by one in verse. (This combination of verse and prose was influenced by Browning's study of Elizabethan and Jacobean drama; see also SOUL'S TRAGEDY, A.) The play is set in and around Asolo, a small town near Venice which Browning visited in 1838 (see ASOLANDO). The plot is a web of dramatic ironies. The Introduction shows Pippa, a young silk-worker, waking up on the morning of her annual holiday. She contrasts the life of 'Asolo's Four Happiest Ones' with her own, and decides to 'pass' by them all in the course of the day. These four constitute an ascending scale of value, from carnal love (Ottima, wife of a rich silk merchant, and her lover Sebald), through married love

(Jules, a sculptor, and his bride), filial love (the young patriot Luigi and his mother), reaching at last the love of God (the good bishop). Each life turns out to be different from Pippa's imagining of it, though she herself does not realize this. Ottima and Sebald are quarrelling after their murder of Ottima's husband; Jules's bride turns out not to be the cultivated patrician he thought her, but an ignorant peasant girl; Luigi and his mother are disputing over his intention to carry out a political assassination; and the bishop is negotiating with a corrupt official about the destruction of Pippa herself, who turns out to be his own lost niece, heiress to a fortune he might otherwise appropriate. Pippa 'passes' by each of the four main scenes in turn, singing as she goes; each song, ironically juxtaposed with the action, effects a moral revolution in the characters concerned. (The famous concluding lines of Pippa's first song, 'God's in his heaven—All's right with the world!', are often quoted out of context as evidence of Browning's own naïve optimism.) At the end of the drama we see Pippa back in her room at nightfall, unaware of the day's events. The focus of modern criticism is the ambivalent moral and aesthetic value of Pippa's 'innocence', a theme repeated in the figure of Pompilia in **The Ring and the Book*.

PIRANDELLO, Luigi (1867-1936), Italian dramatist, short story writer, and novelist, awarded the *Nobel Prize in 1934. He exercised a pervasive influence on European drama by challenging the conventions of *naturalism. Among his plays, ten of which he published as *Maschere nude* (*Naked Masks*, 1918-22), the best known are: *Così è (se vi pare)* (*Right You Are, If You*

Think You Are, 1917), *Sei personaggi in cerca di autore* (*Six Characters in Search of an Author*, 1921), and *Enrico IV* (*Henry IV*, 1922). In these plays he anticipated the anti-illusionist theatre of *Brecht, *Wilder, and *Weiss; his exploration of the disintegration of personality foreshadowed *Beckett; his probing of the conflict between reality and appearance has echoes in the work of *O'Neill; and his examination of the relationship between self and persona, actor and PIRANESI I PLAGUE YEAR 794

character, face and mask, is a precursor of the work of *Anouilh, *Giraudoux, and *Genet. Yet much of Pirandello's best work is to be found in his very short stories (28 of which were dramatized), where themes in common with his plays are more deeply explored. His main full-length novels are: *L'esclusa* (*The Outcast*, 1901), which deals with a woman's desire for independence within patriarchal Sicilian society; // *fu Mattia Pascal* (*The Late Mattia Pascal*, 1904), where Pascal goes home to discover it is impossible to alter his status as 'deceased'; and *I vecchi e i giovani* (*The Old and The Young*, 1909), dealing with the effects of the unification of Italy on Sicily at the turn of the century.

PIRANESI, Giovanni Battista (1720-78), an Italian architect, who published many dramatic etchings of the ruins of classical Rome. In literary circles Piranesi is most famous for the *Carceri d'invenzione* (e. 1745; rev. edn ci761), dark visions of Roman prisons where chains and instruments of torture swing before massive arches, and isolated figures wander aimlessly along stairs, ladders, and bridges that lead nowhere. Before his death his works were already popular in

England, where they were associated with the Burkeian *sublime; Horace *Walpole wrote of 'the sublime dreams of Piranesi. . . He piles palaces on bridges, and temples on palaces, and scales Heaven with mountains of edifices'; **The Castle of Otranto* perhaps shows this influence. Piranesi's deepest influence was on the Romantics. In **Confessions of an English Opium Eater* (1821) De Quincey compared Piranesi's prisons with the illusions induced by opium: 'With the same power of endless growth and self-reproduction did my architecture proceed in dreams.' Curiously, he had not seen the etchings but had listened to *Coleridge's description of a print showing Piranesi groping up endless flights of stairs. This passage became famous in France, where *Musset, *Gautier, and *Hugo were fascinated by Piranesi. Later Piranesi appealed to writers who saw the *Carceri* as symbolizing metaphysical despair.

Pirate, The, a novel by Sir W. *Scott, published 1821. Set in 17th-cent. Shetland, the plot deals with the tension between long-established tradition and new ideas brought into a closed community by outsiders. Mordaunt Mertoun, though the son of an outsider, has been reared in Shetland, and occupies a half-way house between tradition and common sense, familiar to many of Scott's heroes. The heroines, Minna and Brenda Troil, embody an equally familiar contrast between romance and realism. Fantasy is supplied by the half-crazed seer Noma of the Fitful Head, whose machinations control the plot.

Pisanio, in Shakespeare's **Cymbeline*, the servant *Posthumus leaves to Imogen's service when he is

banished.

Pistol, Ancient or Ensign, in Shakespeare's 2 **Henry IV*, **Henry V*, and **The Merry Wives of Windsor*, one of Falstaff's associates, a braggart with a fine command of bombastic language.

Pistyl of Susan (or *The Pistel of Swete Susan*), meaning 'the epistle of Susanna', a northern alliterative poem, c. 1350-60, in 364 lines of 13-line tail-rhyme stanzas, telling the story of Susanna and the Elders (Dan. 13). Up to recently, though no longer, scholars accepted the attribution of the work to *Huchown made in the *Orygynale Cronykil* (c.1420) of Andrew of *Wyntoun. Ed. H. Koster, *Huchown's Pistel of Swete Susan (Quellen und Forschungen LXXVI, 1895)*.

PITT, William, first earl of Chatham (1708-78), a great Whig statesman and orator, who entered Parliament in 1735. He was secretary of state in 1765-7, but his fame as a great administrator rests on the period that immediately followed, when Pitt and Newcastle were the chief ministers in the coalition. He strenuously opposed from 1774 onwards the harsh measures taken against the American colonies, though unwilling to recognize their independence. His speeches were marked by lofty and impassioned eloquence and, judged by their effect on their hearers, place him among the greatest orators, but only fragments have survived.

PITT, William, 'the Younger' (1759-1806), second son of the first earl of Chatham. He became chancellor of the exchequer in his 22nd and prime minister in 1783 in his 25th year, and retained the position until 1801. He returned to office in 1804, formed the third

coalition, and died shortly after the battle of Austerlitz. **PITT-KETHLEY**, (Helen) Fiona (1954-), poet, travel writer, novelist, and journalist, best known for her outspoken writing about sex. Her satirical poetry collections include *Sky Ray Lolly* (1986), *Private Parts* (1987), *The Perfect Man* (1989), *Dogs* (1996), and her travel books are *Journeys to the Underworld* (1988) and *The Pan Principle* (1994). She has also produced an anthology with some of her own translations from Latin, Greek, Italian, and French, *The Literary Companion to Sex* (1992), and essays on red light districts around the world. She is married to the grandmaster and former British chess champion James Plaskett.

Piarrro, a tragedy adapted by *Sheridan from a German play by *Kotzebue, on the Spanish conqueror of Peru (1471-1541).

Plagiary, Sir Fretful, a character in Sheridan's **The Critic*, a caricature of R. *Cumberland.

Plague Year, A Journal of the, a historical fiction by *Defoe, published 1722.

It purports to be the narrative of a resident in London during 1664-5, me ve ar Ol" me Great Plague; the initials 'H.F.' which conclude it have been taken to refer to Defoe's uncle Henry Foe, a saddler, from whom the author may have heard some of the details he

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describes. It tells of the gradual spread of the plague, the terror of the inhabitants, and the steps taken by the authorities, such as the shutting up of infected houses and the prohibition of public gatherings. The symptoms of the disease, the circulation of the dead-carts,

the burials in mass graves, and the terrible scenes witnessed by the supposed narrator are described with extraordinary vividness. The general effects of the epidemic, notably in the closing down of trading and the flight from the city, are also related, and an estimate of the total number of deaths is made. *The Journal* embodied information from various sources, including official documents; some scenes appear to have been borrowed from *Dekker's *The Wonderfull Yeare* (1603). Defoe's subject was suggested by fears of another outbreak, following the one in Marseilles in 1721 which occasioned Sir R. *Walpole's unpopular Quarantine Act. *Hazlitt ascribed to the work 'an epic grandeur, as well as heart-breaking familiarity'.

Plain-Dealer, The, a comedy by * Wycherley, probably performed 1676, published 1677. It was highly praised by *Dryden and *Dennis, though from the start it was criticized for obscenity, and in the 18th cent, was performed in a version bowdlerized by *Bickerstaffe. It is loosely based on *Molière's *Le Misanthrope*; Wycherley's hero Manly, an honest misanthropic seacaptain (from whom the playwright took the nickname 'Manly' Wycherley), corresponds to Molière's Alceste, and his treacherous, worldly beloved Olivia to Celimene. Manly, returned from the Dutch wars, has lost faith in all but Olivia, to whom he has confided his money, and his friend Vernish: he finds Olivia married to Vernish, and faithless even to him. Manly is beloved by Fidelia, a young woman who has followed him to sea in man's clothes; she intercedes with Olivia on his behalf, in a scene reminiscent of the Olivia-

Viola scene in **Twelfth Night*, is discovered by Vernish, who attempts to rape her, and is finally wounded in an attempt to defend Manly from Vernish. Manly forswears Olivia and pledges himself to Fidelia. There is a sub-plot in which the litigious widow Blackacre, who has a passion for legal jargon, trains up her son Jerry (a literary ancestor of Tony Lumpkin in **She Stoops to Conquer*) in her footsteps, and thereby overreaches herself.

The *Plain Dealer* is also the name of a periodical established by A. *Hill.

Plain Speaker, The, a volume of essays by W. *Hazlitt, published in 1826, the last such collection to appear before his death. The title fittingly captures his gift for forthright assertion and invective. The collection includes several of his finest pieces, such as 'On Dreams' ('We are not hypocrites in our sleep') and 'On the Pleasures of Hating', which concludes with Hazlitt's self-description as 'the dupe of friendship, and the fool of love'.

PLANCHÉ, James Robinson (1796-1880), prolific dramatist of Huguenot descent. Besides his many original pieces for the stage, mainly burlesques and extravaganzas, he made translations and adaptations from French, Spanish, and Italian authors, including *fairy tales by the Countess d'Aulnoy (1855) and by * Perrault (1858). His stage works include *The Vampyre; or The Bride of the Isles* (1820), an adaptation of a French melodrama which introduced the 'vampire' trap to the English stage, and *The Island of Jewels* (1849). He wrote several opera librettos including *Maid Marian* (1822) adapted from a tale by * Peacock,

* Weber's *Oberon* (1826), and English versions of *William Tell* and *The Magic Flute*. Planché also made a reputation as an antiquary and a scholar of heraldry and costume; his *History of British Costumes* (1834) long remained a standard work; he also published an edition of Strutt's *Regal and Ecclesiastical Antiquities of England* (1842). He was appointed Somerset herald in 1866.

Plantagenet Palliser, see OMNIUM, DUKE OF.

PLATER, Alan (1935-), writer, born in Jarrow and educated at Kingston High School, Hull, and King's College, Newcastle upon Tyne. After contributing many episodes to BBC TV's *Z Cars* and its sequel *Softly Softly* in the 1960s, several stage plays followed: the moving *Close the Coalhouse Door* (1972, from a story by ex-miner and novelist Sid Chaplin) heralded the effects of pit closures upon regional communities. Life in the north-east, sport, and jazz feature in his considerable television output, the first predominant in *Seventeen Per Cent Said Push Off* (1971) and *The Land of Green Ginger* (1974), Rugby League featuring in *Trinity Tales* (1975, a 'Chaucerian' pilgrimage of supporters to a cup final) and the recordings of cornet player Bix Beiderbecke inspiring *The Beiderbecke Affair* (1985). His adaptations for the small screen include A. *Trollope's *Barsetshire* (1982) and O. *Manning's *The Fortunes of War* (1987) (from her *Balkan Trilogy*). *All Credit to the Lads* (1998) is a stage play about football.

PLATH, Sylvia (1932-63), poet and novelist, born in Boston, Massachusetts, the daughter of a German immigrant professor and entomologist, who died

when she was 8. She was educated at Smith College, Massachusetts, and Newnham College, Cambridge. She married Ted * Hughes in 1956. After teaching for a while in America, she and Hughes returned to England in 1959, where they lived in London before moving to Devon in 1961. Her first volume of poetry, *The Colossus*, appeared in 1960, and in 1963 her only novel *The Bell Jar*. Less than a month after its publication, in the coldest February for many years, she committed suicide in London. In 1965 appeared her best-known collection, *Ariel*, which established her reputation with its courageous and controlled treatment of extreme and painful states of mind. Much of her

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symbolism was deeply rooted in actuality; the poems on bee-keeping ('The Bee Meeting', 'The Arrival of the Bee Box', etc.) are based on her own attempts to keep bees in Devon, and other poems—'Elm', 'Letter in November', 'The Moon and the Yew Tree'—describe the physical surroundings of the house and the views from it. Other poems refer directly to her own experiences: 'Lady Lazarus' is based on her two previous suicide attempts, 'Daddy' on the early loss of her father, 'Tulips' on a week spent in hospital undergoing an appendectomy; in the first of these two she uses powerful imagery drawn from the * Holocaust, though she was not herself Jewish. Other posthumous volumes include *Crossing the Water* and *Winter Trees* (both 1971); *Johnny Panic and the Bible of Dreams* (1977, collected prose pieces); and *Collected Poems* (1981, with an introduction by T. Hughes). A volume of letters, *Letters Home*, edited by her mother, A. S. Plath,

with a commentary, appeared in 1975. Although her best-known poems deal with illness, suffering, and death, others (particularly those addressed to her two children, such as 'Morning Song' and 'You're') are exhilarating, tender, and affectionate, and her tone is frequently witty as well as disturbing. There is a biography, *Bitter Fame*, by the poet Anne * Stevenson (1989), written with the approval of the Plath estate. **PLATO** (C.428/7-C.348/7 BC), Greek philosopher, eminent for the profundity of his thought, the number of his surviving writings, and the extent of his influence. Born in Athens of an aristocratic family, he was a friend and admirer of *Socrates, after whose death in 399 BC he went into exile; he returned to Athens in the 380s and set up a school which was then or at a later stage known as the Academy. The majority of his works are in dialogue form and may have been intended for public performance or for performance to a select audience of pupils. The principal speaker is nearly always Socrates, but it is impossible to say how close Plato's 'Socrates' stands to the real man either in character or in his teaching. The dialogues fall roughly into three groups. About a dozen demonstrate what has been called the Socratic Method. Socrates plies his interlocutors with a chain of questions, and their replies trap them into self-contradiction. These dialogues, the best known of which are the *Ion*, *Euthyphro*, *Protagoras*, and *Gorgias*, are considered Plato's earliest work. The second group includes the *Crito*, *Apology*, *Phaedo*, * *Symposium*; these do not employ the Socratic Method and are considered to have been written between 371 and 367 BC. Finally, the profound and

technically subtle dialogues such as the *Theaetetus*, *Parmenides*, *Timaeus*, *Sophistes*, *Philebus* are the products of Plato's old age. There are also two monumental treatises, **The Republic* and *The Laws*, which were probably compiled over a period, *The Laws* being the later.

Plato's ideas have had a lasting appeal for philosophers, and some of them also caught the popular imagination. Notable among these were: (1) the Theory of Forms which is best illustrated by an example. The concept 'cat' is derived from our knowledge of particular cats. Plato held that concepts of this nature have a real existence outside the world of sense, and this belief served to reinforce men's hope that there existed an eternal order. (2) The project of establishing philosopher-kings which produced a multitude of schemes for the education of princes. (3) **Platonic love*, a devotion inspired by the best qualities of the beloved and aiming at their further development, was formulated originally by Plato in the context of a homosexual relationship, but by the 16th cent, it was applied to a heterosexual love that could rise above sexual desire.

Plato has played a markedly vitalizing role in the history of European thought. Through **Augustine* he came to exercise a formative influence on Christianity. Through the Florentine Platonists of the 15th cent, he made a manifold impact on art and ideas in the major countries of Europe. It is impossible, however, to separate Plato's direct from his indirect influence. Platonic themes appear in many writers—**Spenser*, **Chapman*, **Donne*, **Marvell*, and later ** Wordsworth*,

**Bridges*—the extent of whose reading of Plato must remain in doubt, as well as in the work of his attested students such as the **Cambridge Platonists*, **Milton*, **Gray*, **Shelley*, E. B. **Browning*, M. **Arnold*, and **Pater*. But what we find in all these cases are just generalities that could have issued from a Christian or **Neoplatonist* source as surely as from a reading of Plato himself.

platonic love, now used to mean love of a purely spiritual character, free from sensual desire. *Amor Platonicus* was used by **Ficino* synonymously with *Amor Socraticus* to denote the kind of interest in young men which was imputed to Socrates; cf. the last few pages of Plato's ** Symposium*. As thus originally used it had no reference to women, but by the 16th cent, it was extended to include heterosexual love that rose above sensual desire (see e.g. CASTIGLIONE). The ennobling and idealizing aspects of the homosexual Platonic concept appear in many English writers, however, particularly towards the end of the 19th and the beginning of the 20th cents; the iove that dared not speak its name' appeared frequently in a pagan-Hellenic context, consciously or subconsciously, in the works of **Pater*, J. A. **Symonds*, F. **Reid*, E. M. **Forster*, and many others.

Platonists, Cambridge, see CAMBRIDGE PLATONISTS. **PLATONOV**, Andrei Platonovich (A. P. Klimentov) (1899-1951), Russian prose writer. He was born in Voronezh in central Russia and from the age of 13 had various manual jobs. He fought for the Bolsheviks in the Civil War and then qualified as an engineer. In 1927 he gave up his job to devote himself to literature. His

first collection of stories, *The Epifan Locks*, appeared in 1927. During 1928-30 he wrote his most important

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works, *Chevengur*, which relates with bitter irony the tale of a group of proletarians who dream of building a communist utopia and choose the steppe town of Chevengur for their experiment, and *Kotlovan* (*The Foundation Pit*), in which the inhabitants of a village plan to build a house for communal living but get no further than the enormous foundation pit. Both these works have now been published abroad (1972, 1968) and translated into English (1978, 1973), but they did not appear in the Soviet Union. The publication of his story 'For Future Use: A Poor Farmhand's Chronicle' (1931) led to accusations of 'kulak tendencies' and a ban on his work till 1936, and he was again in disfavour from 1946 until his death. He began to be published again in 1958.

PLAUTUS, Titus Maccius (c.254-184 BC), early Roman dramatist who adapted the Greek New Comedy for the Roman stage. The extent of his originality remains uncertain. He does not seem to have translated exactly, but he certainly worked within the Greek convention using the same stock characters—miserly fathers, spendthrift sons, boastful soldiers, resourceful parasites, courtesans, and slaves—and often borrowing the plots of his Greek models. Twenty of his plays have survived, and it was from him and from his successor *Terence that Europe learned about ancient comedy. His direct influence on English literature is slight, though Udall was indebted to him in **Ralph Roister Doister*, Shakespeare adapted his *Menaechmi* in **The*

Comedy of Errors, Jonson conflated the *Captivi* and the *Aulularia* in **The Case Is Altered*, and Dryden adapted his **Amphitryon*; but the tradition he represented is responsible for the form taken by English comedy up to the 19th cent.

Playboy of the Western World, The, a comedy by *Synge, performed and published 1907.

Christy Mahon, 'a slight young man, very tired and frightened', arrives at a village in Mayo. He gives out that he is a fugitive from justice, who in a quarrel has killed his bullying father, splitting him to the chin with a single blow. He is hospitably entertained, and his character as a dare-devil gives him a great advantage with the women (notably Pegeen Mike and Widow Quin) over the milder-spirited lads of the place. But admiration gives place to angry contempt when the father himself arrives in pursuit of the fugitive, who has merely given him a crack on the head and run away.

The implication that Irish peasants would condone a murder and the frankness of some of the language (Christy speaks of 'all the girls in Mayo . . . standing before me in their shifts') caused outrage and riots when the play was first performed at the *Abbey Theatre. In his preface, Synge compares the 'joyless and pallid' language of the naturalistic theatre of *Ibsen with the 'rich and living' imagination and language of the Irish people, and this play is his bestknown effort to fuse the language of ordinary people with a dramatic rhetoric of his own making.

Pleasant Satyre of the Thrie Estaitis, Ane, in Commendatioun

of Vertew and Vituperatioun of Vyce, a

morality play by Sir D. *Lindsay, produced 1540. Pt I represents the temptation of Rex Humanitas by Sensuality, Wantonness, Solace, and other evil companions, while Good Counsel is hustled away, Verity is put in the stocks, and Chastity is warned off. An interlude follows in which are described the adventures of Chastity among humbler folks, a tailor, a souter, and their wives. Then Chastity is put in the stocks. But the arrival of Correction alters the situation. Verity, Good Counsel, and Chastity are admitted to the king, and Sensuality is banished.

After an interlude in which an impoverished farmer exposes his sufferings at the hands of the ecclesiastics and a pardoner's trade is ridiculed, Pt II presents the Three Estates summoned before the king, and their misdeeds denounced by John the Common Weal. The Lords and Commons repent, but the clergy remain impenitent, are exposed, and the malefactors brought to the scaffold.

The play, which is extremely long and exists in three different versions, is written in various metres, eight and six-lined stanzas and couplets. It is, as a dramatic representation, in advance of all contemporary English plays, and gives an interesting picture of the Scottish life of the time.

Pleasures of Hope, The, a poem by T. *Campbell published 1799.

In Pt I the poet considers the consolation and inspiration of Hope and by contrast the hard fate of a people deprived of it, described in a passage on the downfall of Poland. In Pt II he reflects on Love in combination with Hope, and on the belief in a future

life.

Pleasures of Imagination, The, a philosophical poem by *Akenside, published 1744; it was completely rewritten and issued as *The Pleasures of the Imagination* in 1757.

The poem is based on the philosophical and aesthetic doctrines and distinctions of *Addison, *Shaftesbury, and *Hutcheson; *Gray found it 'too much infected with the Hutchesonian jargon'. It examines the primary and secondary pleasures of the imagination, the first connected with the *sublime, the wonderful, and the beautiful, the second with passion and sense. Akenside's speculations, which many found obscure (and Dr *Johnson 'loquacious'), range from Platonic theories of form and essence to I. *Newton's account of the rainbow. Mrs *Barbauld in her 1794 edition gives a sympathetic and useful interpretation.

Pleasures of Memory, The, see ROGERS, S.

Pléiade, la, a group of seven French writers of the 16th cent., led by *Ronsard. The name, deriving ultimately from the seven stars of the constellation of the Pleiades, had originally been applied by Alexandrian critics to a group of seven poets from the reign of Ptolemy II.

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Ronsard's use of the term dates from 1556. The other members of the group were *du Bellay, Pontus de Tyard, Jean-Antoine de Baïf, Etienne Jodelle, Remi Belleau, and either Peletier du Mans or, according to some authorities, Jean Dorat. The group, inspired by a common interest in the literatures of antiquity and of the Italian Renaissance, sought to promote the claims of the French language to a comparably dignified

status as a medium for literary expression, and their aims were set forth in du Bellay's *Deffence et illustration de la langue françoise* of 1549. The Pléiade were largely responsible for the acclimatization of the sonnet form in France, and for the establishment of the alexandrine as the dominant metrical form for much later French poetry. Indeed, the group did much, in ways both formal and intuitive, to create the conditions for the emergence of modern poetry in France.

pleonasm, a rhetorical figure characterized by the use of superfluous words, as in 'I saw the wound, I saw it with mine eyes' (**Romeo and Juliet*, in. ii. 52) or 'Th'inaudible and noiseless foot of time' (**AITs Well that Ends Well*, v. iii. 41).

Pliable, in Bunyan's *^Pilgrim's Progress*, one of *Christian's companions, who turns back at the * Slough of Despond.

Pliant, Dame, the rich widow in Jonson's **The Alchemist*.

PLINY THE ELDER (Gaius Plinius Secundus) (AD 23 - 79), Roman compiler of a *Natural History*, which is an encyclopaedic rag-bag of popular science. Widely read in the Middle Ages, it provided a cosmology for *Du Bartas's *La Semaine, ou création du monde* (1578), which *Sylvester's translation established for the 17th cent, as an English classic. The *Natural History* was translated by Philemon ^Holland in 1601.

PLINY THE YOUNGER (Gaius Plinius Caecilius Secundus) (AD 62-c.112), Roman letter writer, nephew of the above. The vogue for letter writing in the 1690s led to the translation of some of his correspondence, and William Melmoth produced a full but inaccurate

version in 1746. Pliny was a more formal writer than *Cicero, and is remembered mainly for his description of the eruption of Vesuvius and his official correspondence with Trajan.

PLOMER, William Charles Franklyn (1903-73), poet and novelist, was born in Pietersberg, S. Africa, of British parents, and several of his works, including his first novel, the savagely satirical *Turbott Wolfe*, published in 1926 by the *Hogarth Press, are portraits of South African life. In 1926, with R. *Campbell, he founded a magazine, *Voorslag* (Whiplash); they were joined in the enterprise by L. *van der Post. Plomer then spent some two years teaching in Japan, an experience reflected in his poems, in *Paper Houses* (1929, stories), and in *Sado* (a novel, 1931). He came to England in 1929 and settled in Bloomsbury, where he was befriended by L. and V. *Woolf, and in 1937 succeeded E. *Garnett as principal reader to Jonathan Cape. His first volume of poetry, *iVofes for Poems* (1927), was followed by several others, and his *Collected Poems* appeared in 1973. His poems are largely satirical and urbane, with a sharp eye for character and social setting; many of them, like the title piece of *The Dorking Thigh* (1945), are modern ballads with a macabre touch. His edition of *Kilvert's *Diary* appeared in three volumes, 1938-40. He wrote the librettos for several of *Britten's operas, including *Gloriana*, which is based on L. *Strachey's *Elizabeth and Essex*.

Plornish, Mr and Mrs, in Dickens's **Little Dorrit*, a plasterer and his wife who lived in Bleeding Heart Yard. Mrs Plornish was a notable interpreter of the

Italian language.

PLOTINUS (AD c.203-62), Greek philosopher, the chief exponent of *Neoplatonism. His *Enneads* did much to shape Christian theology in the 4th cent, and also exercised a wide influence on Renaissance thought through *Ficino's translation (1492). They were studied by the *Cambridge Platonists. The concept of the Chain of Being which Plotinus elaborated was generally accepted until the end of the 18th cent., as was the principle, which *Sidney learnt from *Scaliger, that a poet is a second creator, Art reascending to the Ideas from which Nature is derived.

Plough and the Stars, The, see O'CASEY.

Plough Monday play, a folk drama of the east Midlands, surviving in versions from Cropwell in Nottinghamshire and from Lincolnshire. Like the St George play, the Plough Monday play probably symbolizes in its central incident the death and resurrection of the year. See E. K. Chambers, *The Mediaeval Stage* (2 vols, 1903) and *The English Folk-Play* (1933).

Plowman's Tale, The, an early 15th-cent. poem in 1,380 lines of eight-line stanzas rhyming on alternate lines, of Wycliffite sympathies. It was (improbably, on stylistic grounds) attributed to *Chaucer and included in earlier editions of his works. It was relegated by Skeat to the seventh volume of his *Works of Geoffrey Chaucer* (1897), amongst the 'Chaucerian and other Pieces', and its text is still to be found there.

Plume, Captain, a character in Farquhar's **The Recruiting Officer*.

Plumed Serpent, The, a novel by D. H. *Lawrence, published 1926.

Kate Leslie, an Irish widow of 40, weary of Europe, arrives in Mexico at a turning point in her life. She has had lovers and children, and loved her husband Joachim 'to the bounds of human love'. The theme of the novel is Kate's struggle for deliverance, for a mystical rebirth. She meets and is drawn to General 799 PLURABELLE | POE

Don Cipriano Viedma, who introduces her to Don Ramón Carrasco, a mystic and revolutionary leader, reviver of the cult of the ancient god Quetzalcoatl, the plumed serpent. The book contains scenes of violent Aztec 'blood-lust' (Cipriano ceremoniously stabbing half-naked prisoners, the drinking of the victims' blood); Kate, though repelled, is fascinated by the darkness and elemental power of Mexico and its people, and herself enters the cult as the fertility goddess Malintzi and the bride of Cipriano. The novel ends with her acceptance of the subjugation and loss of self demanded of her by Cipriano and her hopes for fulfilment. This is the Lawrence of 'dark gods' and 'phallic power', containing besides much of his usual vivid descriptive writing.

Plurabelle, Anna Livia, a character in Joyce's **Finnegans Wake*, and also the title of a section of the novel published as 'Work in Progress' (1928), with an introduction by P. *Colum.

PLUTARCH (AD C.50-C.125), biographer and moralist, the most popular of Greek authors at the time of the Renaissance. His *Parallel Lives* exemplified the tradition of biography associated with the Peripatetic school, illustrating the moral character of his subjects through a series of anecdotes. Translated by T. *North

(1579), they served as a source-book for Shakespeare's Roman plays and later for *Otway's *Caius Marius* and Addison's *Cato*. They also served as a model for I. *Walton's *Lives* (1670). Sir T. *Browne gave them to his sons to read, *Dryden gave a pioneer analysis of their style and structure in his *Life of Plutarch* (1683), and in America the Founding Fathers turned to them for models of republican virtue.

The *Moral Essays* provide a compendium of ancient wisdom on a variety of topics: moral philosophy, religious belief, education, health, literary criticism, and social customs. Individual essays were translated into English during the 16th cent., including the probably pseudonymous love stories (by James Sanford, 1567), and material from Plutarch's *Morals* can be found in a number of Elizabethan authors: *Elyot, *Painter, *Lyly, Thomas Fenne, *Meres, Sir Thomas Cornwallis the younger, *Chapman. The first complete version in English, by *Holland, appeared in 1603, when its popularity was enhanced by the almost simultaneous publication of *Florio's translation of *Montaigne, for the latter cites Plutarch on nearly every page. After the middle years of the 17th cent., when they were read by Jeremy *Taylor and *Milton, the popularity of the *Moral Essays* declined. By then there were more recent examples of the genre with which they could not compete. (See also BIOGRAPHY.) *Plymley*, *Letters of Peter*, by Sydney *Smith, published 1807-8.

The letters purport to be written by Peter Plymley to his brother in the country, the Revd Abraham Plymley ('a bit of a goose'), in favour of Catholic emancipation.

The arguments, both serious and absurd, of the Revd Abraham for maintaining the disabilities of the Catholics are taken one by one, and demolished with sense, wit, and humour; while at the same time the author makes his own Anglican position plain, and ridicules the 'nonsense' of the Roman Catholic Church.

POCAHONTAS, or **MATOAKA** (1595-1617), a Native American princess, the daughter of Powhatan, a chief in Virginia. According to Capt. John *Smith, one of the Virginia colonists who had been taken prisoner by the Native Americans, he was rescued by her when her father was about to kill him in 1607 (she was then only 12). In 1612 she was seized as a hostage by the colonists for the good behaviour of the indigenous tribes (or for the restitution of English captives), became a Christian, was named Rebecca, and married a colonist, John Rolfe. She was brought to England in 1616, where she at first attracted considerable attention, but died neglected. Those who claim descent from her are legion. She is introduced by Jonson in his *The Staple of News*, II. i. George Warrington in Thackeray's *The Virginians* composes a tragedy on her, and she becomes a national symbol in H. *Crane's *The Bridge* (1930).

Pocket, Herbert, a character in Dickens's *Great Expectations*.

Podsnap, Mr, a character in Dickens's *Our Mutual Friend*, a type of self-satisfaction and self-importance.

POE, Edgar Allan (1809-49), born in Boston, Massachusetts, the son of itinerant actors. He became an orphan in early childhood, and was taken into the household of John Allan, a tobacco exporter of Richmond; he took his foster-father's name as his

middle name from 1824 onwards. He came to England with the Allans (1815-20) and attended Manor House school at Stoke Newington (which he describes, in an imaginative manner but with some accurate detail, in his *Doppelgänger* story 'William Wilson', 1839); he spent a year at the University of Virginia, which he left after incurring debts and gambling to relieve them. He published his first volume of verse, *Tamerlane and Other Poems* (1827), anonymously and at his own expense; then enlisted in the US army under the name of Edgar A. Perry. He was sent to Sullivan's Island, South Carolina, which provided settings for 'The Gold Bug' (1843) and 'The Balloon Hoax' (1844). Allan (from whom he had been estranged) procured his discharge from the army, and he entered West Point in 1830, having published a second volume of verse, *AlAaraaf* (1829); he was dishonourably discharged in 1831, for intentional neglect of his duties, and published a third volume of *Poems* (containing 'To Helen') in the same year. He now turned to journalism, living from 1831 to 1835 with a relative, Mrs Clemm, in Baltimore, whose 13-year-old daughter, his cousin Virginia, he married in 1836. He worked as editor on various papers, including the *Southern Literary Messenger*, and began to publish his stories in magazines. His first POEMA MORALE | POETICS 800 collection, *Tales of the Grotesque and Arabesque* (1839, for 1840), contains one of his most famous works, 'The Fall of the House of Usher', a *Gothic romance in which the narrator visits the crumbling mansion of his childhood companion, Roderick Usher, to find both Usher and his twin sister Madeline in the last stages of

mental and physical weakness; Madeline is buried alive while in a trance, arises, and carries her brother to death 'in her violent and now final death agonies', whereupon the house itself splits asunder and sinks into the tarn. In 1845 his poem 'The Raven', published in a New York paper and then as the title poem of *The Raven and Other Poems* (1845) brought him fame, but not security; he and his ménage continued to suffer poverty and ill health, his wife dying in 1847 and he himself struggling with alcohol addiction and nervous instability. His end was characteristically tragic; he died in Baltimore, five days after having been found semi-conscious and delirious, from alcohol, heart failure, epilepsy, or a combination of these. His posthumous reputation and influence have been great; he was much admired by *Baudelaire, who translated many of his works, and in Britain by *Swinburne, *Wilde, *Rossetti, and *Yeats. *Freudian critics (and Freud himself) have been intrigued by the macabre and pathological elements in his work, ranging from hints of necrophilia in his poem 'Annabel Lee' (1849) to the indulgent sadism of 'The Pit and the Pendulum' (1843); *Existentialism has been detected in the motiveless obsession in such stories as 'The Cask of Amontillado' (1846). *Borges, R. L. *Stevenson, and a vast general readership have been impressed by the cryptograms and mysteries of the stories which feature Poe's detective Dupin ('The Murders in the Rue Morgue', 1841; 'The Purloined Letter', 1845) and the morbid metaphysical speculation of 'The Facts in the Case of M. Waldemar' (1845). His critical writings include 'The Philosophy of Composition'

(1846, which includes the statement: 'The death of a beautiful woman is, unquestionably, the most poetical topic in the world') and 'The Poetic Principle' (1850, originally a lecture) which preaches a form of *art for art's sake.

Poema Morale (or 'The Moral Ode'), a southern poem in early Middle English of about 400 lines, surviving in seven manuscripts, and dating from c.1175. It is a vigorous work on the themes of transience and repentance, and is very early in the Middle English period after the transition from Old English. Ed. in J. Hall, *Selections from Early Middle English* (1920).

Poetaster, a comedy by *Jonson, performed by the Children of the Queen's Chapel 1601, printed 1602. Set in the court of the Emperor Augustus, the main plot concerns the conspiracy of the poetaster Crispinus and his friend Demetrius (who represent Jonson's contemporaries *Marston and *Dekker) and a swaggering captain, Pantilius Tueca, to defame Horace, who represents Jonson. The matter is tried before Augustus, with Virgil as judge. Horace is acquitted, the 'dresser of plays' Demetrius is made to wear a fool's coat and cap, and Crispinus is given a purge of hellebore and made to vomit up his windy rhetoric. A secondary plot concerns Ovid's love for the daughter of Augustus, and his subsequent banishment. Marston and Dekker replied to the attack in **Satiromastix*, where the main characters of this play reappear.

Poetical Rhapsody, A, a collection of Elizabethan verse published by Francis Davison (?1575-?1619) in 1602, 'Containing, Diverse Sonnets, Odes, Elegies, Madrigalls and other Poesies' (2nd edn 1608, 3rd

edn 1611, 4th edn 1621), and edited by H.E. Rollins in 2 vols (1931-2). It includes 'The Lie', attributed to *Raleigh; the song 'In Praise of a Beggar's Life' quoted in **The Compleat Angler*, and poems by *Greene, *Wotton, *Sidney, *Spenser, *Donne, and others.

poetic diction, a term used to mean language and usage peculiar to poetry, which came into prominence with *Wordsworth's discussion in his preface (1800) to the **Lyrical Ballads*, in which he claims to have taken pains to avoid 'what is usually called poetic diction', and asserts that there is and should be no essential difference between the language of prose and the language of metrical composition. Wordsworth thus implies that there should be no such thing as 'language and usage peculiar to poetry', and illustrates his point by attacking a sonnet of *Gray (who had, he said, attempted to widen the gap between poetry and prose); Gray himself had declared (1742, letter to West) that 'the language of the age is never the language of poetry.' Wordsworth's attack on *neo-classicism, archaisms, abstractions, personifications, etc., was both forceful and revolutionary, although it is noticeable that he himself did not always consider it necessary to use 'the real language of men', and his views were later repudiated by *Coleridge; moreover, although poetry became less stilted in its language, its vocabulary remained on the whole distinctive throughout the Romantic and Victorian periods, and few followed Wordsworth in his faith that the language of low and rustic life is plainer, more emphatic, and more philosophical than the 'gaudiness and inane phraseology' which he condemned. *Clare is a rare and isolated

example of a poet capable of resisting conventional notions of 'poetic diction' and writing in his own idiom; it was not until the 20th cent, and the advent of *Modernism in the works of *Yeats, T. S. *Eliot, *Pound, and others that another major attempt to enlarge the poetic vocabulary and bring it closer to ordinary speech was made.

Poetics, The, a fragment of a treatise by *Aristotle which greatly influenced the theory of *neo-classicism. It is the source of the principles elaborated by later critics as the *unities, and it also introduced many much-discussed concepts related to the theory of tragedy, such as *mimesis* (imitation); **catharsis* (purification or purgation); *peripeteia* (reversal); and *hamartia* (either 'tragic flaw' or, more accurately, 'error of judgement'). *Hubris* (overweening pride or confidence) was a form of *hamartia*.

poet laureate, the title given to a poet who receives a stipend as an officer of the royal household, his duty (no longer enforced) being to write court odes, etc. The title was sometimes conferred by certain universities. For a list of poets laureate see Appendix 2. The title of poet laureate in the USA was established in 1985 by the US Senate: the salaried post has been held by, among others, R. *Wilbur (1987), J. *Brooklyn (1991), and R. *Dove (1993).

Poetry: A Magazine of Verse (1912-), founded at Chicago by the American poet and critic Harriet Monroe (1860-1936), who edited it until her death. In its early days it published work by E. *Pound, A. *Lowell, T. S. *Eliot, *Frost, H.D. (Hilda *Doolittle),

F. M. *Ford, and others, and has continued to flourish, publishing work by nearly every major American poet of the 20th cent.

Poetry Bookshop, see MONRO.

Poetry London, a bi-monthly which became the leading poetry magazine of the 1940s. It was conceived by a group of four, Dylan *Thomas, James Meary Tambimuttu (1915-83), Anthony Dickins, and Keidrych Rhys, and edited by Tambimuttu, who had arrived in 1938 from Ceylon, almost penniless, and entered the literary London of Soho and *Fitzrovia. The first issue appeared in Feb. 1939; Tambimuttu produced 15 numbers, and it was subsequently edited by Richard Marsh and Nicholas Moore. It published work by G. *Barker, V. *Watkins, G. *Ewart, H. *Pinter, C. *Tomlinson, D. *Gascoyne, L. *Durrell, and many others.

Poetry Nation, a twice-yearly poetry magazine edited by C. B. Cox and Michael Schmidt (6 issues, 1973-6), founded in sympathy with what its first editorial described as 'a renewed popularity and practice of clearly formal writing, a common bridling at vacuous public and private rhetoric'. Contributors included C. *Tomlinson, R. *Porter, E. *Jennings, G. *Hill, and Douglas *Dunn; D. *Davie and C. H. *Sisson became coeditors of its thrice-yearly successor, *PN Review* (1976-)•

Poetry Review, see MONRO and POETRY SOCIETY.

Poetry Society, the, a society founded in 1909 (as the Poetry Recital Society) for the promotion of poetry and the art of speaking verse, and sponsored by many figures in the literary world, including G. *Murray, A. P.

*Graves, Sturge *Moore, *Gosse, *Newbolt, Arnold *Bennett, E. V. *Lucas, and A. C. *Benson. Its many activities now include the organization of poetry competitions, workshop sessions, and examinations in and awards for the speaking of verse and prose. Its journal, *Poetry Review*, was founded in 1912; its first editor was H. E. *Monro.

Poets' Corner, part of the south transept of Westminster Abbey containing the tombs or monuments of *Chaucer, *Spenser, Shakespeare, *Jonson, *Milton, *Drayton, Samuel *Butler, A. *Behn, *Gay, and many later distinguished poets and authors. Many of the monuments are by *Rysbrack.

Poins, in Shakespeare's 1 and 2 **Henry IV*, one of Prince Henry's companions.

POLIDORI, John William (1795-1821), physician and literary fellow traveller. The son of an Italian translator, he was educated at Ampleforth before taking an Edinburgh medical degree at the age of 19. In 1816 he was hired by Lord *Byron as personal physician and travelling companion for a few months; and kept a journal of this association, much later published as his *Diary* (1911). He participated in the famous ghost story competition in June 1816 that gave rise to M. * Shelley's * *Frankenstein* and eventually to Polidori's only novel, *Ernestus Berchtold* (1819). Byron's incomplete tale 'Augustus Darveir provided the basis for Polidori's story 'The Vampyre', written in 1816 and misleadingly published under Byron's name in 1819 by the **New Monthly Magazine*. Frequently reprinted and adapted for the stage in the 1820s, 'The Vampyre' laid the foundations of modern vampire fiction, notably in the

use of an aristocratic villain, Lord Ruthven, evidently modelled upon Byron himself. Polidori established an unsuccessful medical practice in Norwich, and committed suicide in 1821.

Polite Learning, An Enquiry into the Present State of,
see ENQUIRY INTO THE PRESENT STATE OF POLITE LEARNING, AN.

POLITIAN, see POLIZIANO.

Political Register (1802-35), a weekly newspaper founded by *Cobbett. It began as a Tory paper but by 1809 was thoroughly Radical. He continued to issue it even when committed to prison for an article condemning military flogging. His new version of the paper produced in 1816 at 2d. reached a remarkable circulation of 40,000-50,000 a week. In 1821 **Rural Rides* began to appear serially. Cobbett continued the paper until his death.

Politic Would-be, Sir and Lady, the foolish traveller and his loquacious wife in Jonson's * *Volpone*.

Polixenes, the king of Bohemia in Shakespeare's **The Winter's Tale*.

POLIZIANO (in English Politian), Angelo (1454-94), the name assumed from his birthplace, Montepulciano, by Angelo Ambrogini, Italian humanist and friend of Lorenzo the Magnificent, in whose household in Florence he lived as tutor and scholar. In this period he combined philological studies with the composition POLLARD I POLYSYNDETON 802

of poetry in Latin and Italian. In 1479 he moved to Mantua, where he wrote *Orfeo*, the first pastoral drama in Italian. The following year he returned to the chair of Greek and Latin at the University of Florence. The two volumes of editorial and philological studies that he

published at this period established him as the greatest textual scholar of his time, and his Greek epigrams showed him to be the first Italian humanist with the fluency in Greek requisite for the composition of poetry of real quality. *Linacre was one of his students, and G. *Chapman translated and imitated his verse.

POLLARD, A(lfred) W(illiam) (1859-1944), honorary secretary of the *Bibliographical Society, keeper of the Department of Printed Books at the *British Museum, 1919-24. He was an authority on *Chaucer and Shakespeare, edited several volumes of Chaucer's *Canterbury Tales* (1886-7) and the 'Globe' Chaucer (1898), and published other pioneering works which influenced the study of medieval literature. His important contributions to Shakespearian criticism included *Shakespeare's Folios and Quartos 1594-1685* (1909) and *Shakespeare's Fight with the Pirates* (1917). He was largely responsible for the completion of the *Short-Title Catalogue of Books Printed in England, Scotland and Ireland . . . 1475-1640* (1926).

Pollente, in Spenser's *Faerie Queene* (v. ii), the 'cruell Sarazin' who holds a bridge and despoils those who pass over it, the father of *Munera. He is slain by Sir *Artegall.

Polly, a musical play by J. *Gay, published 1729, the sequel to *The Beggar's Opera*. Its performance on stage was prohibited by the Lord Chamberlain. Macheath has been transported to the West Indies, and has escaped from the plantation; he is disguised as Morano, chief of the pirates. Polly comes to seek him, but is trapped in the household of an amorous planter, whose advances she escapes owing to an attack by the

pirates. Disguised as a man, she joins the loyal Indians, helps to beat off the attack, takes Morano prisoner, discovers his identity too late to save him from execution, and marries an Indian prince. *Polly* brought Gay nearly £1,200 in subscriptions.

POLO, Marco (1254-1324), a member of a patrician family of Venice, who accompanied his father and uncle in 1271 on an embassy from the pope to Kublai, grand khan of Tartary. They travelled overland to China, where they were well received by the emperor. After 17 years in the territories of the grand khan, the Polos obtained permission to return home, which they did by sea to the Persian Gulf, eventually reaching Venice after an absence of 24 years. Marco Polo's account of his travels was written while imprisoned by the Genoese, by whom he had been captured in a seafight with the Venetians. The original text appears to have been in French, but it was widely read in Latin and in various vernacular translations. The existence of other and wilder romances of Eastern travel (such as *Mandeville, etc.) tended to make Polo 'suspect', at least in places; but there is no reason for any such suspicion. The work was Englished by John Frampton in 1579; but the first serious English translation was by W. Marsden early in the 19th cent.

Polonius, the lord chamberlain, father of *Ophelia and *Laertes in Shakespeare's *Hamlet*. Dr *Johnson described him as 'a man bred in courts, exercised in business, stored with observation, confident of his knowledge, proud of his eloquence, and declining into dotage'.

Polychronicon, The, see HIGDEN, R.

Polydore, (1) in Shakespeare's **Cymbeline*, the name borne by Guiderius while in the Welsh forest; (2) a character in Otway's **The Orphan*; (3) a character in J. *Fletcher's *The Mad Lover*.

POLYDORE VERGIL, see VERGIL, P.

Polyglot Bible, the, edited in 1653-7 by Brian Walton (? 1600-61), bishop of Chester, with the help of many scholars. It contains various oriental texts of the Bible with Latin translations, and a critical apparatus.

Polyhymnia, a poem by *Peele written in 1590 commemorating the retirement of Sir H. *Lee from the office of queen's champion, and describing the ceremonies that took place on this occasion. It contains at the end the beautiful song 'His Golden lockes, I Time hath to Silver turn'd' made widely known by Thackeray's quotation of part of it in **The Newcomes*, ch. 76.

Poly-Olbion, The (this is the spelling of the 1st edn), the most ambitious work of *Drayton. It was written between 1598 and 1622 and consists of 30 'Songs' each of 300-500 lines, in hexameter couplets, in which the author endeavours to awaken his readers to the beauties and glories of their country.

Travelling from the south-west to Chester, down through the Midlands to London, up the eastern counties to Lincoln, and then through Lancashire and Yorkshire to Northumberland and Westmorland, he describes, or at least enumerates, the principal topographical features of the country, but chiefly the rivers and rivulets, interspersing in the appropriate places, legends, fragments of history, catalogues of British saints and hermits, of great discoverers, of birds, fishes, and plants with their properties. The first

part, published 1612-13, was annotated by * Seiden. The word 'poly-olbion' (from the Greek) means 'having many blessings'.

***polyptoton** is the repetition of the same word or root with varying grammatical inflections, as in 'And singing still dost soar, and soaring ever singest' (*Shelley), or 'Love is an irresistible desire to be irresistibly desired' (Robert *Frost).

polysyndeton (from Greek, 'using many connectives') is the repetition of conjunctions in close succession for

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rhetorical effect, as in 'Since brass, nor stone, nor earth, nor boundless sea' (Shakespeare, Sonnet 65).

POMFRET, John (1667-1702), a Bedfordshire vicar remembered for his poem *The Choice* (1700), derived from *Horace, Satire 6, which describes the pleasures of a quiet country estate where the author 'might live genteelly, but not great'. It enjoyed considerable success, and secured its author inclusion in Johnson's **Lives of the English Poets*, where Pomfret's choice was described as 'such a state as affords plenty and tranquillity, without exclusion of intellectual pleasures'.

Pompey the Great His Faire Corneliaes Tragedie, see CORNELIA.

Pompey the Little, The History of, see COVENTRY, F.

PONSONBY, Sarah, see LLANGOLLEN, THE LADIES OF.

PONTOPPIDAN, Erik (1698-1764), a Danish author and bishop of Bergen in Norway. His principal works are the *Gesta et Vestigia Danorum extra Daniam* (1740), and a *Natural History of Norway* (1755), frequently mentioned on account of its description of the *kraken.

POOLE, John (1717-1872), a dramatist of great success,

who also produced poems and essays and wrote for many years for the **New Monthly Magazine*. His comedies and farces were produced at Drury Lane, Covent Garden, and the Haymarket, with C. *Kemble and other well-known actors. There were few years between 1813 and 1829 when no play of his was produced. The most successful were *Paul Pry* (1825), *'Twixt the Cup and the Lip* (1826), and *Lodgings for a Single Gentleman* (1829). Later in his life *Dickens obtained him a state pension of £100 p.a.

POOLE, Thomas (1765-1837), farmer and tanner, born at Nether Stowey; he became a close friend of *Goleridge and *Wordsworth, and assisted them both in finding homes to rent in his neighbourhood in 1796-7. Coleridge wrote 'This lime tree bower my prison' in Poole's garden, and Sara Coleridge corresponded with him for many years. Another of his friends was Sir H. *Davy. He was a man of progressive and generous spirit; Wordsworth said of him, 'he felt for all men as his brothers.'

Poor Tom, a name assumed by one who feigns madness in the **Fraternitie of Vacabondes*, and by *Edgar in Shakespeare's **King Lear* (11. iii).

Pooter, the archetypally suburban protagonist of **The Diary of a Nobody* by G. and W. Grossmith.

POPE, Alexander (1688-1744), the son of a Roman Catholic linen draper of London. His health was ruined and his growth stunted by a severe illness at the age of 12 (probably Pott's disease, a tubercular affection of the spine). He lived with his parents at Binfield in Windsor Forest and was largely self-educated. He showed his precocious metrical skill in his 'Pastorals'

written, according to himself, when he was 16, and published in *Tonson's *Miscellany* (vol. vi) in 1709. (For Pope's quarrel with Ambrose Philips on this subject see under PHILIPS, A.) He became intimate with *Wycherley, who introduced him to London life. His ** Essay on Criticism* (1711) made him known to *Addison's circle, and his *'Messiah' was published in the *Spectator* in 1712. **The Rape of the Lock* appeared in *Lintot's *Miscellanies* in the same year and was republished, enlarged, in 1714. His *Ode for Music on St Cecilia's Day* (1713), one of his rare attempts at lyric, shows that his gifts did not lie in this direction. In 1713 he also published ** Windsor Forest*, which appealed to the Tories by its references to the Peace of Utrecht, and won him the friendship of * Swift. He drifted away from Addison's 'little senate' and became a member of the *Scriblerus Club, an association that included Swift, *Gay, * Arbuthnot, and others. He issued in 1715 the first volume of his translation in heroic couplets of Homer's **Iliad*. This work, completed in 1720, is more * Augustan than Homeric in spirit and diction, but has nevertheless been much admired; *Coleridge thought it an 'astonishing product of matchless talent and ingenuity'. It was supplemented in 1725-6 by a translation of the ** Odyssey*, in which he was assisted by William Broome and Elijah Fenton. The two translations brought him financial independence. He moved in 1718 with his mother to Twickenham, where he spent the rest of his life, devoting much time to his garden and grotto; he was keenly interested in landscape gardening and committed to the principle 'Consult the Genius of the

Place in all'.

In 1717 had appeared a collection of his works containing two poems dealing, alone among his works, with the passion of love. They are 'Verses to the Memory of an Unfortunate Lady', an elegy on a fictitious lady who had killed herself through hopeless love, and *'Eloisa to Abelard', in which Eloisa describes her inner conflicts after the loss of her lover. About this time he became strongly attached to Martha *Blount, with whom his friendship continued throughout his life, and to Lady M. W * Montagu, whom in later years he assailed with bitterness; Lady Mary left for Turkey in July 1716 and Pope sent her 'Eloisa to Abelard' with a letter suggesting that he was passionately grieved by her absence.

Pope assisted Gay in writing the comedy *Three Hours after Marriage* (1717), but made no other attempt at drama. In 1723, four years after Addison's death, appeared (in a miscellany called *Cytherea*) Pope's portrait of *Atticus, a satire on Addison written in 1715. An extended version appeared as 'A Fragment of a Satire' in a 1727 volume of *Miscellanies* (by Pope, Swift, Arbuthnot, and Gay), and took its final form in *An Epistle to Dr Arbuthnot* (1735). In the same *Miscellanies* volume Pope published his prose treatise **Peri Bathous, or The Art of Sinking in Poetry*, ridiculing among others Ambrose Philips, *Theobald, and J.

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*Dennis. In 1725 Pope published an edition of Shakespeare, the errors in which were pointed out in a pamphlet by Theobald, *Shakespeare Restored* (1726). This led to Pope's selection of Theobald as hero

of his **Dunciad*, a satire on Dullness in three books, on which he had been at work for some time; the first volume appeared anonymously in 1728. Swift, who spent some months with Pope in Twickenham in 1726, provided much encouragement for this work, of which a further enlarged edition was published in 1729. An additional book, *The New Dunciad*, was published in 1742, prompted this time, it appears, by *Warburton. The complete *Dunciad* in four books, in which C. *Cibber replaces Theobald as hero, appeared in 1743. Influenced in part by the philosophy of his friend *Bolingbroke, Pope published a series of moral and philosophical poems, **Essay on Man* (1733-4), consisting of four Epistles; and **Moral Essays* (1731-5), four in number: *Of the Knowledge and Characters of Men, Of the Characters of Women*, and two on the subject *Of the Use of Riches*. A fifth epistle was added, addressed to Addison, occasioned by his dialogue on medals. This was originally written in Addison's lifetime, c.1716. In 1733 Pope published the first of his miscellaneous satires, *Imitations of Horace*, entitled 'Satire I', a paraphrase of the first satire of the second book of Horace, in the form of a dialogue between the poet and William Fortescue, the lawyer. In it Pope defends himself against the charge of Malignity, and professes to be inspired only by love of virtue. He inserts, however, a gross attack on his former friend Lady Mary Wortley Montagu as 'Sappho'. He followed this up with his *Imitations* of Horace's Satires 2.2 and 1.2 ('Sober Advice from Horace'), in 1734, and of Epistles 1.6; 2.2; 2.1; and 1.1, in 1737. Horace's Epistle 1.7 and the latter part of Satire 2.6, 'imitated in the manner of

Dr Swift', appeared in 1738. The year 1735 saw the appearance of the *Epistle to Dr Arbuthnot*, the prologue to the above Satires, one of Pope's most brilliant pieces of irony and invective, mingled with autobiography. It contains the famous portraits of Addison (ll. 193-214) and Lord *Hervey, and lashes his minor critics, Dennis, Cibber, *Curll, Theobald, etc. In 1738 appeared *One Thousand Seven Hundred and Thirty Eight*, two satirical dialogues. These satires, and the 'Satires (2 and 4) of Dr Donne Versified' (1735), with the *New Dunciad*, closed his literary career.

He was partly occupied during his later years with the publication of his earlier correspondence, which he edited and amended in such a manner as to misrepresent the literary history of the time. He also employed discreditable artifices to make it appear that it was published against his wish. Thus he procured the publication by Curii of his 'Literary Correspondence' in 1735, and then endeavoured to disavow him.

With the growth of * Romanticism Pope's poetry was increasingly seen as artificial; Coleridge commented that Pope's thoughts were 'translated into the language of poetry', *Hazlitt called him 'the poet not of nature but of art', and W. L. *Bowles compared his work to 'a game of cards'; *Byron, however, was highly laudatory: 'Pope's pure strain I sought the rapt soul to charm, nor sought in vain.' M. * Arnold's famous comment, 'Dryden and Pope are not classics of our poetry, they are classics of our prose' (*Essays in Criticism*, 1880), summed up much 19th-cent. opinion, and it was not until *Leavis and *Empson that a serious attempt was made to rediscover Pope's richness, variety, and

complexity.

Minor works that deserve mention are:

Verse: the Epistles 'To a Young Lady [Miss Blount] with the Works of Voiture' (1712), to the same 'On her Leaving the Town after the Coronation' (1717); 'To Mr Jervas with Dryden's Translation of Fresnoy's Art of Painting' (1716) and 'To Robert, Earl of Oxford and Earl Mortimer' (1721); 'Vertumnus and Pomona', 'Sappho to Phaon', and 'The Fable of Dryope', translations from *Ovid (1712); *'January and May', 'The Wife of Bath, her Prologue', and *The Temple of Fame*, from *Chaucer (1709, 1714, 1715).

Prose: *The Narrative of Dr Robert Norris* (1713), a satirical attack on Dennis; *A Full and True Account of a Horrid and Barbarous Revenge by Poison, on . . . Mr Edmund Curii* (1716), an attack on Curii (to whom he had secretly administered an emetic).

The standard edn of Pope's poetry is the Twickenham Edition, under the general editorship of J. Butt (11 vols plus Index, 1940-69); see also G. Sherburn, *The Early Career of Alexander Pope* (1934); N. Ault, *New Light on Pope* (1949); P. *Quennell, *Alexander Pope: The Education of a Genius* (1968); M. Mack, *The Garden and the City* (1969) and *Alexander Pope: A Life* (1985); Morris R. Brownell, *Alexander Pope and the Arts of Georgian England* (1978).

Popish Plot a plot fabricated in 1678 by Titus *Oates.

He deposed at the end of September before the Middlesex magistrate Sir Edmond Berry Godfrey that it was intended to murder Charles II, place James on the throne, and suppress Protestantism. Godfrey disappeared on 12 Oct. and was found murdered

on 17 Oct. The existence of the plot was widely believed and great excitement prevailed. Many persons, especially Catholics, were falsely accused and executed. These events occasioned John Caryl's poem *Naboth's Vineyard* (1679) which was an important predecessor of **Absalom and Achitophel* and thus contributed to the efflorescence of the **mock-biblical* as a satirical mode.

POPPER, Sir Karl Raimund (1902-94), Austrian philosopher of science, born in Vienna, and originally connected with the Vienna circle, the source of logical positivism. He left Vienna for New Zealand on Hitler's rise to power, and came to England in 1946, where, in 1949, he was appointed professor of logic and scientific method at the London School of Economics. Popper asserted that a statement, if it is to count as scientific rather than merely metaphysical, must be falsifiable:

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such that the conditions that would make it false are clearly known. His philosophy of science claimed to solve the problem of induction: the problem of extrapolating from past to future, or, more precisely, from limited evidence to a general conclusion. This work appealed greatly to many scientists. He also contributed to political philosophy and a defence of free will and the 'self-conscious mind'. His works include *The Logic of Scientific Discovery* (*Logik der Forschung*, 1934); *The Open Society and Its Enemies* (1945), and *The Self and Its Brain* (1977, with John C. Eccles).

POPPLER, William (1701-64), dramatist, **theatre critic*, and friend of A. **Hill*, with whom he edited the

Prompter (1734-6), a bi-weekly theatrical periodical (selection ed. W. Appleton and K. A. Burnim, 1966). He wrote two comedies, *The Lady's Revenge* (1734) and *The Double Deceit: or A Cure for Jealousy* (1735), in which two young men, intended to marry two heiresses, conspire to avoid their fate by exchanging places with their valets. The ladies, apprised of the trick, exchange places with their maids, the pseudo-valets fall in love with the pseudo-maids, and all ends well.

PORSON, Richard (1759-1808), a distinguished classical scholar, who was elected Regius professor of Greek at Cambridge in 1792. He edited four plays of **Euripides* (most notably *Hecuba*), and advanced Greek scholarship by his elucidation of Greek idiom and usage, by his study of Greek metres, and by his emendation of texts. He is also remembered for various witticisms and for contributions to the **Gentleman's Magazine*, in which appeared in 1787 letters ironically praising **Hawkins's Life of Johnson* and in 1788-9 his *Letters to Mr Archdeacon Travis* (repr. separately 1790) on the authenticity of the contentious proof text of the Trinity known as the Johannine Comma (1 John 5: 7, 'For there are three that bear record in heaven.'). There is a life by M. L. Clarke (1937).

Porter, in Shakespeare's **Macbeth*; he lets **Macduff* and Lennox into Macbeth's castle (n. iii), and is the subject of **De Quincey's* essay 'On the Knocking at the Gate'.

PORTER, Anna Maria (1780-1832), poet and novelist, whose martial tale of the French Revolution, *The Hungarian Brothers* (1807), was a considerable success and went into several editions. She published *Don*

Sebastian in 1809, and several other novels, as well as ballads and poems.

PORTER, Endymion (1587-1649), groom of the bedchamber to Charles I, and the friend and patron of painters and poets. He was painted by * Van Dyck, and *Jonson, *Herrick, *D'Avenant, and *Dekker, among others, celebrated him in verse. He sat in the Long Parliament but was expelled, lived abroad in poverty, and compounded with the Parliament for a small fine in 1649.

PORTER, Jane (1776-1850), sister of A. M. * Porter. She published in 1803 *Thaddeus of Warsaw*, which was immensely successful and led to friendship with one of its heroes, the Polish General Kosciuszko: it describes the adventures of a young Polish nobleman who accompanies his grandfather to join the army of King Stanislas against the invading Russians. In 1810 she published *The Scottish Chiefs*, a story of William Wallace, which ends with the battle of Bannockburn. This was also successful, and was translated into German and Russian: it is of interest as a precursor of the historical fiction of Sir W. *Scott. *The Pastor's Fireside* (1815) is a story of the later Stuarts. Her tragedy *Switzerland*, produced in 1819 with *Kean and C. *Kemble, was a disastrous failure. Among several other volumes she produced *Sir Edward Seaward's Narrative*, on Caribbean exploration, a work which purported to be a genuine diary but which was almost certainly largely fictitious.

PORTER, Katherine Anne (1890-1980), Texan-born short story writer and novelist whose collections of short stories include *Flowering Judas* (1930), *Pale*

Horse, Pale Rider (1939), and *The Leaning Tower* (1944). Her novel *Ship of Fools* (1962) is a heavily allegorical treatment of a voyage from Mexico to Germany on the eve of Hitler's rise to power.

PORTER, Peter Neville Frederick (1929-), poet, born and educated in Brisbane, where he worked as a journalist before coming to England in 1951. Since then he has worked as clerk, bookseller, and as copywriter in an advertising agency (in the company of G. *Ewart, P. *Redgrove, and other poets), before becoming a full-time writer, broadcaster, and critic in 1968. He was briefly associated with the *Group in the 1960s, and the work in his early collections (*Once Bitten, Twice Bitten*, 1961; *Poems, Ancient and Modern*, 1964; *The Last of England*, 1970) provides a sharply satiric portrait of London in the 'swinging sixties', with a gallery of fops, publishers, concrete poets, filmmakers, etc. In the 1970s, his work became more meditative, complex, and allusive, though no less colloquial and urbane; its learned references to a vast range of subjects, from Italian baroque to classical mythology, opera, and German Romanticism, add both richness and obscurity. His technical command of complex stanza forms, sometimes used parodically, is striking. *The Cost of Seriousness* (1978) and *English Subtitles* (1981) introduce a new and sombre exploration of the poet's conflicting responsibilities to his art and to others. *After Martial* (1972) is a volume of translations. Later volumes include *Fast Forward* (1984), *The Automatic Oracle* (1987), *Possible Worlds* (1989), *The Chair of Babel* (1992), *A Porter Selected* (1989), *Millennial Fables* (1994), and *Collected Poems*

1961-1999 (2 vols, 1999). A critical biography by Bruce Bennett, *Spirit in Exile*, appeared in 1991.

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Portia, (1) the heroine of Shakespeare's **The Merchant of Venice*; (2) in his **Julius Caesar*, the wife of Brutus. ***Portrait of a Lady, The***, a novel by H. *James, published 1881.

This is one of the best of James's early works, in which he presents various types of American character transplanted into a European environment. The story centres on Isabel Archer, the 'Lady', an attractive American girl. Around her we have the placid old American banker, Mr Touchett; his hard repellent wife; his ugly invalid, witty, charming son Ralph, whom England has thoroughly assimilated; and the outspoken, brilliant, indomitably American journalist Henrietta Stackpole. Isabel refuses the offer of marriage of a typical English peer, the excellent Lord Warburton, and of a bulldog-like New Englander, Caspar Goodwood, to fall a victim, under the influence of the slightly sinister Madame Merle (another cosmopolitan American), to a worthless and spiteful dilettante, Gilbert Osmond, who marries her for her fortune and ruins her life; but to whom she remains loyal in spite of her realization of his vileness.

Portrait of the Artist as a Young Dog (1940), a collection of stories by Dylan *Thomas.

Portrait of the Artist as a Young Man, A, an autobiographical novel by J. *Joyce, first published in the **Egoist*, 1914-15.

It describes the development of Stephen Dedalus (who reappears in **Ulysses* in a slightly different

incarnation) from his early boyhood, through bullying at school and an adolescent crisis of faith inspired partly by the famous 'hellfire sermon' preached by the Jesuit Father Arnall (ch. 3) and partly by the guilt of his own precocious sexual adventures, to student days and a gradual sense of his own destiny as poet, patriot, and unbeliever, who paradoxically must leave his own land in order to 'encounter. . . the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race'. Though not as innovative as the later work (its experimentation lies principally in its prose style changing as the novel progresses to mirror the growth and development of Stephen's mind), the novel foreshadows many of the themes and verbal complexities of *Ulysses*.

positivist philosophy, see COMTE.

post-colonial literature, see overleaf.

Posthumus Leonatus, the hero of Shakespeare's **Cymbeline* and husband of * Imogen; 'The fit and apt construction' of his name, as the Soothsayer partially explains, is that he was the last-born of his father Sicilius Leonatus and his mother, who died in labour.

postmodernism, the term applied by some commentators since the early 1980s to the ensemble of cultural features characteristic of Western societies in the aftermath of artistic *Modernism. In this view, 'postmodernity' asserts itself from about 1956 with the exhaustion of the high Modernist project, reflected in the work of S. *Beckett among others, and the huge cultural impact of television and popular music. The term has been applied as a 'period' label more confidently

by architectural historians than by students of literature, and many disputants maintain that artistic or literary works described as 'postmodernist' are really continuations of the Modernist tradition. Nevertheless, some general literary features of the period have been identified as tendencies to parody, pastiche, scepticism, irony, fatalism, the mixing of 'high' and 'low' cultural allusions, and an indifference to the redemptive mission of Art as conceived by the Modernist pioneers. Postmodernism thus favours random play rather than purposeful action, surface rather than depth. The kinds of literary work that have been described as postmodernist include the Theatre of the *Absurd and some experimental poetry. Most commonly, though, it is prose fiction that is held to exemplify the postmodernist mood or style, notably in works by American novelists such as V. *Nabokov, J. *Barth, T. *Pynchon, and K. *Vonnegut, and by the British authors J. *Fowles, A. *Carter, S. *Rushdie, J. *Barnes, P. *Ackroyd, and J. *Winterson. Outside the English-speaking world, the fictions of J. L. *Borges and the later work of I. *Calvino show similar tendencies. Distinctive features of this school include switching between orders of reality and fantasy (see MAGIC REALISM), resort to *metafiction, and the playful undermining of supposedly objective kinds of knowledge such as biography and history.

'**Pot of Basil, The**', see ISABELLA.

Pott, Mr, in Dickens's * *Pickwick Papers*, the editor of the 'Eatanswill Gazette'.

POTTER, (Helen) Beatrix (1866-1943), born in Kensington to wealthy parents and never sent to school.

She grew up a lonely child. She taught herself to draw and paint small natural objects and as a young woman did serious work dissecting, drawing, and classifying fungi. She invented a cipher so elaborate that the halfmillion words she wrote in it were not deciphered until Leslie Linder broke the code and published *The Journal of Beatrix Potter* (1966). In a letter to the son of her former governess in 1893 she began *The Tale of Peter Rabbit*, and other books began in the same way. Copied out and more fully illustrated, *Peter Rabbit* was published at her own expense in 1901 and *The Tailor of Gloucester* in 1902. Warne then took over publication and in 1903 *Squirrel Nutkin* was her first great success. Her farm at Sawrey in the Lake District, which she bought in 1905, became the background for six of her books. In 1913 she married William Heelis, a Lakeland solicitor, and for the rest of her life devoted herself almost entirely to her farms and the new National-Trust. *Johnny Town-Mouse* (1918) was the last of her 807 **POTTER I POUND** books in the old style; those later written for the USA, such as *The Fairy Caravan* (1928), are of little interest. A biography by Margaret Lane appeared in 1968 (rev. edn 1985); see also *Beatrix Potter* (rev. edn 1996) by Judy Taylor.

POTTER, Dennis Christopher George (1935-94), playwright, born in the Forest of Dean, the son of a miner. He was educated at New College, Oxford, where he became involved in left-wing politics, and subsequently worked as journalist and critic; *The Glittering Coffin* (1960) is an analysis of the Labour Party and the political climate of the time. He wrote fiction, stage

plays, screenplays, and adapted works for television but is best known for his own television plays, which show an original and inventive use of the medium. These include two plays dealing with the career of an aspiring working-class, Oxford-educated politician, *Vote, Vote, Vote for Nigel Barton* (1965) and *Stand up, Nigel Barton* (1965), published together in 1968; *Pennies from Heaven*, a six-part serial (1978, pub. 1981); and *Blue Remembered Hills* (1979, a tragic evocation of childhood). *Brimstone and Treacle* (1978) was first performed on stage after being banned for television performance. Potter's experience of psoriatic arthropathy, a debilitating condition affecting skin and joints, is central to his six-part serial *The Singing Detective* (1986), widely held to be his finest work: this is a multi-layered narrative, moving between a moody 1940s thriller and incorporating songs of that period, and a present-day hospital ward where Philip Marlow, hero of both sequences, is suffering from a skin disease: it dwells on key themes of childhood trauma, disillusion, betrayal, love, and guilt. *Blackeyes* (1989) is a study of sexual exploitation and *Lipstick on Your Collar* (1993) is a musical black comedy based on Potter's National Service experiences. His final work was a pair of linked serials completed weeks before his death from cancer: *Karaoke* is a nightmarish thriller, full of ironic self-references, and *Cold Lazarus* is a futuristic and dystopian confrontation of imminent death and the meaning of memory.

POTTER, Stephen Meredith (1900-69), writer, editor, and radio producer, whose book *The Theory and Practice of Gamesmanship; or The Art of Winning*

Games without Actually Cheating (1947) had a great vogue and added a new word and concept to the language; he followed it with *Some Notes on Lifemanship* (1950), *One-Upmanship* (1952), and *Supermanship* (1958). His other works include an edition of Sara Coleridge's letters to T. Poole, published as *Minnow among Tritons* (1934).

poulter's measure, a fanciful name for a metre consisting of lines of 12 and 14 syllables alternately.

Poulter = poulterer.

Poulter's measure, which giveth xii for one dozen, and xiii for another.

(*Gascoigne, *Certain notes of instruction*)

POUND, Ezra Weston Loomis (1885-1972), American poet born in Idaho, of Quaker ancestry; he studied at the University of Pennsylvania, where he met Hilda Doolittle. He taught briefly in Indiana, but was asked to resign, and in 1908 came to Europe and published his first volume of poems, *A Lume Spento* (1908), at his own expense in Italy; he then moved to London, where he lectured for a time in medieval Romance literature at the Regent Street Polytechnic and soon became prominent in literary circles. He published several other volumes of verse, including *Personae* (1909), *Canzoni* (1911), *Ripostes* (1912), and *Lustra* (1916). Together with F. S. Flint, R. Aldington, and Hilda Doolittle he founded the Imagist school of poets, advocating the use of free rhythms, concreteness, and concision of language and imagery; in 1914 he edited *Des Imagistes: An Anthology*. Pound also championed the Modernist work of avant-garde writers and artists like Joyce, W. Lewis, Gaudier-Brzeska, and T. S.

*Eliot, whom he was always ready to assist critically and materially; Eliot, who described him as 'more responsible for the XXth Century revolution in poetry than any other individual', greatly valued his advice, as may be seen from the history of the composition of **The Waste Land*. Further volumes of poetry include *Quia Pauper Amavi* (1919, which contains 'Homage to Sextus Propertius') and *Hugh Selwyn Mauberley* (1920). Pound was now increasingly turning away from the constrictions of Imagism, and finding freedom partly through translations; his early volumes had contained adaptations from Provençal and early Italian, a version of the Old English **The Seafarer*, and in 1915 *Cathay*, translations from the Chinese of Li Po, via a transliteration. Pound was thus moving towards the rich, grandly allusive, multicultural world of the *Cantos*, his most ambitious achievement; the first three Cantos appeared in 1917 in **Poetry*. In 1920 Pound left London for Paris with his English wife Dorothy Shakespear, where he lived until 1924, finding a new literary scene figuring Gertrude * Stein, *Hemingway, etc.; in 1925 he settled permanently in Rapallo, where he continued to work on the Cantos, which appeared intermittently over the next decades until the appearance of the final *Drafts and Fragments of Cantos CX to CXVII* (1970).

In Italy Pound became increasingly preoccupied with economics, embraced Social Credit theories, and was persuaded that 'Usura', or credit capitalism, lay at the root of all social and spiritual evils. (See Canto XLV for his violent attack on usury.) His own interpretations of these theories led him into anti-Semitism and

at least partial support for Mussolini's social programme. During the Second World War he broadcast over Italian radio: in 1945 he was arrested at Genoa, then sent to a US Army Disciplinary Training Centre near Pisa, a period which produced the much-admired *Pisan Cantos* (1948). He was then moved to Washington, found unfit to plead, and confined to a mental (*cont. on p.810*)

Post-colonial literature consists of a body of

writing emanating from Europe's former colonies which addresses questions of history, identity, ethnicity, gender, and language. The term should be used loosely and hesitantly, for it is replete with contradictions and conundrums. What, for instance, is the difference, if any, between imperialism and colonialism? Were not the forms of colonial rule and the processes of decolonization too varied to admit of a single definition? Is the literature of the United States of America to be included in such a body? Why does the once favoured term 'Commonwealth literature' no longer seem appropriate? Is it that it contains too many implied assumptions of a multicultural community

in which each country is working towards a sense of shared enterprise and common purpose? Did empire end with Indian independence in 1947, or in 1956 with Suez, or was it later, when many of the African countries gained their independence, or in 1970 or 1973 when Fiji and the Bahamas respectively were granted theirs?

Such questions abound, but the term 'post-colonial literature' is to date the most convenient way of embracing the powerful and diverse body of literary responses to the challenges presented by decolonization and the transitions to independence and post-independence in a wide variety of political and cultural contexts.

Of course criticism of empire and imperial practices is not a 20th-cent. phenomenon, but originated among the colonists themselves. Recusants such as Bartolomé de las Casas and the Dominican Antonio Montesinos were busy challenging the savage practices which were to depopulate vast swathes of the Caribbean of their indigenous inhabitants. When in 1511 Montesinos asked whether the Indians were not themselves men, his intervention was greeted by the almost unanimous demand from his fellow colonists that he be forced to recant and be repatriated to Spain. Any opposition from the indigenous population was met with more summary treatment.

Out of the circumstances of this first colonial encounter was born an argument which has continued to be rehearsed right up to the present day.

The dispute has been conducted around the contrast between natural and artificial societies: on one side, *Montaigne argued that primitive peoples were more virtuous by reason of their uncorrupted existence in nature. As he put it in his famous essay 'Of Cannibals', 'there is no reason, art should gaine the point of honour of our great and puissant mother nature'. On the other side, the social achievement of art and its superiority over nature was stressed:

not all That beare the name of men. . .

. . . Are for to be accounted men: but such as under awe
Of reasons rule continually doo live in vertues law,
And that the rest doo differ nought from beast, but rather be
Much woorse than beasts, bicause they do not abace theyr
owne degree.

The terms of the debate, then, were already well established by the time Shakespeare wrote *The Tempest*, in which there emerges the recognizable paradigm of the native who is first amicable, only later to become duplicitous and require the correcting hand of the 'cultivated' man. This theme was to continue, with few exceptions, to the fiction of the present day through **Robinson Crusoe* and the writings of ^Kipling, who, in conceding the passing of the British Empire, could exhort the United States

of America to take up the moral duty of the 'White Man's Burden' and bring the backward races to maturity. *'Heart of Darkness' (1899) marks a key moment in colonial literature, Joseph *Conrad questioning the certainties about racial superiority which underpinned white rule. Simple greed is what motivates empire, Conrad suggests, the quest for money making Europeans more barbarous than the supposed black cannibals they governed and worked to death.

Post-colonial authors have advanced Conrad's perspectives, contesting European versions of the colonial experience: 'the Empire writes back', as Salman *Rushdie puts it. The forms of retaliation are manifold. Post-colonial literature, in seeking to awaken political and cultural nationalism, has dwelt on popular revolts against colonial rule, exposing the lie of the passive native. Writers like the Trinidadian C. L. R. *James have brought to the fore neglected black heroes like Toussaint L'Ouverture, who led the greatest slave revolt in history, defeating French, Spanish, and British military forces to set up Haiti, the first free black republic in the West. History, however, is not an epic narrative of kings and rebels, but a record of the day-to-day existence of the common people; the cane-cutters for instance, whose labour produced the sugar which not only boosted the profits of

imperial commerce but, in the 18th cent., created a taste among the gentry for taking sweetened tea. By giving voice and character to cane-cutters and the like, post-colonial writers point to the people who truly mattered to history but who, for political and related reasons, were written out. The world-view of such 'lowly' people, expressed in their myths and legends, is also given space, writers like the Guyanese Wilson *Harris arguing that Amerindian mythology reveals values and perspectives as complex and mysterious as any originating from the Graeco-Roman or Judaeo-Christian traditions. There is a corresponding reappraisal of oral expression, the riddles and proverbs and songs and stories handed down over generations and shared by the whole community. These forms of orality are often spurned by literary academics as lesser forms of 'literature' and relegated to the dubious category of 'folk tale'. But as the Nigerian writer Chinweizu reminds us, the African folk tale is a product of ancient traditions of eloquence and rhetoric, created for courtship or wedding ceremonies, or ceremonies marking birth and death. The folk tale is therefore an 'integral part of the fabric of personal and social life', often with profound religious significance. To ignore it is to ignore the cultural history of a nation.

Western power has been most seriously challenged

by being placed in a new historical perspective. In 1992, despite the almost deafening propaganda organized by the government of the USA, the 500th anniversary celebrations of Columbus's arrival in the Americas were significantly contested by a vast array of post-colonial writing which repudiated the very idea that the Americas were 'discovered' or 'brought into discursive being' by the appearance of European adventurers. Amongst many other examples, they pointed out that, at the height of the Aztec civilization, the capital Tenochtitlan was five times larger than Madrid at the time of the Spanish conquest, while, on the other side of the world, Akbar, the Mughal emperor of India, had, at the same time that Elizabeth I allowed the founding of the East India Company, established dominion over a much larger trading area than his English contemporary. Repositioning the co-ordinates of history has also involved coming to terms with the language of expression itself. Language is inextricably bound up with culture and identity, and as the colonizers attempted, with varying degrees of success, to impose the English language on subject peoples, the response from the formerly colonized has ranged from the outright rejection of English as a medium through which to exercise their art to the appropriation of it with subversive intent. After

first using English as the medium for his novel, the Kenyan writer Ngugi wa Thiong'o finally decided to reject it. For him 'language is at the heart of the two contending forces in the Africa of the 20th century' and is crucial to maintaining control over one's own culture and mental universe. For others, such as the Nigerian writer Chinua *Achebe, English has been a means of uniting peoples across continents and of reaching a wider audience than would have been possible in their own mother tongues. However, whether or not the English language is capable of supplying the rhythms and cadences necessary to dramatize foreign landscapes, this has not prevented writers from doing 'unheard of things with it'; certainly Caribbeanists like Derek *Walcott and V. S. *Naipaul have used techniques such as switching in and out of standard English and local Creoles to emphasize that the post-Columbian world is irrevocably multicultural and hybridized. The debate continues to rage, and, although the view is by no means universally shared, there are now many people in all parts of the world who see English as having become detached from Britain or Britishness. They claim the language as their own property, for they have moulded and refashioned it to make it bear the weight of their own experience. Another important progression has been the

acknowledgement and reappearance of women's experience after being hidden from the histories of colonial societies. Many of the fixed representations of non-Western women have been powerfully rejected in a host of contemporary writings, most of which in their different ways refute imaginings deeply rooted in Western narrations and their subsequent over-simplistic depictions. The 1997 winner of the *Booker Prize, Arundhati Roy, is only the latest to join a distinguished list of women writers which already includes Jean *Rhys, Anita *Desai, Buchi *Emecheta, Olive *Senior, Nadine *Gordimer, and Grace *Nichols. Such writers have placed women at the centre of history, as makers and agents of history, not silent witnesses to it.

Whatever the irony contained in the fact that very many post-colonial writers choose both to write in English, the language of their former colonizers, and in the literary forms, such as the novel, developed in European societies, there is no doubt that the new literatures in English constitute a body of exciting and dynamic texts capable at once of forcing a reassessment of the traditional canon and of providing a vigorous alternative to what are often regarded as rather defensive and introspective English texts.

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institution; he was released in 1958 and returned to Italy, where he died.

Inevitably, Pound's literary reputation was obscured by the tragedy of his last decades, and also by the difficulty of the work itself, which resides principally in its astonishingly wide range of reference and assimilation of cultures; *Hugh Selwyn Mauberley*, despite the advocacy of Eliot and *Leavis (who described it as 'the summit of Mr Pound's superbly supple and varied art'), never quite reached the 'popular classic' status of *The Waste Land*, and the *Cantos* remain formidable both in style and content. As Eliot said, Pound suffers from being seen as 'objectionably modern' and 'objectionably antiquarian' at the same time. Nevertheless, he is widely accepted both as a great master of traditional verse forms and as the man who regenerated the poetic idiom of his day.

See *Literary Essays of Ezra Pound* (1954; collected critical writings, with an introduction by T. S. Eliot); *Letters of Ezra Pound 1907-1941* (1950, ed. D. D. Paige); N. Stock, *The Life of Ezra Pound* (1970); H. Carpenter, *A Serious Character* (1988).

POUSSIN, Nicolas (1593/4-1665), French painter, who worked mainly in Rome. His early works are romantic treatments of subjects from *Ovid and *Tasso; later he developed an austere classical style. In the early 18th cent. Poussin was deeply admired by English men of letters, and many of his greatest works were in English collections. James Thomson's descriptions of landscape are indebted to Poussin and, in the second half of the century, poets, travellers, and landscape gardeners frequently contrast the nobility of Poussin's landscapes

with the wildness of *Rosa and the beauty of *Claude. In the late 18th cent. Poussin's most severe works were most admired. *Hazlitt wrote many passionate descriptions of his painting; *Keats was inspired by the lyrical Ovidian pictures; *Ruskin described the *Triumph of Flora* (Paris, Louvre) as 'a Keats-like revel of body and soul of most heavenly creatures'. The picture most admired by literary men was Poussin's second treatment of the theme 'Et in Arcadia Ego', *The Shepherds of Arcady*, c. 1650-5 (Paris, Louvre), a picture which fascinated later writers and painters. It has been suggested that *Gray thought of it when he wrote his **Elegy* (1751); *The Monument in Arcadia: A Dramatic Poem* (1773) by the minor poet and dilettante George Keate (1729-97) derives from it. English admiration paused with *Ruskin, but revived in the late 19th cent, when he was most admired for his formal brilliance. *Powell's image of *A Dance to the Music of Time* was inspired by Poussin's picture in the Wallace Collection, London.

POWELL, Anthony Dymoke (1905-2000), novelist, whose initial reputation as a satirist and light comedian rests on five pre-war books, beginning with *Afternoon Men* (1931) which maps a characteristically seedy section of pleasure-loving, party-going London: a territory contiguous with E. *Waugh's, bounded at opposite extremes by N. *Mitford and by Powell's Oxford contemporary and friend, Henry *Green. After the war he embarked on a more ambitious sequence of twelve novels, *A Dance to the Music of Time* (named after *Poussin's painting, with which the sequence shares a certain classical severity as well

as an architectural command of structural rhythm). They are: *A Question of Upbringing* (1951), *A Buyer's Market* (1952), *The Acceptance World* (1955), *At Lady Molly's* (1957), *Casanova's Chinese Restaurant* (1960), *The Kindly Ones* (1962), *The Valley of Bones* (1964), *The Soldier's Art* (1966), *The Military Philosophers* (1968), *Books Do Furnish the Room* (1971), *Temporary Kings* (1973), and *Hearing Secret Harmonies* (1975). The whole cycle is framed and distanced through the eyes of a narrator, Nicholas Jenkins, whose generation grew up in the shadow of the First World War to find their lives dislocated by the Second. Jenkins's canvas, following the perspectives of time rather than space, is hospitable and broad, especially rich in literary and artistic hangers-on, stiffened by a solid contingent from society, politics, and the City, enlivened and sometimes convulsed by eccentrics, derelicts, and drop-outs of all classes and conditions from the socialist peer Erridge to a shifty crew of baleful, semi-fraudulent gurus and seers. Against these looms Kenneth Widmerpool, one of the most memorable characters of 20th-cent. fiction, whose ruthless pursuit of power, which carries him from innately ludicrous beginnings to a position of increasingly formidable, eventually sinister, authority, is the chief of many threads binding this higgledy-piggledy, jampacked, panoramic view of England. The narrative is part humorous, part melancholy, and at times so funny that readers have tended if anything to underrate its sombre, even tragic, sweep and range. Powell's naturalism takes on the almost surrealistic overtones implicit in Jenkins's rule of

thumb: 'All human beings, driven as they are at different speeds by the same Furies, are at close range equally extraordinary.' Powell's memoirs, which shed considerable light on the creation of the characters of his fictional world, were published in four vols, 1976-82, under the general title *To Keep the Ball Rolling*. Later works include the novels *O, How the Wheel Becomes It!* (1983) and *The Fisher King* (1986), two volumes of criticism, *Miscellaneous Verdicts* (1990) and *Under Review* (1992), and *Journals 1982-6* (1995).

Power and the Glory, The, a novel by G. *Greene, published 1940.

Set in Mexico (which Greene had visited in 1938) at a time of religious persecution in the name of revolution, it describes the desperate last wanderings of a whisky priest as outlaw in his own state, who, despite a sense of his own worthlessness (he drinks, and has fathered a bastard daughter), is determined to continue to function as priest until captured. He is contrasted with

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Padre José, a priest who has accepted marriage and humiliation; with 'the gringo', bank robber, murderer, and materialist, also on the run; and with the lieutenant, portrayed as an angry idealist and 'a good man', who pursues the priest and corners him when he is drawn back (by the Judas-figure of a half-caste) to offer the last rites to the dying gringo, just as he has reached safety over the border. His execution (and martyrdom?) is witnessed by the grotesque expatriate dentist Mr Tench, and the final episode indicates that the Church will survive its persecution. Greene describes it

as his only novel 'written to a thesis'; it was condemned as 'paradoxical' by the Holy Office, but not publicly. Like many of Greene's works, it combines a conspicuous Christian theme and symbolism with the elements of a thriller.

POWYS, John Cowper (1872-1963), the son of a country parson, brother of Llewelyn and Theodore Powys (below), brought up in the Dorset-Somerset countryside which was to become of great importance in his later writing, even though he spent much of his life in the USA. Educated at Sherborne and Corpus Christi College, Cambridge, he became a prolific writer, including poetry and many essays on philosophy, religion, literature, and the arts of living among his publications, as well as a remarkable *Autobiography* (1934). It is, however, for his highly individual novels that he is chiefly remembered; the first, *Wood and Stone* (1915, NY; 1917, London) contains many hints of the powerful characters and intense relationships, the attachment to place, and the arresting oddity of personal names which were more fully developed in later works. *Rodmoor* (1916) was followed by *Ducdame* (1925), one of the simplest of his novels, with a single plot, relating a hapless Dorset love story. His first major novel, and major success, was *Wolf Solent* (1929), a crowded work, set again in the West Country, of many interweaving stories, but chiefly concerning Wolf and Gerda, and the destructive pull of opposites. *A Glastonbury Romance* (1932, NY; 1933, London), probably the best known of Powys's novels, is a work on a huge scale, in which *Glastonbury and its legends, both Christian and pagan, exert a supernatural

influence on the life of the town—on the religious revival led by Johnny Geard, on the hard commercial interests of Phil Crow, on the communist workers, and on the complex loves, both sacred and sexual, of the town's inhabitants. *Weymouth Sands* (1934, NY) had, because of a libel action, to be recast as *jobber Skald* ('1935)' but was restored and republished as *Weymouth Sands* in 1963. Against a sombre background of Portland and the sea, the human struggle centres on Jobber, his love for Perdita and his hatred of Dog Cattistock, and on the final relinquishing of dream in favour of the possible. *Maiden Castle* (1936, NY; 1937, London), set in Dorchester and among the excavations of the fort, follows the interlocking loves of several couples, no longer young; dominated by Dud No-man, and the girl Wizzie, the lives of the protagonists move towards disillusion and endurance. Most of the later novels, written after Powys had settled in Wales, share an extravagance of subject and style and strong elements of the supernatural. In *Morwyn* (1937), cast as a letter from the narrator to his son, the theme of man's cruelty, to his fellows and to animals, is carried through various meetings with characters from history. *Owen Glendower* (1940, NY; 1941, London), the most successful of his historical novels, describes the confused events and passions surrounding Owen and his cousin Rhisiart. Set in the Dark Ages of Wales, *Porius* (1951) presents a fraught world of giants, Mithraic cults, and Arthurian legend filling the void the Romans have left. This was followed by *The Inmates* (1952), on the theme of madness; *Atlantis* (1954), containing Powys's most extreme flight of

imagination, in which Odysseus, returned from Troy, sets out again through a world of giants, heroes, talking animals, and inanimate objects, to discover the continent of America, where he settles; and *The Brazen Head* (1956), on the subject of Roger *Bacon. Much controversy centres on Powys's stature as a writer. Some regard him as unjustly neglected, an arresting and major novelist, while others find his talent spurious and verbose. See *The Brothers Powys* (1983), a life of all three brothers by R. P. Graves. **POWYS**, Llewelyn (1884-1939), brother of John Cowper and Theodore *Powys. He was educated at Sherborne and Corpus Christi College, Cambridge, and shared his brothers' individuality of temperament. He was a prolific essayist and journalist: the best of his many books and collections are generally thought to be *Skin for Skin* (1925), a sombre account of the course of his tuberculosis and the idyllic Dorset interludes when it seemed to be cured; *Impassioned Clay* (1931), an intensely personal account of the human predicament, the Epicurean ethic, and the confrontation with death; and *Love and Death* (1939), an eloquent 'imaginary autobiography', on the theme of his lost first love and his approaching death. Apart from these works, and among many others, was a novel, *Apples Be Ripe* (1930), and two volumes, *Earth Memories* (1934) and *Dorset Essays* (1935), the essays in which had originally achieved wide circulation in London newspapers. *Damnable Opinions* (1935) presented many of the radical, iconoclastic views he shared with his brothers. **POWYS**, T(heodore) F(rancis) (1875-1953), brother of John Cowper and Llewelyn Powys (above). He was sent

away from the West Country to school in East Anglia, where he later farmed. But in 1902 he returned to Dorset and settled in East Chaldon, whose local landscape became the significant background to almost all his novels and stories. His first book, *Soliloquies of a Hermit* (1916), a series of brief meditations, gave notice of a highly original, idiosyncratic mind. A collection of three long stories, *The Left Leg* (1923), was followed by the novels *Black Bryony* (1923), *Mark Only* (1924), and *Mr Tasker's Gods* (1925), pessimistic tales of village life in which the author's sensitivity to cruelty and injustice sets the prevailing tone. *Mockery Gap* (1923) and *Innocent Birds* (1926) develop his religious concerns and include elements of the fable and the supernatural. They were followed in 1927 by the novel for which Powys is best remembered, *Mr Weston's Good Wine*. In this vivid allegory Mr Weston (or God) comes to the worldly village of Folly Down, selling from his old van his vintages of Love and Death; after his departure he leaves no paradise, but the good are happier, and the evil (such as Mrs Vosper, the procuress) are vanquished. *Fables* (1929), in which Powys's beliefs are most clearly exposed, was followed by his other major novel, *Unclay* (1931), in which John Death (or the archangel Michael) arrives in Dodder with instructions from God to 'unclay', or kill, various people; however, he loses his instructions, is unsettled by the mysterious Tinker Jar, and falls in love with a village girl. The most complex of Powys's works, it interlocks the stories of several bizarre characters, innocent, evil, and mad, whose lives and loves are

altered by Death's arrival. Other volumes of short stories, including the melancholy *Bottle's Path* (1946) and the sunnier *God's Eyes A-Twinkle* (1947), followed, but Powys almost stopped writing about 1940.

Poyser, Martin and Mrs, characters in G. Eliot's **Adam Bede*.

practical criticism, the term used in academic literary studies for an exercise in which students are required to comment upon a poem or short prose passage without knowledge of its authorship, date, or circumstances of composition. This procedure encourages attention to form, diction, and style rather than 'extraneous' associations. It was adopted by I. A. Richards at the University of Cambridge in the 1920s as an experiment which he records and analyses in his book *Practical Criticism* (1929). Thereafter it became a standard exercise, especially under the influence of the *New Criticism in America. In a more general sense, the term has been used, by S. T. Coleridge and others, to designate the applied uses of criticism as distinct from the purely theoretical.

PRAED, Winthrop Mackworth (1802-39), educated at Eton, where he founded the *Etonian*, and at Trinity College, Cambridge. He was called to the bar, then went into Parliament, and was appointed secretary to the board of control in 1834. He is remembered principally as a humorous poet and composer of elegant **vers de société*; 'The County Ball', 'A Letter of Advice', 'Stanzas on Seeing the Speaker Asleep', and 'The Vicar' are characteristic examples of his light verse. Like *Hood, with whom he is often compared, he sometimes uses humour to clothe a grim subject, as in 'The Red

Fisherman'. He also wrote verse epistles, some to his sister, and historical ballads similar to those of his Cambridge friend *Macaulay, e.g. 'Sir Nicholas at Marston Moor'. His verse was published largely in periodicals and annuals, and his early death from consumption prevented him from taking an interest in more formal publication, but his inoffensive satire, gentle wit, and fluent metrical variations assured him a more lasting readership; his *Poems*, with a memoir by his friend Derwent Coleridge, appeared in 1864. See also D. Hudson, *A Poet in Parliament* (1939).

Praeterita, see RUSKIN, J.

pragmatism, in philosophy, the doctrine that the test of the value of any assertion lies in its practical consequences, i.e. in its practical bearing upon human interests and purposes. See JAMES, W
Prague Circle, see STRUCTURALISM.

PRATCHETT, Terry, see FANTASY FICTION; SCIENCE FICTION.

PRATT, Samuel Jackson (1749-1814), who wrote as 'Courtney Melmoth'. He was a failed actor who became a voluminous and popular writer of poetry, essays, biography, travel, letters, plays, and anthologies. A play, *The Fair Circassian* (1781, based on *Hawkesworth's *Almorán and Hamet*), was a success, but his novel *Shenstone-Green* (1779), together with his many other novels of ^sentiment, made no permanent mark, and his work in general was much criticized, by *Byron and *Lamb among others.

PRAZ, Mario (1896-1982), Italian critic and scholar, born in Rome, who spent ten years in England, in Liverpool and Manchester (1924-34), as senior lecturer,

then professor, of Italian studies, before returning to Rome as professor of English literature. He wrote on many aspects of English literature and the connections between the English and Italian traditions;

his best-known work is *La carne, la morte e il diavolo nella letteratura romantica* (1930; published in a translation by Angus Davidson as *The Romantic Agony*, 1933) in which he explores the legacy of de *Sade, the perverse and pathological elements in *Poe, * Swinburne, * Wilde, etc., and the cult of the Fatal Woman. His other works include *The Flaming Heart* (1958; essays on *Crashaw, *Machiavelli, T. S. *Eliot, and others) and *La casa della fama* (1952; as *The House of Life*, 1958).

Précieuse, the French equivalent of the English *Blue Stocking. The circle of the marquise de Rambouillet was mocked by *Molière in *Les Précieuses ridicules*.

Prelude, The: or, Growth of a Poet's Mind, an autobiographical poem in blank verse by *Wordsworth, addressed to *Coleridge, and begun in 1798-9; a complete draft in 13 books was finished in 1805, but it was several times remodelled, and published posthumously in its final version in 1850, with its present title, suggested by Mary Wordsworth. The full text, showing the work of Wordsworth on it in his later years (which increased the number of books to 14, 8i3 PREMIUM I PRESENT STATE OF THE NATION toned down some of the earlier political views, tidied up structure, syntax, etc.), was published by de Selincourt in 1926. The poem was originally intended as an introduction to 'The Recluse', a vast work which Wordsworth planned but never completed (see EXCURSION,

THE).

The Prelude is thus composed of passages written at various periods, and sometimes with another purpose; in the first book Wordsworth describes his search for a conventional epic theme, and moves from this to an evocation of his own childhood which leads him less by logic than by imaginative association to his central subject, his own development as a poet and the forces that shaped his imagination. Although profoundly autobiographical, the poem does not proceed in terms of strict chronology; it deals with infancy, school days, Cambridge, his walking tour through the Alps, his political awakening in France, and consequent horrors, etc., but (for example) the passage describing the 'visionary dreariness' of a highly charged moment in his early boyhood is delayed until Book XI ('Imagination, How Impaired and Restored') and the landscape there described is immediately linked in the immediate past with his sister Dorothy and Coleridge, both of whom are intermittently addressed throughout the work. The tone is similarly flexible and variable; conversational and informal in some passages, narrative and naturalistic in others, it rises at points to an impassioned loftiness. A constant theme throughout is Wordsworth's sense of himself as a chosen being, with an overriding duty to his poetic vocation. Wordsworth was aware that his choice of subject (highly original in its day, when the confessional mode in poetry was little developed) might be construed as 'self-conceit', but he insisted that he wrote thus through 'real humility' and 'diffidence'. Apart from its poetic quality, the work is remarkable for its psychological insight into the

significance of childhood experience, a theme dear to *Romanticism, but rarely treated with such power and precision. There is an edition by S. M. Parrish (1977)-

Premium, Mr, the name taken by Sir Oliver Surface in Sheridan's **The School for Scandal*.

Pre-Raphaelite Brotherhood, a group of artists, poets, and critics—J. E. *Millais, D. G. *Rossetti, W. Holman *Hunt, W M. *Rossetti, T. *Woolner, Frederic George Stephens (1828-1907), and James Collinson (1825-81)—who first met as a group, led by the first three, in 1848. Various derivations have been assigned to the term 'Pre-Raphaelite', which indicated the group's admiration for the Italian quattrocento and its defiance of the authority both of *Raphael as a master and of 19th-cent. academic painting. The initials 'P.R.B.' first appeared on their work in the RA exhibition of 1849. As its periodical the **Germ* (1850) suggests, the movement was strongly literary, and some of its most striking paintings were inspired by *Keats (see Millais's *Isabella*), *Dante, Shakespeare, and *Tennyson. Common aspirations of the group included fidelity to nature (manifested in clarity, brightness, detailed first-hand observation of flora, etc.), and moral seriousness, in some expressed in religious themes or symbolic mystical iconography. Many of the subjects were medieval as well as literary, and the movement (much influenced by *Ruskin, who became its champion) saw itself in part as a revolt against the ugliness of modern life and dress. Its revolutionary aims thus became in some of its products inextricably mingled with nostalgia. Artists connected

with the PRB include Ford Madox Brown, W. B. *Scott, William Dyce, Henry Wallis, Arthur Hughes, *Burne-Jones, and *De Morgan. In literary terms, the movement's most important recruits were perhaps W

*Morris and, more indirectly, * Pater. The brotherhood dissolved in the 1850s, and the original members went their different ways, some achieving considerable commercial success, but its influence was enduring, and the term 'Pre-Raphaelite' has come to denote a distinctive style of appearance, décor, design, etc.

PRESCOTT, William Hickling (1796-1859), born at Salem, Massachusetts, and educated at Harvard. He had his sight affected by an accident while at college, but nevertheless devoted himself, with the help of a reader, to the study of ancient and modern literature. His first work, *The History of Ferdinand and Isabella*, appeared in 1838. It was followed by the *History of the Conquest of Mexico* (1843) and the *History of the Conquest of Peru* (1847). The first two volumes of his unfinished *History of Philip II, King of Spain* appeared in 1855, the third in 1858.

Present Discontents, Thoughts on the Cause of the, a political treatise by E. *Burke, published 1770.

The occasion of this work was the turbulence that had attended and followed the expulsion of *Wilkes from Parliament after his election for Middlesex, and in it Burke expounds for the first time his constitutional creed. He attributes the convulsions in the country to the control of Parliament by the cabal known as the 'King's friends', a system of favouritism essentially at variance with the constitution. Burke considers in detail the Wilkes case, of which the

importance lies in its being a test whether the favour of the people or of the court is the surer road to positions of trust. He dismisses various remedies that have been proposed, as endangering the constitution, which 'stands on a nice equipoise'. He thinks the first requirement is the restoration of the right of free election, and looks for further safeguards in the 'interposition of the body of the people itself to secure decent attention to public interests, and in the restoration of party government.

Present State of the Nation, Observations on a Late Publication Intituled the, a political treatise by E.

*Burke, published 1769.

This was Burke's first controversial publication on **PRESTON I PRIDE AND PREJUDICE** 814

political matters. It is a reply to an anonymous pamphlet attributed to George Grenville, in which the decision of the Grenville administration to tax America was defended on the ground that the charges left by the war had made this course necessary. Burke reviews the economic condition of England and France, and defends the repeal of the Stamp Act by the Rockingham administration for the reason that 'politics should be adjusted, not to human reasonings, but to human nature', and that 'people must be governed in a manner agreeable to their temper and disposition'.

PRESTON, Thomas (1537-98), a fellow of King's College, Cambridge, master of Trinity Hall, and vice-chancellor of Cambridge, 1589-90. He is thought to have been the Thomas Preston who wrote *A Lamentable Tragedie Mixed Ful of Pleasant Mirth,*

Conteyning the Life of Cambises King of Perda (71570) (see CAMBYSES).

PRÉVOST, Antoine-François, l'Abbé (1697-1763), French novelist. Successively Jesuit novice, professional soldier, Benedictine priest, Protestant convert, and literary hack, he is remembered today for one novel, *Manon Lescaut* (1731), the story of a mutually destructive passion between a refined but weak nobleman (des Grieux) and a bewitching demi-mondaine.

Although classical in form, the novel was romantic in substance, and acquired a huge readership: it formed the basis of operas by Massenet and Puccini. Prévost translated *Richardson's *Pamela* (1742), *Clarissa* (1751), and *Histoire du Chevalier Grandisson* (1755-8).

Price, Fanny, a character in J. Austen's * *Mansfield Park*.

PRICE, Richard (1723-91), a Dissenting minister who became, with his friend Joseph *Priestley, one of the original members of the Unitarian Society in 1791; he was from 1758 minister at Newington Green, which had been a centre of Dissent for many years, where he influenced many younger writers, including S.*Rogers and M. *Wollstonecraft. He published in 1756 his bestknown work, *A Review of the Principal Questions in Morals*, in which he questions *Hutcheson's doctrine of 'moral sense', and argues that the Tightness and wrongness of an action belong to it intrinsically. (See BUTLER, J., with whose natural theology and views on conscience he was in sympathy.) He was a close friend of *Franklin, and supported the cause of American independence; he also supported the French Revolution, and his sermon delivered on 4 Nov. 1789, celebrating 'the ardour for liberty' of the French,

provoked Burke to write his *Reflections on the *Revolution in France*.

PRICE, Uvedale, see PICTURESQUE.

Pride and Prejudice, a novel by J. * Austen, published 1813. It was originally a youthful work entitled 'First Impressions' and was refused by Cadell, a London publisher, in 1797.

Mr and Mrs Bennet live with their five daughters at Longbourn in Hertfordshire. In the absence of a male heir, the property is due to pass by entail to a cousin, William Collins. Through the patronage of the haughty Lady Catherine de Bourgh, Collins has been presented with a living near Rosings, the Kentish seat of Lady Catherine. Charles Bingley, a rich young bachelor, takes Netherfield, a house near Longbourn, bringing with him his two sisters and his friend Fitzwilliam Darcy, nephew of Lady Catherine. Bingley and Jane, the eldest of the Bennet girls, very soon fall in love. Darcy, though attracted to the next sister, the lively and spirited Elizabeth, greatly offends her by his supercilious behaviour at a ball. This dislike is increased by the account given her by George Wickham, a dashing young militia officer (and son of the late steward of the Darcy property), of the unjust treatment he has met with at Darcy's hands. The aversion is further intensified when Darcy and Bingley's two sisters, disgusted with the vulgarity of Mrs Bennet and her two youngest daughters, effectively separate Bingley from Jane. Meanwhile the fatuous Mr Collins, urged to marry by Lady Catherine (for whom he shows the most grovelling and obsequious respect), and thinking to remedy the hardship caused to the Bennet girls by the

entail, proposes to Elizabeth. When firmly rejected he promptly transfers his affections to Charlotte Lucas, a friend of Elizabeth's, who accepts him. Staying with the newly married couple in their parsonage, Elizabeth again encounters Darcy, who is visiting Lady Catherine. Captivated by her in spite of himself, Darcy proposes to her in terms which do not conceal the violence the proposal does to his self-esteem. Elizabeth indignantly rejects him, on the grounds of his overweening pride, the part he has played in separating Jane from Bingley, and his alleged treatment of Wickham. Greatly mortified, Darcy in a letter justifies the separation of his friend and Jane, and makes it clear that Wickham is, in fact, an unprincipled adventurer. On an expedition to the north of England with her uncle and aunt, Mr and Mrs Gardiner, Elizabeth visits Pemberley, Darcy's seat in Derbyshire, believing Darcy to be absent. However, Darcy appears, welcomes the visitors, and introduces them to his sister. His manner, though still grave, is now gentle and attentive. At this point news reaches Elizabeth that her youngest sister Lydia has eloped with Wickham. With considerable help from Darcy, the fugitives are traced, their marriage is arranged, and (again through Darcy) they are suitably provided for. Bingley and Jane are reunited and become engaged. In spite, and indeed in consequence, of the insolent intervention of Lady Catherine, Darcy and Elizabeth also become engaged. The story ends with both their marriages, an indication of their subsequent happiness, and an eventual reconciliation with Lady Catherine.

Jane Austen regarded Elizabeth Bennet as her

favourite among all her heroines.

8 is PRIEST I PRIME MINISTER

PRIEST, Christopher (1943-), novelist and short story writer, born in Cheshire. Like Geoff *Ryman and M. John Harrison, Priest was first published as a *science fiction writer, with *Indoctrinaire* (1970), *Fugue for a Darkening Island* (1972), and *The Inverted World* (1974), but by the early 1980s he was edging towards the mainstream. In *The Affirmation* (1981), in which a lottery winner is promised eternal life, he patrols the frontier between sanity and insanity, rendering his narrator's fantasy world more real than the 'real' world. *The Glamour* (1984) explored not dissimilar psychological territory in a world where little is what it seems. *The Prestige* (1995) is a compelling tale of doppelgängers and magicians, while *The Extremes* (1998) takes a Priestian look at virtual reality, which essentially has been his subject since the beginning. In an interview in *The Third Alternative* in 1998 he stated: 'Perception of memory, and understanding it, is probably the central theme in most of my novels.'

PRIESTLEY, J(ohn) B(oynton) (1894-1984). He was born in Bradford, the son of a schoolmaster, and worked as junior clerk in a wool office before serving in the infantry in the First World War; he then took a degree at Trinity Hall, Cambridge, and in 1922 settled in London, where he quickly made a name as journalist and critic. His first major popular success as a novelist was with the high-spirited, rambling *The Good Companions* (1929), an account of theatrical adventures on the road, which was followed by the grimmer, somewhat self-consciously *'realist' novel of London life,

Angel Pavement (1930). His many other novels, which vary greatly in scope, include *Bright Day* (1946), *Festival at Farbridge* (1951), *Lost Empires* (1965), and *The Image Men* (1968). Priestley also wrote some 50 plays and dramatic adaptations; among the best known are his 'Time' plays, influenced by the theories of J. W. *Dunne (*Dangerous Corner*, 1932; / *Have Been Here Before*, 1937; *Time and the Conways*, 1937), his psychological mystery drama *An Inspector Calls* (1947), and his West Riding farce *When We Are Married* (1938). He also published dozens of miscellaneous works, ranging from *English Journey* (1934, an acutely observant documentary account of his own travels through England, which foreshadowed *Orwell's *Road to Wigan Pier*) to collections of his popular and influential wartime broadcasts (*Britain Speaks*, 1940; *All England Listened*, 1968); from the ambitious, *Jungian *Literature and Western Man* (1960) to informal social histories and commentaries, many of which attempt to define the Englishness of the English, such as *The Edwardians* (1970) and *The English* (1973). He also wrote *Journey down a Rainbow* (1955) with his wife, Jacquetta *Hawkes, describing travels in New Mexico; and several volumes of autobiography, including *Margin Released* (1962) and *Instead of the Trees* (1977). He was awarded the OM in 1977. Priestley consciously cultivated various poses—of grumbling patriot, cosmopolitan Yorkshireman, professional amateur, cultured philistine, reactionary radical, etc. He much admired H. G. *Wells (whose spirited disregard of the 'mandarin conventions' of the literary novel he applauded), and in a sense inherited

his role as Man of Letters, who remained nevertheless a spokesman for the common sense of the common man. His plays continue to be successfully revived.

PRIESTLEY, Joseph (1733-1804), the son of a Yorkshire cloth-dresser. He became Presbyterian minister at Nantwich and other places, but his views grew increasingly unorthodox and he became with his friend R. *Price one of the original members of the Unitarian Society in 1791. In politics he was a radical, labelled 'Gunpowder' Priestley for his remarks about laying gunpowder 'under the old building of error and superstition'; on 14 July 1791 his Birmingham house was wrecked by a mob outraged by his public support of the French Revolution and his attacks on *Burke. Finding life in England uncomfortable, he emigrated to America in 1794, and died there ten years later.

He wrote on theology, grammar, education, government, psychology, and other subjects; his *Essay on the First Principles of Government* (1768) considerably influenced *Bentham's development of the principle of utilitarianism. He was himself influenced by *Hartley. His work as a chemist was of the first importance; he was the discoverer of oxygen and the author of various valuable scientific works. *Coleridge, in describing him as 'Patriot, and Saint, and Sage' ('Religious Musings', 1796), expresses the esteem in which he was held by radical Dissenters.

Prig, Betsey, a character in Dickens's **Martin Chuzzlewit*, who nurses in partnership with Mrs Gamp, until her remark concerning the apocryphal Mrs Harris, 'I don't believe there's no sich person', causes

a difference between them.

Primas, the name (meaning 'first', 'chief') given to Hugh of Orléans, a canon of Orléans c i 140 and a *Goliardic poet who excelled in Latin lyrics which reveal both scholarship and a libertine disposition. Although he taught in Paris and Orléans and was admired by his contemporaries, his career was erratic and he died in the *Hospitium* amongst the destitute. See K. Langosch, *Hymnen und Vagantenlieder* (Basle, 1954), 170 ff.

Prime Minister, The, a novel by A. *Trollope, published 1876, the fifth in the *'Palliser' series.

Ferdinand Lopez is disappointed in his marriage to Emily Wharton. He had hoped it would bring him money and social position, but Emily's father ties up her fortune, and Lopez is revealed as an improvident adventurer. The duchess of Omnium promises Lopez support in the Silverbridge by-election, but the duke, who is now prime minister, refuses to exert his influence. Lopez claims he has been cheated, and presses the duke to pay his election expenses, to the **PRIME OF MISS JEAN BRODIE | PRIMITIVISM** 816 duke's political embarrassment. But even this effrontery does not save Lopez from financial ruin. Briefly flirting with the idea of managing a Guatemalan mine, he prefers death to exile, and walks in front of an express train.

The novel also records the history of the duke of Omnium's ministry. He is appointed head of a rickety coalition, which few observers believe will last long, but which he holds together for three years, while the duchess makes a determined attempt to support the

ministry by a programme of lavish entertainment.

Prime of Miss Jean Brodie, The, a novel by M. *Spark, published 1961.

Set in Edinburgh during the 1930s, it describes the career of eccentric and egotistical Miss Brodie, teacher at the Marcia Blaine School for Girls, and her domination of her 'set' of 16-year-olds, Monica Douglas ('famous mostly for mathematics'), Rose Stanley ('famous for sex'), Eunice Gardiner ('spritely gymnastics and glamorous swimming'), Jenny Gray (an intended actress), Mary Macgregor (famed as 'silent lump' and scapegoat), and Sandy Stewart, who becomes Miss Brodie's betrayer. With many flashes back and forward, it describes the manner in which Miss Brodie fascinates her disciples, who are particularly intrigued by her relationships with two male teachers, the married and Catholic art master, Mr Lloyd, and the bachelor Church of Scotland singing master, Mr Lowther, who, rejected after much dalliance by Miss Brodie, in despair marries the science mistress. Sandy (rather than Rose, as Miss Brodie plans) has an affair with Mr Lloyd while Miss Brodie is away in the summer of 1938 touring Hitler's Germany; the results of this are that Sandy becomes a Catholic and arranges the dismissal of Miss Brodie on the grounds of her sympathy with Fascism, manifested not only in her enthusiasm for Hitler but also in her indirect responsibility for the death of another schoolgirl, not one of 'the set', who had died on a journey to Spain in the Spanish Civil War, encouraged by Miss Brodie to support Franco. Miss Brodie herself, dangerous but compelling, 'an Edinburgh Festival all on her own', is

the centre of the novel's considerable moral ambiguity and complexity; she is seen most clearly through the 'treacherous' little eyes of Sandy, who, we are told in the second chapter, in a characteristic omniscient narrative leap, becomes a nun and writes a 'psychological treatise on the nature of moral perception, called "The Transfiguration of the Commonplace" '.

primer, a term in English from the 14th cent, (used by both *Chaucer and *Langland) for a first reading-book of prayers. Because it was used as the basic instruction in reading for children, the term gradually came to be applied to a book containing the rudiments of instruction in reading or any language, an elementary Schoolbook. This sense survived up to the 20th cent, (archaically pronounced 'primer'), in the titles of works such as the *Anglo-Saxon Primer* of *Sweet. **primitivism**, and the cult of 'the Noble Savage', have been closely associated with the 18th cent., though they are clearly in some aspects descended from the classical concept of the Golden Age, and preceded by individual works like A. Behn's *Oroonoko* (which was extremely successful during the 18th cent, in *Southerne's stage version). Primitivism took the form of a revolt against luxury (see Goldsmith's *The Deserted Village*), against sophistication (see Colman's *Inkle and Yarico*, Cumberland's *The West Indian*, Mrs *Inchbald's *The Child of Nature*, Bage's *Hermesprong*, all works which stress the superiority of a simple education), and, in terms of critical theory, against *Neoclassicism. (See HURD; GRAY, T; HERDER.) Primitivism proposed a belief in man's natural goodness, and in the inevitable corruptions of civilization.

Interest in the educational and philosophic theories of *Rousseau was accompanied by great enthusiasm for travel writings and for real-life South Sea Islanders, Eskimos, Lappländers, Negroes, etc.; the South Sea Islander Ornai from Tahiti received a warm welcome in London in 1776 from men of the world like *Boswell, who found him 'elegant'. * Reynolds's portrait of Ornai is a powerful emblem of this fascination with so-called 'primitives'. There was also much curiosity about the phenomenon of the 'wild child' (which found recent versions in *Kipling's Mowgli, *Burroughs's Tarzan, Truffaut's film *L'Enfant sauvage*, and Jill Paton *Walsh's *Knowledge of Angels*; *Monboddo, a keen disciple of Rousseau, wrote a preface to a French case history of a 'savage girl' in 1768. Home-grown primitives were also in demand, and 'peasant' poets such as S. *Duck and A. *Yearsley were taken up by eager patrons: the notorious fake primitives *Macpherson and *Chatterton enjoyed a considerable vogue. They in turn were stimulated by the scholarly researches of *Percy and *Ritson, who revived an interest in early English poetry. One of the most important figures in the movement was Gray, whose poems *The Bard* and *The Progress of Poesy* reflect his own interest in and feelings for the non-classical past: a note on the latter insisted on the 'extensive influence of poetic genius over the remotest and most uncivilized nations; its connection with liberty, and the virtues that naturally attend on it' (see also STUKELEY). It was in the cause of liberty that writers such as *Cowper and T *Day defended the Noble Savage and attacked the slave trade. The ideas embodied in primitivism were in

many ways continued in the *Romantic movement, with its stress on Nature, freedom (both political and artistic), and the natural man. (See SLAVERY, LITERATURE OF, and C. B. Tinker, *Nature's Simple Plan* (1922); H. N. Fairchild, *The Noble Savage* (1928); L. Whitney, *Primitivism and the Idea of Progress* (1934).) In recent years writers like Edward *Said took exception to the Eurocentric implications that the concept of primitivism carried, and the subject has been redefined in the context of *post-colonial studies. See *The Myth of Primitivism: Perspectives on Art* (1991) by Susan Hiller

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and *The Last of the Race: The Growth of a Myth from Milton to Darwin* by Fiona J. Stafford (1994).

PRIMROSE, Diana (fl. 1630), possibly a daughter or daughter-in-law of James Primrose, clerk of the Privy Council of Scotland. Her poem-sequence *Chaîne of Pearle. Or a Memorial of . . . Queene Elizabeth* (1630), based on *Camden's *Annals of Queen Elizabeth* (1615), is a nostalgic panegyric on a Protestant queen, obliquely angled at King Charles I's pro-Catholic policies.

'Shee banged the Pope, and took the Gospells part' is the core of her message. The poem, in serviceable rhyming pentameter, consists of a chain of ten 'pearls', dealing with Elizabeth's virtues.

Primrose, Dr, the vicar of Wakefield in *Goldsmith's novel of that name. His family consists of his wife Deborah; daughters Olivia and Sophia; sons George and Moses; and two younger boys.

Prince, The, see MACHIAVELLI.

PRINCE, F(rank) T(empleton) (1912-), poet, born in South Africa, and educated there and at Balliol College,

Oxford, and Princeton. From 1957 to 1974 he was professor of English at Southampton University. His collections of poetry include *Poems* (1938), *Soldiers Bathing and Other Poems* (1954), and *The Doors of Stone: Poems 1938-62* (1963); his *Collected Poems* appeared in 1979. His poems range from dramatic monologues ('The Old Age of Michelangelo') to long meditations on R. *Brooke (*Afterword on Rupert Brooke*, 1977) and on *Sterne's *Eliza* ('A Last Attachment', 1979); from technical experiments with littleused verse forms (e.g. the Italian *strambotto*) to the wartime immediacy and pictorial qualities of the title poem of *Soldiers Bathing*.

PRINCE Mary, see BLACK BRITISH LITERATURE.

Prince Hohenstiel-Schwangau, Saviour of Society, a poem in blank verse by R. *Browning, written and published 1871. The prince is based on the Emperor Napoleon III.

The title 'saviour of society' was often used of Napoleon by his adherents; Browning makes ironic use of it in his depiction of a statesman who reviews his long career of compromise and tergiversation, ostensibly addressing himself to his mistress in a hotel in Leicester Square, where he is living in exile and disgrace, and justifying his conduct by appeal to a pragmatism which he believes is inherent in the relation between humanity and God. But the last lines of the poem reveal that the prince has been fantasizing the whole episode; that he has been meditating, on the brink of an important political decision, what he *would* say if his plans failed and he were forced into exile. Thus, while the poem alludes in

detail to Napoleon III's career, its form also raises questions about truth and imagination which are central to Browning's aesthetics: political and poetic idealism, opposed to and yet dependent on the materialism of action and language, mirror one another.

Princess, The: A Medley, a poem by *Tennyson, published 1847. Some of the well-known lyrics ('The splendour falls', 'Ask me no more: the moon may draw the sea') were added in the third edition of 1850, but others, including 'Tears, idle tears' (composed in 1834 at Tintern) and 'Now sleeps the crimson petal, now the white', were included in the first. The poem, which opens with a description of a summer fête based on an event at the Lushingtons' home Park House, near Maidstone, purports to be a tale of fancy composed in turn by some young people, based on an old chronicle.

A prince has been betrothed since childhood to Princess Ida, daughter of neighbouring King Gama. She becomes a devotee of women's rights, abjures marriage, and founds a university. The prince and two companions, Cyril and Florian, gain admission to the university dressed as women, and are detected by the two tutors, Lady Psyche and Lady Blanche, who from different motives conceal their knowledge. The deceit is presently detected by Ida, but not before the prince has had occasion to rescue her from drowning. Her determination is unshaken, and a combat ensues, between fifty warriors led by the prince and fifty led by Gama's son, during which the three comrades are wounded. The university is turned into a hospital, the prince urges his suit, and he wins Ida, envisaging a

future in which 'The man [may] be more of woman, she of man'; the epilogue is a plea for gradual social reform: 'Maybe wildest dreams I Are but the needful prelude of the truth.' The work was well received on the whole, though Tennyson wrote of it to his friend E. *FitzGerald 'I hate it and so will you', and subjected it to considerable revision. It formed the basis of the satirical *Gilbert and Sullivan opera *Princess Ida*.

Princesse de Clèves, La, see LA FAYETTE.

principe, li, see MACHIAVELLI.

Principia Ethica, see MOORE, G. E.

Principia Mathematica, see NEWTON, L, and RUSSELL, B.

PRINGLE, Thomas (1789-1834). He studied at Edinburgh University, became a friend of Sir W. *Scott, and was for a short time editor of the *Edinburgh Monthly Magazine*, the first of several editorships of various journals. In 1809 he published his first volume of poems, which included 'The Emigrant's Farewell', and emigrated to South Africa. He is remembered chiefly as a poet of that country. His *Ephemerides* (1828) and *African Sketches* (1834) reveal his sympathetic interest in the native races and the wildlife of Africa, and contain some poems of quality, such as 'The Hottentot' and 'Afar in the Desert', which was highly praised by *Coleridge.

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PRIOR, Matthew (1664-1721), the son of a joiner of Wimborne, Dorset, educated at Westminster School and St John's College, Cambridge. He began writing early, and joined with Charles Montagu (later earl of

Halifax) in *The Hind and the Panther Transversa to the Story of the Country Mouse and the City Mouse* (1687, see TOWN MOUSE AND COUNTRY MOUSE), a satire on Dryden's **The Hind and the Panther*. He was appointed secretary to the ambassador at The Hague and employed in the negotiations for the Treaty of Ryswick; his poem 'The Secretary' (1696) gives a lively picture of this period of his life. He joined the Tories and in 1711 was sent to Paris as a secret agent at the time of the peace negotiations, the subsequent Treaty of Utrecht (1713) being popularly known as 'Matt's Peace '. He was recalled on Queen Anne's death and imprisoned for over a year. A handsome folio edition of his poems was brought out in 1718 after his release, by which he gained 4,000 guineas in subscriptions; *Harley gave him £4,000 for the purchase of Down Hall in Essex. Prior is best remembered for his brilliant occasional verses, epigrams, and familiar pieces ('My noble, lovely, little Peggy' and 'Jinny the Just', for example, in which he combines lightness of touch with mock seriousness), but also wrote longer works in various styles. *Carmen Secutare* (1700) is an ode celebrating the arrival of William III; 'Alma; or the Progress of the Mind' (1718) is a *Hudibrastic dialogue ridiculing various systems of philosophy; and 'Solomon on the Vanity of the World' (1718) is a long soliloquy in heroic couplets on the same theme. 'Hans Carvel' (1701) and 'The Ladle' (1718) are narratives ending with coarse jests, in a genre popular at the time, whereas 'Henry and Emma' (1709) (described by *Cowper as 'enchanting') is a sentimental burlesque of the old ballad *'The Nut-Brown Maid'. *Down-Hall, a Ballad* (1723), a lively

account of a trip to Essex, also deserves mention. His prose works include an *Essay upon Learning*, an *Essay upon Opinion*, and *Four * Dialogues of the Dead*, which were not published until A. R. Waller's two-volume edition of 1905-7. His *Literary Works*, ed. H. B. Wright and M. K. Spears, were published in two volumes, 1959-

'**Prioress's Tale, The**', see CANTERBURY TALES, 16.

Prisoner of Chi/Ion, The, a dramatic monologue principally in rhymed octosyllabics by * Byron, written in 1816 after a visit with * Shelley to the castle of Chillón on Lake Geneva, and published in the same year. It presents the imprisonment of a historical character, the Swiss patriot François de Bonnard (1496-1570), who in the poem describes his years spent chained with his two brothers in the castle's dungeons. He survives their slow deaths, and in time his guards relax their vigilance, and he is able to glimpse the outside world from his barred windows. At first tormented by the vision of the lake, the mountains, and the joy of nature, he becomes at last reconciled to his fate, a friend in 'long communion' of his fellow inmates, the mice and the spiders: when he is released he leaves his hermitage and regains his freedom 'with a sigh'. This simple and powerful work of dignified resignation became one of Byron's most popular poems.

Prisoner of Zenda, The, and its sequel *Rupert of Hentzau*, novels by Anthony Hope (*Hawkins), published 1894 and 1898.

They deal with the perilous and romantic adventures of Rudolf Rassendyll, an English gentleman, in

Ruritania, where, by impersonating the king (to whom he bears a marked physical resemblance), he defeats a plot to oust him from the throne. He falls in love with the king's betrothed, Princess Flavia, and she with him, but gallantly relinquishes her to the restored king. In the sequel he defeats a plot of the villain Rupert of Hentzau against Flavia, now the unhappy wife of the king, and has another chance of taking the throne and of marrying Flavia. But he is assassinated before his decision is known.

PRITCHETT, Sir V(ictor) S(awdon) (1900-97), novelist, critic, and short story writer. He was born in Ipswich, the son of a travelling salesman, and spent a peripatetic childhood in the provinces and various London suburbs before attending Alleyn's School, Dulwich, which he left at 15 to work in the leather trade. He went to Paris at the age of 21, where he worked in the photographic trade; he then became a journalist, writing for the *Christian Science Monitor* in Ireland, then Spain, before settling to a literary life in London. His first novel, *Clare Drummer* (1929), was followed by several others, but Pritchett is principally known for his short stories, the first of which appeared in the *Cornhill*, the *New Statesman*, etc., in the 1920s; his first collection, *The Spanish Virgin and Other Stories* (1930), was followed by many others, including *You Make Your Own Life* (1938), *When My Girl Comes Home* (1961), and *The Camberwell Beauty* (1974). Two volumes of *Collected Stories* appeared (1982, 1983). They are distinguished by their wide social range, shrewd observation of the quirks of human nature, and humane irony. Pritchett's other works include *The*

Living Novel (1946), studies of *Balzac* (1973) and *Turgenev* (1977), and two volumes of much-praised autobiography, *The Cab at the Door: Early Years* (1968), of which the title refers to his household's frequent removals, which he claimed gave him a lifelong love of travel) and *Midnight Oil* (1971), which ends with the Second World War. He also edited the *Oxford Book of Short Stories* (1981). As critic he contributed most regularly to the *New Statesman*, of which he became a director in 1946.

Private Memoirs and Confessions of a Justified Sinner, The, a novel by J. *Hogg*, published 1824, a macabre and highly original tale, inviting psychological as well as literary interpretation.

In the first part of the book Colwan, believing himself to be one of the 'saved' (according to the Calvinist doctrine of predestination), and under the influence of a malign stranger who may be interpreted as his evil alter ego, commits a series of horrifying crimes, including the murder of his half-brother. The second section of the book purports to be a memoir written by Colwan, and discovered when his grave was opened a century after his suicide. This reveals that he also murdered his mother, a girl, and a preacher, all under the supposed auspices of divine justice, before coming eventually to believe that the stranger who haunts him is in fact the devil. His skull, on exhumation, is found to have two horn-like protuberances.

private presses are distinguished by aims that are aesthetic rather than commercial and by printing for the gratification of their owners rather than to order.

Many such have been set up since the 17th cent, by amateurs of books or printing: that of Horace *Walpole at *Strawberry Hill (1757-97) is a well-known example. At the end of the 19th cent, presses of this kind were intended as a protest against the low artistic standards and degradation of labour in the printing trade. W. *Morris set up the Kelmscott Press (1891-8) with this object; and others, notably C. H. St John Hornby (the Ashendene Press, 1895), *Ricketts (the Vale Press, 1896), and T. J. Cobden-Sanderson and Emery Walker (the Doves Press, 1900), followed him. The *Cuala Press was founded in Ireland in 1902. The 1920s saw the foundation of the *Golden Cockerel Press, the *Gregynog Press, and the *Nonesuch Press, and a considerable revival of interest in the art of wood engraving. The term 'private press' is sometimes applied, perhaps unjustifiably, to such publishing companies as the Nonesuch, which used commercial printers and called itself 'architects rather than builders' of books. See W. Ransom, *Private Presses and Their Books* (1929) and Roderick Cave, *The Private Press* (1971)-

PROCTER, Adelaide Anne (1825-64), daughter of B. W. Procter (Barry *Cornwall). She was *Dickens's most published poet in **Household Words*. She lived in London and was a leading member of the Society for Promoting the Employment of Women as well as supporting a hostel for homeless women and children in east London. In addition to her popular devotional lyrics Procter wrote witty, ironic poems about women's position ('A Woman's Last Word' is a rewriting of Robert *Browning's poem of the same title) and some

lyrical ballads which draw attention to the position of fallen and single women at mid-19th cent. She also wrote some humane lyrics about the Crimean War. Her most famous poem 'A Lost Chord' (*Legends and Lyrics*, 1858-61) was set to music by Arthur *Sullivan. The poem combines conventional devotional sentiment with a more unconventional concern that a woman's expressive voice be heard. See Gill Gregory, *The Life and Work of Adelaide Procter: Poetry, Feminism and Fathers* (1998).

PROCTER, Brian Waller, see CORNWALL.

Prodigal Son, the, the general subject of a group of plays written about 1540-75, showing the influence of the continental neo-classic writers of the period, particularly Gnaeus in his *Acolastus*, on the early Tudor dramatists and novelists. The chief of these are *Misogonus*, dating from about 1560 (author unknown), *Jacke Jugeler* (1562), and *Gascoigne's *Glasse of Government* (1575). The parable of the Prodigal Son is in Luke 15: 11-32.

Professor, The, a novel by C. *Brontë, written 1846 (before **Jane Eyre*), but not published until 1857. The story is based, like **Villette*, on the author's experiences in Brussels, and uses much of the same material, though the two principal characters are transposed. William Crimsworth, an orphan, after trying his hand at trade in the north of England, goes to seek his fortune in Brussels. At the girls' school where he teaches English he falls in love with Frances Henri, an Anglo-Swiss pupil-teacher and lace mender, whose Protestant honesty and modesty are contrasted with the manipulating duplicity of the Catholic headmistress,

Zoraide Reuter. Crimsworth resists Mile Reuter's overtures; she marries the headmaster of the neighbouring boys' school, M. Pelet, Crimsworth resigns his post, and, after finding a new and better one, is able to marry Frances.

Progress of Poesy, The, a Pindaric *ode by T. *Gray, published 1757. Gray describes the different kinds of poetry, its varying powers, its primitive origins, and its connections with political liberty. He recounts its progress from Greece, to Italy, to Britain, paying homage to Shakespeare, *Milton, and *Dryden—a footnote singling out Dryden's *'Sublime' 'Ode on St Cecilia's Day'—and concludes that no one in his day can equal them. Dr *Johnson found the poem obscure. (See also BARD, THE.)

PROKOFIEV, Sergei (1891-1953), Russian composer. His first composition with English connections was a Soviet commission towards the end of his time abroad (1918-36), the music for a theatrical experiment combining excerpts from G. B. *Shaw's *Caesar and Cleopatra*, Shakespeare's * *Antony and Cleopatra*, and * Pushkin's *Egyptian Nights*, given in Moscow in 1935 with little success.

In the same year the first version of Prokofiev's ballet *Romeo and Juliet* was heard by the directors of the Bolshoi Theatre and turned down as unsuitable for dancing: the composer revised and improved his score (restoring the tragic ending, which he had originally altered because of the difficulty of dancing it), but he had to wait until 1940 for the first performance in his own country of this classically beautiful score. Another Shakespearian enterprise was the incidental music for

**Hamlet* (1939), but more important was the opera *Betrothal in a Monastery*, based on Sheridan's **The Duenna*. Here Prokofiev laid aside the well-meaning PROLEPSIS I PROSOPOPEIA 820

* Socialist Realism of more recent compositions and produced a brightly lyrical score which perfectly matches Sheridan's play. It was completed by 1941, but not performed until 1946, after the première of the composer's greatest opera, the epic adaptation of Tolstoy's *War and Peace*.

prolepsis (from Greek, 'to anticipate'), the assignment of something, such as an event or a name, to a time that precedes it, as in 'If you tell the cops, you're a dead man'; the use of a descriptive word in anticipation of the act or circumstances that would make it applicable, as in 'overwhelm the sunken ships' for 'overwhelm and sink the ships'.

Prometheus (the name means 'Forethought') appears in Greek myth as a divine being, one of the Titans, descended from the original union of the Sky God with the Earth Mother. In some stories he is the creator of mankind and he is always their champion. He is supposed to have stolen fire for them from heaven when they were denied it by Zeus, and to have been punished by being fastened to a cliff in the Caucasus where an eagle tore daily at his liver. *Hesiod explains Zeus' enmity to Prometheus and his human dependants by stating that Prometheus had played a trick on him over a sacrifice, but this story, like so many in Hesiod, has the air of a rationalization. It is certainly possible that behind the rebellious Titan of * Aeschylus there lurks an early Greek or Indo-European divinity, a

benevolent demiurge, whom the Olympians supplanted. But even if we allow for a measure of distortion in the story as we know it, this primitive deity must have been an ambivalent figure. The fire and the skills which were his gifts to mankind were not an unmixed blessing, since they were also the source of work and war. It is interesting that Prometheus seems as a god to have been firmly rooted in the real world of effort, danger, and pain, while the Olympians who successfully supplanted him were the products of an idealizing daydream, beautiful, potent, happy, and free from suffering and death.

The modern popularity of the Promethean myth dates from the 1770s when Goethe came to see in the Titan a symbol of man's creative striving and of his revolt against the restraints of society and life. Goethe set the pattern which the 19th cent. followed. Shelley's *Prometheus Unbound* (1820) glorified the virtues of revolt, representing authority as responsible for man's sufferings. Coleridge wrote an essay on the *Prometheus* of Aeschylus (1825), Elizabeth Barrett (*Browning) translated the play (1833), and Bridges wrote a version called *Prometheus the Firegiver* (1883). In the 20th cent., Gide's enigmatic *Prométhée mal enchaîné* presented a hero who is still a symbol of mankind's quest to transcend the obvious.

Prometheus Unbound, a lyrical drama in four acts by P. B. Shelley, written in Italy 1818-19, published 1820. A great but uneven work that orchestrates all Shelley's aspirations, and contradictions, as a poet and radical, it is partly mythical drama (or 'psychodrama') and partly political allegory. Shelley began

with the idea of completing the Aeschylus story of Prometheus the firebringer and champion of mankind, who is bound to his rock for all eternity by a jealous Jupiter. He combined this with his view of Satan as the hero of *Paradise Lost*, and of God as the Oppressor. Boldly rewriting or updating these two myths, he presents a Prometheus-Lucifer figure of moral perfection and 'truest motives', who is liberated by 'alternative' and benign forces in the universe and triumphs over Tyranny in the name of all mankind. The work is executed in a bewildering variety of verse forms, some more successful than others: rhetorical soliloquies, dramatic dialogues, love songs, dream visions, lyric choruses, and prophecies. Act I shows Prometheus chained in agony, 'in a ravine of icy rocks in the Indian Caucasus', comforted by his mother Earth, but tempted to yield to Jupiter's tyranny by Mercury and the Furies. Act II introduces Asia and Panthea, the lovely daughters of Ocean, who determine to release Prometheus by confronting the ultimate source of power, Demogorgon, a volcanic force dwelling in a shadowy underworld. Act III abruptly presents Jupiter vanquished by the eruption of Demogorgon, and Prometheus released and united with his beloved Asia. Their child, the Spirit of the Hour, prophesies the liberation of mankind. Act IV is a cosmic coda, or epithalamium, sung by a chorus of Hours, Spirits, Earth, and Moon. The sexual, scientific, and political symbolism of the drama have been variously interpreted: but the concept of liberation is central. Act II sc. iv in which Asia (the Spirit of Love) confronts and questions Demogorgon

(Fate, Historical Necessity, or perhaps 'the People-Monster') must count among Shelley's poetic masterpieces. The work has an important preface on the role of poetry in reforming society, which links with the * *Defence of Poetry*.

PROPERTIUS, Sextus (C.50-C.16 BC), Roman poet, whose four books of poetry celebrate his passion for the lover whom he calls Cynthia. His poetry ranges from poems of rare elegance and refinement to allusively mythological pieces in the Hellenistic tradition to which he is deeply indebted. Echoes of his verse can be found in B. *Barnes and T. *Campion and he is the subject of *Pound's 'Homage to Sextus Propertius' (1919)-

Prophecy of Famine, The, see CHURCHILL, CHARLES.

Prophetic Books, the name sometimes given to the symbolic and prophetic poems of *Blake, e.g. *The Book of *Urizen, The Book of *Los, * Milton, and * Jerusalem.*

Prose Brut, The, see BRUT, THE PROSE.

prosody, see METRE.

prosopopeia, see PERSONIFICATION.

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'**Prosopopoeia**', the subtitle of Spenser's *'Mother Hubberds Tale'.

Prospero, (i) in Shakespeare's **The Tempest*, the usurped duke of Milan and father of *Miranda; (2) a character in Jonson's **Every Man in His Humour*, a play in which Shakespeare himself acted.

Proteus, one of **The Two Gentlemen of Verona* in Shakespeare's play; his name suggests his fickle and changing nature.

Prothalamion, a 'Spousall Verse' written by *Spenser,

published 1596, in celebration of the double marriage of the Lady Elizabeth and the Lady Katherine Somerset, daughters of the earl of Worcester. The name was invented by Spenser on the model of his **Epithalamion*.

PROUDHON, Pierre-Joseph (1809-65), French social philosopher and political activist. His writings laid the basis for the organized anarchist movement in France, and exercised considerable influence on the thought and practice of anarchist and socialist movements throughout Europe. He published a large number of works, including *Qu'est-ce que la propriété?* (1840; *What is Property?*, 1876), which begins with the celebrated paradox 'La propriété, c'est le vol!'; *Idée générale de la révolution au XIXe siècle* (1851); *De la justice dans la révolution et dans l'église* (1858); and *De la capacité politique des classes ouvrières* (1865). His prose style was admired by *Baudelaire and *Flaubert, and his influence extended to such figures as Courbet and *Tolstoy, as well as to large numbers of political activists in Italy, Spain, Russia, and elsewhere.

Protdie, Mrs, the violently evangelical wife of the bishop of Barchester, and a leading character in the *'Barchester' novels of A. Trollope.

PROULX, E(dna) Annie (1935-), American novelist who has achieved critical and commercial success since her first novel, *Postcards* (1991), made her the first woman to win the PEN/Faulkner prize. Her second, *The Shipping News* (1993), won her other awards and a large British readership. In both of these, in *Accordion Crimes* (1996), and in her collected short stories (*Hearts Songs and Other Stories*, USA 1998; *Heart Songs*, UK 1995) she combines two powerful

strands of American writing: a regionalist emphasis on particular places and an encyclopaedic attempt to grasp the diversity of America. For her short story 'Brokeback Mountain' (1997) she dropped the E and published as Annie Proulx.

PROUST, Marcel (1871-1922), French novelist, essayist, and critic, author of **A la recherche du temps perdu* (1913-27; *Remembrance of Things Past*, 1922-31). In the 1890s Proust moved in the most fashionable Parisian circles, but in later years became a virtual recluse, dedicating himself to the completion of *A la recherche*, which occupied him till the end of his life. In PROSOPOPOIA I PROVERBS OF ALFRED 1896 he published a collection of essays, poems, and short stories, *Les Plaisirs et les jours* (*Pleasures and Regrets*, 1948), and in the period c. 1896-1900 worked on an early version of *A la recherche* which was published posthumously, as *Jean Santeuil*, in 1952 (English trans. 1955). He was actively involved, on the side of *Dreyfus, in the Dreyfus case of 1897-9. Around 1899 he discovered *Ruskin's art criticism, and subsequently translated Ruskin's *The Bible of Amiens* and *Sesame and Lilies* into French. In 1919 he published a collection of literary parodies, *Pastiches et mélanges*. He explored his own literary aesthetic in *Contre Sainte-Beuve* (1954; *By Way of Sainte-Beuve*, 1958), where he defines the artist's task as the releasing of the creative energies of past experience from the hidden store of the unconscious, an aesthetic which found its most developed literary expression in *A la recherche*.

Prout, Father, see MAHONY.

Provençal, or *langue d'oc* (as distinct from the *Hangué*

d'oïl), the language of the southern part of France, and the literary medium of the *troubadours. Their language was a *koiné*, a class language avoiding marked regional features; it was known as *lemosi* (Limousin), probably because some of the most famous troubadours came from the area around Limoges. Provençal declined as a literary language after the defeat of the south in the Albigensian War. The language is now generally called *occitan*, though the terms Provençal and *langue d'oc* are still in use (but see also under FÉLIBRIGE).

Provençal literature in the medieval period consisted chiefly of the lyric poetry composed by the troubadours for the feudal courts of the Midi, northern Italy, and Spain. The *canço*, the love song in the courtly style which was the troubadours' special achievement, was known all over western Europe, and inspired the courtly poetry of northern France, the minnesang of Germany, and the Petrarchan poetry of Italy. The *sirventes*, the satirical poem mostly on political or moral themes, was also much cultivated by the troubadours. There is little literature of an epic kind, or literature in prose, extant in Old Provençal, and Provençal was considered the language *par excellence* of lyric poetry, courtly in content and very elaborate in style. This poetic flowering came to an end with the decline, after the Albigensian crusade, of the aristocratic society which had produced it.

Ed. A. R. Press, *Anthology of Troubadour Lyric Poetry* (!97i)-

Proverbs of Alfred, The, an early Middle English poem, dating, in the form in which it has reached us,

from the 13th cent., though probably composed about 1150-80. The poem's 600 lines begin by giving an account of Alfred and proceed to a series of 35 sayings, each beginning 'Thus quath Alfred', containing proverbial instructions. The attribution of the proverbs to Alfred is no more than traditional: many different PROVERBS OF HELL | PSALMS 822

proverbs are attributed to him in **The Owl and the Nightingale*: see H. P. South's edition (1931), 43-63.

'**Proverbs of Hell**', see MARRIAGE OF HEAVEN AND HELL, THE.

Provok'd Husband, The, or A Journey to London, a comedy by *Vanbrugh, finished by C. *Cibber, produced 1728.

The 'provok'd husband' is Lord Townly, who, driven to desperation by the extravagance of his wife, decides to separate from her and to make his reasons public. The sentence (according to Cibber's ending) brings Lady Townly to her senses, and a reconciliation is promoted by Manly, Lord Townly's sensible friend and the successful suitor of Lady Grace, Lord Townly's exemplary sister. A second element in the plot is the visit to London of Sir Francis Wronghead, a simple country gentleman, with his wife, a foolish, extravagant woman who wants to be a fine lady, and their son and daughter. Count Basset, an unprincipled gamester, under cover of courting Lady Wronghead, plans to entice her daughter into a secret marriage, and to effect a match between her son and his own cast-off mistress. The plot nearly succeeds, but is frustrated by Manly.

Provok'd Wile, The, a comedy by *Vanbrugh, produced 1697, but possibly written before **The Relapse*. Sir John Brute, a debauched man of quality, married

his wife for love, but is now disillusioned with her and with matrimony, and rails against both. Lady Brute married for money, but has remained technically faithful; she is courted by Constant, whose cynical friend Heartfree falls in love with her niece Belinda. The two ladies, for a frolic, invite Constant and Heartfree to meet them in Spring Garden. Here Lady Brute is on the point of yielding to Constant when they are interrupted by the jealous and affected Lady Fancyfull. The two couples return to Lady Brute's house and sit down to cards, confident that Sir John will not return from a drinking bout for some hours. Sir John, however, having been arrested by the watch for brawling in the streets disguised in a parson's gown, has been dismissed by the magistrate. (Vanbrugh rewrote scenes i and iii of Act IV for the 1725/6 revival and had Sir John put on 'a light lady's short cloak and wrapping gown' and call himself 'Bonduca, Queen of the Welchmen' when arrested, but 'Lady Brute' before the justice.) He comes home unexpectedly, finds the two men hidden in a closet, but declines the duel offered by Constant. The presence of the men is attributed to the proposed marriage of Heartfree and Belinda, and in spite of Lady Fancyfull's attempts to make mischief all ends relatively well, though the problems of the Brutes clearly remain unresolved.

Provost The, a novel by J. *Galt, published 1822, a book in which Galt's particular skills are at their best. The Provost, Mr Pawkie, reflects on the arts of authority and rule, and his own successful manipulation of them throughout his life. The ironic revelation of his self-righteous, contriving character is of more

importance in this work than the Scottish social scene he describes.

PRUDENTIUS (Aurelius Prudentius Clemens) (348-post-405), a Christian Latin poet born in Spain, the composer of many hymns and of the *Psychomachia*, an allegorical account of the battle for the soul of man which was a very important influence on the development of medieval and Renaissance allegorical works. It is given extended attention in *The Allegory of Love* by C. S. Lewis, who had little admiration for the work. It is translated (along with some of the hymns) in H. Isbell's *The Last Poets of Imperial Rome* (1971)-

'**Prufrock, The Love Song of J. Alfred**', a dramatic monologue by T. S. Eliot.

Pryderi, see MABINOGION.

Prynne, Hester, the heroine of Hawthorne's *The Scarlet Letter*.

PRYNNE, William (1600-69), Puritan pamphleteer. He was educated at Bath grammar school and Oriel College, Oxford, and was a barrister of Lincoln's Inn. He wrote against Arminianism from 1627, and endeavoured to reform the manners of his age. He published *Histriomastix*, an enormous work attacking stage plays, in 1633. For a supposed aspersion on Charles I and his queen in it he was sentenced by the Star Chamber, in 1634, to be imprisoned during life, to be fined £5,000, and to lose both his ears in the pillory. He continued to write in the Tower of London, and in 1637 was again fined £5,000, deprived of the remainder of his ears, and branded on the cheeks with the letters S. L. ('seditious libeller') which Prynne humorously

asserted to mean 'Stigmata Laudis' (i.e. of Archbishop Laud). He was released by the Long Parliament, and his sentences declared illegal in Nov. 1640. He continued an active paper warfare, attacking Laud, then the independents, then the army (1647), then, after being arrested by Pride, the government. In 1660 he asserted the rights of Charles II, and was thanked by him. He was MP for Bath in the Convention Parliament and was appointed keeper of the records in the Tower of London. He published his most valuable work, *Brevia Parliamentaria Rediviva*, in 1662. He published altogether about 200 books and pamphlets. **Psalms, the**, the Book of Psalms, one of the books of the Old Testament, often called the Psalms of David, in accordance with the belief that they, or part of them, were composed by David, king of Israel. This belief, maintained by many of the Latin Fathers (e.g. St Ambrose and St Augustine), was largely dismissed in the 19th cent., although modern scholars assign some to him and date many from the early years of the monarchy. The Psalms were the basis of the medieval church services, probably the only book in the Bible on the use of which, by the laity, the medieval Church

823 imposed no veto at all. The Prayer Book version of them, attributed to Coverdale, is one of our greatest literary inheritances. *A Metrical Version* of the Psalms was begun by Sternhold and Hopkins (2nd edn, 1551), and continued at Geneva during Mary's reign by Protestant refugees. The complete *Old Version* (metrical) was published in 1562. *The New Version* by Tate and Brady appeared in 1696. The Psalms have been

translated and adapted by many English poets, including *Wyatt, P. *Sidney, the countess of *Pembroke, G. *Herbert, * Addison, *Smart (whose *A Song to David* celebrates their supposed author, and whose *Jubilate Agno* displays many characteristics of antiphonal psalms), and *Watts.

PSEUDO-DIONYSIUS, see DIONYSIUS THE AREOPAGITE. *Pseudodoxia Epidemica: or, Enquiries into Very Many Received Tenets, and Commonly Presumed Truths*, often referred to as *Vulgar Errors*, by Sir T. *Browne, first published 1646, revised and augmented 1650, 1658, and 1672.

Whereas **Religio Medici* made him famous for wit, this, his longest work, established him as a man of learning. Fulfilling Bacon's desire in **The Advancement of Learning* for a 'Calendar of Dubitations, or Problèmes' and a 'Calendar of Falshoods, and of popular Errors', it comprises one general book, treating of the sources and propagation of error—original sin, popular gullibility, logical fallacy, learned credulity and laziness, reverence for antiquity and authority, influential authors, and Satan—and six particular books, three on natural history—mineralogy, botany, zoology, physiology—and three on civil, ecclesiastical, and literary history—iconography, magic and folklore, chronology, historical geography, and biblical, classical, and medieval history. Browne examines more than 100 problems in the light of his extensive learning, the verdicts of reasoned argument, and the results of his own experiments and observations. The standard edition, comprising a critical text with introduction and full commentary, is by Robin Robbins (1981).

psychoanalytic criticism, a form of literary interpretation that employs the terms of psychoanalysis (the unconscious, repression, the Oedipus complex, etc.) in order to illuminate aspects of literature in its connection with conflicting psychological states. The beginnings of this modern tradition are found in *Freud's *The Interpretation of Dreams* (1900), which provides a method of interpreting apparently unimportant details of narratives as 'displacements' of repressed wishes or anxieties. Freud often acknowledged his debts to the poets, and his theory of the Oedipus complex is itself a sort of commentary upon * Sophocles' drama. He also attempted posthumous analyses of *Michelangelo, Shakespeare, E. *Hoffmann, and other artists. Ambitious interpretations of literary works as symptoms betraying the authors' neuroses are found in 'psychobiographies' of writers, such as Marie PSEUDO-DIONYSIUS | PUBLIC ADVERTISER Bonaparte's *Edgar Poe* (1933), which diagnoses sadistic necrophilia as the problem underlying Poe's tales. A more sophisticated study in this vein is E. * Wilson's *The Wound and the Bow* (1941). As L. *Trilling and others have objected, this approach risks reducing art to pathology. More profitable are analyses of fictional characters, beginning with Freud's own suggestions about Prince Hamlet, later developed by his British disciple Ernest Jones: Hamlet feels unable to kill his uncle because Claudius's crimes embody his own repressed incestuous and patricidal wishes, in a perfect illustration of the Oedipus complex. A comparable exercise is Wilson's essay 'The Ambiguity of Henry fames' (1934), which interprets the ghosts in **The Turn*

of the Screw as imaginary projections of the governess's repressed sexual desires. A third possible object of analysis, after the author and the fictional protagonist, is the readership. Here the question is why certain kinds of story have such a powerful appeal to us, and numerous answers have been given in Freudian terms, usually focusing on the overcoming of fears (as in *Gothic fiction) or the resolution of conflicting desires (as in comedy and romance). Although Freud's writings are the most influential, some interpretations employ the concepts of heretical psychoanalysts, notably Adler, *Jung, and Klein. Since the 1970s, the theories of Jacques Lacan (1901-81) have inspired a new school of psychoanalytic critics who illustrate the laws of 'desire' through a focus upon the language of literary texts. In Lacan's very complicated scheme, literary works may embody a quest for an imaginary wholeness that we, as 'split' subjects, have lost upon our entry into the linguistic world of differences and distinctions. The advent of post-*structuralism has tended to cast doubt upon the authority of the psychoanalytic critic who claims to unveil a true 'latent' meaning behind the disguises of a text's 'manifest' contents. The subtler forms of psychoanalytic criticism make allowance for ambiguous and contradictory significances, rather than merely discover hidden sexual symbolism in literary works.

PTOLEMY (Claudius Ptolemaeus), who lived at Alexandria in the 2nd cent, AD, was a celebrated mathematician, astronomer, and geographer. He devised the system of astronomy (according to which the sun, planets, and stars revolved round the earth) which was

generally accepted until displaced by that of *Copernicus. Combined with * Aristotle's natural philosophy, which saw Nature as orderly, hierarchical, and teleologica!, Ptolemaic astronomy when suitably Christianized formed the core of the medieval world picture. Ptolemy's work on this subject is generally known by its Arabic name of *Almagest*. His great geographical treatise remained a textbook until superseded by the discoveries of the 15th cent. Ptolemy compiled a map of the world in which both the parallels and the meridians are curved.

Public Advertiser, originally the *London Daily Post and PUBLIC LENDING RIGHT | PUGIN 824*

General Advertiser, started in 1752 and expired in 1798. From 1758 to 1793 it was edited by Henry Sampson Woodfall (1739-1805), who published the famous letters of *Junius'. It contained home and foreign intelligence, and correspondence, mainly political, from writers of all shades of opinion. *Wilkes and *Tooke carried on a dispute in its columns. The notable pamphlets of 'Candor' against Lord Mansfield (1764) also appeared originally as letters to the *Public Advertiser*. The author of these is unknown.

Public Lending Right a right achieved by Act of Parliament in 1979. The idea that the author of a book (in copyright) should be paid for its use by a public, commercial, or other kind of lending library was first advanced by the novelist John Brophy in 1951. It was then formally adopted by the * Society of Authors which conducted a prolonged campaign—for what became known as 'Public Lending Right' (PLR). The campaign was reinforced and brought ultimately to a

successful conclusion by the Writers' Action Group—which was set up in 1972 by Brigid *Brophy (daughter of the campaign's originator) and Maureen *Duffy. Initially the campaign was opposed by many librarians, who feared that the payments to authors would have to come from library budgets. There was also disagreement among authors themselves over the nature of the proposed right and how the payments should be calculated.

PLR was finally secured, not by amendment to the Copyright Act, but by a separate statute, followed three years later by the PLR scheme which set out detailed arrangements for the operation of the new right. The scheme is administered by the Registrar of PLR from an office in Stockton-on-Tees and is financed by a central government grant. Qualifying authors received their first payments in 1984.

publishing, subscription, a system by which the author (sometimes with his publishers' help) collected a pre-publication list of buyers prepared to pay for his book in advance and usually at a reduced rate. The first book known to be published by a fully developed form of this system was John Minsheu's lexicographical *Guide into Tongues* of 1617, but it is known that *Caxton, in the late 15th cent., acquired promises of sales before producing his major works. The system flourished most widely in the 18th cent, when authors frequently issued 'Proposals' for future works and collected subscribers; for instance, *Pope enlisted *Swift's help in obtaining subscribers for his *Iliad*; Dr *Johnson, who had great trouble with the list for his edition of Shakespeare, said, 'he that asks subscriptions

soon finds that he has enemies'; *Burns, proposing to issue the Kilmarnock second edition of his poems, was delighted to obtain a list of over 300 subscribers; and the name of the young J. *Austen appears in 1796 on a subscription list for F. *Burney's forthcoming **Camilla*. Subscription publishing was still flourishing at the end of the 19th cent, and survives in a modified form in certain areas of scholarly and technical publishing.

PUCCINI, Giacomo (1858-1924), Italian composer, almost exclusively of opera. Only two of his completed operas have any connection with English literature: both *Madame Butterfly* (1904) and *La Fanciulla del West* (1910, from *The Girl of the Golden West*) are based on plays by the American actor-manager and playwright David Belasco, the former taken in its turn from a magazine story by John Luther Long. The uncompleted operas, however, included, at various stages of his career, works based on **Enoch Arden*, **Oliver Twist*, works by *Wilde and Shakespeare, *Bulwer-Lytton's *Last Days of Pompeii*, **Lorna Doone*, and **Trilby*. ***Pucelle, La*** (*The Maid*), a burlesque epic by *Voltaire on the subject of *Joan of Arc, published 1755. Joan is called 'la Pucelle' in Shakespeare's *1 *Henry VI*.

Puck, originally an evil or malicious spirit or demon of popular superstition; from the 16th cent, the name of a mischievous or tricky goblin or sprite, called also Robin Goodfellow and Hobgoblin. In this character he figures in Shakespeare's **A Midsummer Night's Dream* (11. i. 40) and Drayton's **Nimphidia* (xxxvi).

PUDNEY, John Sleight (1909-77), poet, novelist, and journalist, born at Langley, Buckinghamshire, and

educated at Gresham's School, Holt, where he was a contemporary and friend of *Auden and B. *Britten. His first volume of verse, *Spring Encounter* (1933), was followed by ten works of fiction, but he is principally remembered for his poem lamenting pilots who died in the war, 'For Johnny' ('Do not despair I For Johnnyhead-in air'), written while he was an intelligence officer with the RAF in 1941, and first published in the *News Chronicle*. It became one of the most quoted poems of the Second World War.

Puff, Mr, a character in Sheridan's **The Critic*.

PUGH, Sheenagh (1950-), poet and translator, born in Birmingham and educated at the University of Bristol: she now lives in Wales. Her volumes include *Crowded by Shadows* (1977); *Earth Studies and Other Voyages* (1982), the title section of which is a geographical-ecological meditation in the form of a 19-poem sequence, celebrating the beauty and fragility of the earth and its inhabitants; *Beware Falling Tortoises* (1987), which wryly questions accidental death and individual worth and survival; and *Sing for the Taxman* (1993). Her poetry springs from saga, ancient history, contemporary politics, and everyday life, and is marked by a lyrical detachment. *Prisoners of Transience* (1985) contains translations from *Christine de Pisan, *Charles d'Orléans, and German poets of the Thirty Years War.

PUGIN, Augustus Welby Northmore (1812-52), architect, son of the French artist Auguste-Charles Pugin (1762-1832). He was the protagonist and theorist of

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the *Gothic Revival, and developed his thesis that

Gothic was the only proper Christian architecture in *Contrasts: or, A Parallel between the Noble Edifices of the Fourteenth and Fifteenth Centuries and Similar Buildings of the Present Day, Shewing the Present Decay of Taste* (1836), an important work that foreshadowed *Ruskin and *Carlyle's *Past and Present*. He wrote various other works on architectural and ecclesiastical matters, including *An Apology for the Revival of Christian Architecture in England* (1843), and was also responsible for designing the decorations and furniture for Barry's Houses of Parliament.

PULCI, Luigi (1432-84), Florentine poet of the circle of Lorenzo de' *Medici. His poem **Morgante maggiore* was the first romantic epic to be written by an Italian *letterato*, and was a major source for *Rabelais.

Pulitzer Prizes, annual prizes established under the will of Joseph Pulitzer (1847-1911), an American newspaper proprietor of Hungarian birth, who used sensational journalism for the correction of social abuses. The prizes, which are confined to American citizens, are offered in the interest of letters (American history and biography, poetry, drama, and novel writing), music, and good newspaper work. A fund of \$500,000 was set aside for the prizes, which are controlled by the School of Journalism (also founded under the terms of Pulitzer's will) at Columbia University. **Pullet**, Mr and Mrs, characters in G. Eliot's **The Mill on the Floss*.

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

pun, a play on words, depending on similarity of sound and difference in meaning. Shakespeare was greatly

given to punning, both in comic and in serious contexts: for an example of the latter, see Sonnet 138, 'Therefore I lie with her, and she with me, I And in our faults by lies we flattered be.' The pun fell into disrepute in the 18th and 19th cents, but was reinstated as a form of ambiguity in W. Empson's ** Seven Types of Ambiguity*. (See also PARONOMASIA.)

Punch, the principal character in the most famous of English puppet plays, distinguished by humped back, hooked nose, and a tendency to beat his wife Judy and other victims: he is accompanied by his faithful dog Toby. The name of Punch came into the language after the Restoration through Pulcinella, a similar character in the **commedia dell'arte*. See also GUIGNOL.

Punch, or *The London Charivari*, an illustrated weekly comic periodical, founded 1841; at first a rather strongly radical paper, gradually becoming more bland and less political. It suspended publication in 1992, and was revived in 1996.

Various accounts have been given of the birth of this famous paper. One or two illustrated comic papers had already appeared in London, notably Gilbert Abbott **à* Beckett's *Figaro in London* (1831) and *Punchinello* (1832), illustrated by **Cruikshank*. It appears that the idea of starting in London a comic paper somewhat on the lines of Philippon's Paris *Charivari* first occurred to Ebenezer Landells, draughtsman and wood-engraver, who submitted it to **Mayhew*. Mayhew took up the proposal and enlisted the support of **Lemon* and Joseph Stirling Coyne (1803-68), who became the first joint editors. The first number was issued on 17 July 1841. Joseph Last was the first printer, and Landells the

first engraver. *À* Beckett and **Jerrold* were among the original staff, soon joined by **Thackeray*, **Hood*, **Leech*, and **Tenniel*, among others. Shirley Brooks (1816-74) became editor in 1870, Tom **Taylor* in 1874, and **Burnand* in 1880. Sir Owen Seaman was editor from 1906 to 1932; he was succeeded by E. V. **Knox*, 1932-49. Kenneth Bird (better known as the cartoonist 'Fougasse') was editor from 1949 to 1952; Malcolm **Muggeridge* 1953-7; Bernard Hollowood 1958-68; William Davis 1969-78; and Alan Coren (who introduced full colour cartoon covers) from 1978. Recent regular contributors have included M. **Bragg*, Hunter Davies, Benny Green, and Alan Brien.

Among other famous draughtsmen of the past may be mentioned Charles Keene (1823-91), whose first drawing in *Punch* appeared in 1851 and who joined the staff in 1860; and G. **du Maurier*, who contributed drawings from 1860 and joined the staff in 1864. The most famous drawing for the cover, by R. **Doyle*, was used from 1849 to 1956, when it was replaced by a full-colour design, different each week. The Punch figure and the dog Toby usually appeared in the design on the front cover until 1969, and the last vestige of the original Doyle frieze disappeared from the inside pages in 1978. Amongst the many eminent cartoonists of later years, mention may be made of Ronald Searle, Bill Tidy, Michael Heath, Norman Thelwell, and Gerald Scarfe.

puppet-play, see MOTION.

PURCELL, Henry (1659-95), English composer, who began his musical career as a chorister and later organist of the Chapel Royal, and at the age of 20

succeeded *Blow as organist at Westminster Abbey. A considerable part of his output consisted of anthems and other sacred works, the former to texts from the Bible or Book of *Common Prayer, the latter with words by *Cowley, *Tate, *Quarles, *Flatman, and others. Comparable to these in the secular field are the various Odes and Welcome songs, written mainly for royal occasions to texts in courtly language, which drew from the composer music that was often splendid but generally uncomplicated in style.

The mixture of instrumental, choral, and vocal styles in works like these is complex and varied, yet throughout it is the solo vocal line, idiomatic, flexible, and richly coloured by a vivid harmonic sense, that most profoundly influenced later composers. His 250 solo

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songs range from simple, almost folk song-like tunes to elaborate sequences of recitative and aria that develop and improve on the declamatory style introduced from Italy by *Lawes and M. *Locke; some of these were independent compositions, but many more were written for the 49 stage works (by *Dryden, *Shadwell, *D'Urfey, *Southerne, and others) for which Purcell is known to have provided music. 'The Author's extraordinary Talent in all sorts of Musick is sufficiently known', wrote musician John Playford in 1698, 'but he was especially admir'd for the *Vocal*, having a peculiar Genius to express the Energy of *English Words*, whereby he mov'd the Passions of all his Auditors.' It was this distinctive gift that assured the position of Purcell's one opera *Dido and Aeneas* (modelled in part on Blow's *Venus and Adonis*) in the history of

music. It was written to a libretto by Tate for performance by the young gentlewomen of Josias Priest's boarding school at Chelsea in 1689. Though short and restricted in theatrical scope, *Dido* achieves an astonishing range of dramatic expression: from the ribald vitality of the sailors to the fiery exchanges between Dido and Aeneas and the noble resignation of Dido's lament, 'When I am laid in earth', there is a sureness of characterization and depth of human understanding that justifies the work's place as the most famous of English operas.

It was Purcell's only opera in the strict sense of the word, but he also provided music for five 'semi-operas' in the last five years of his life. Of these, only *King Arthur* (by Dryden, 1691) was written with Purcell's music in mind, and it is therefore perhaps the most satisfactory whole; the song 'Fairest Isle' comes in the fifth act. The music for *The Prophetess, or The History of Dioclesian* (1690), adapted from *Beaumont and *Fletcher by *Betterton, includes a much admired *masque that is complete in itself, and *The Fairy Queen* (1692), an elaboration of *A *Midsummer Night's Dream*, consists almost entirely of masques, to the virtual exclusion of Shakespeare's play. (This is the longest of Purcell's dramatic works, but it contains no setting of Shakespeare's words.) The two last stage works, *The Indian Queen* and a final Shakespearian adaptation, Shadwell's arrangement of Dryden and *D'Avenant's version of **The Tempest*, were both written in the last year of Purcell's life. They exhibit the composer's dramatic and musical gifts at their highest, yet they remain obstinately hybrid period pieces. (See also

LIBRETTO; OPERA.)

PURCHAS, Samuel (1577-1626), educated at St John's College, Cambridge, and rector of St Martin's, Ludgate. He published in 1613 *Purchas His Pilgrimage. Or Relations of the World and the Religions Observed in All Ages*; in 1619 *Purchas His Pilgrim*; and in 1625 *Hakluytus Post-humus, or Purchas His Pilgrimes, Contayning a History of the World in Sea Voyages and Land Travell by Englishmen and Others*. This last is in part based on manuscripts left by *Hakluyt, and consists of two sections, each of ten books. The first section, after an introductory book, contains accounts of voyages to India, China, Japan, Africa, and the Mediterranean. The second part deals with attempts to discover the North-West Passage, the Muscovy expeditions, and explorations of the West Indies and Florida. Among the best narratives are William Adams's description of his voyage to Japan and residence there and William Hawkins's account of his visit to the court of the great mogul at Agra. *Coleridge, according to his own account, was reading about Kubla Khan in Purchas when he fell into the trance that produced his own poem on the subject, and J. L. *Lowes in *The Road to Xanadu* (1927) further traces his debt. (See also ROMANTICISM.)

Purgatorio, The, of Dante, see DIVINA COMMEDIA.

Puritan, The, or The Widow of Watling-Street, a comedy published in 1607 as 'written by WS.' and included in the third and fourth Shakespeare folios, but by some other hand, almost certainly *Middleton's.

The play is a farcical comedy of London manners, and sets forth the tricks played on the widow and her daughter by Captain Idle and George Pye-board in

order to win their hands, with scenes in the Marshalsea. *Purley, The Diversions of*, see TOOKE and ACKROYD.

Purple Island, The, see FLETCHER, P.

Pursuits of Literature, The, see MATHIAS.

PUSEY, Edward Bouverie (1800-82), educated at Christ Church, Oxford, elected a fellow of Oriel College in 1823. In 1828 he was ordained deacon and priest, and appointed Regius professor of Hebrew. He became attached to the *Oxford movement in 1833 and joined *Keble and *Newman in contributing, in 1834, No. 18 for *Tracts for the Times* and Nos 67-9, in 1836, on 'Scriptural Views of Holy Baptism'; Pusey gave the movement cohesion and prestige by his erudition, and in 1841 when Newman withdrew he became its leader. His most influential activity was preaching and his sermon on 'The Holy Eucharist, a Comfort to the Penitent' (1843) caused his suspension for heresy from the office of university preacher for two years. The condemnation drew him wide publicity and attracted attention to the doctrine of the Real Presence of which he was a devoted defender. He was a principal defender of the doctrines of the High Church movement, a passionate believer in the union of the English and Roman Churches, and endeavoured to hinder secessions to the Roman Catholic Church which prevailed at that time.

PUSHKIN, Alexander Sergeevich (1799-1837), widely considered Russia's greatest poet. Born in Moscow into an ancient gentry family, he attended the Lyceum at Tsarskoe Selo, outside St Petersburg, where he began to write poetry. He worked in government service, but

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was expelled from St Petersburg in 1820 for writing revolutionary epigrams. In August 1824 he was dismissed from the civil service for atheistic writings, and his seclusion at his mother's estate prevented him from taking part in the revolt of the Decembrists, with whom he sympathized. In 1832 he married a young beauty, Natalia Goncharova. The attentions paid to his wife by Baron Georges D'Anthès, a French royalist in the Russian Service, caused him to challenge D'Anthès to a duel, in which Pushkin was fatally wounded. Pushkin wrote in a variety of genres: lyric poems, among the most important of which are 'Winter Evening' (1825), 'The Prophet' (1826), 'I remember a wondrous moment' (1827), 'The Poet' (1827), 'The Upastree' (1828), and 'I loved you' (1829); narrative poems in various styles, including *Ruslan and Ludmilla* (1820), a Romantic epic, *The Prisoner of the Caucasus* (1820-1) and *The Fountain of Bakhchisarai* (1822), which examine Romantic and *Byronic themes, *The Gypsies* (1824), in which Romantic influences are discarded, the comic *Count Nulin* (1825) and *The Little House in Kolomna* (1830), the historical *Poltava* (1829), and *The Bronze Horseman* (1833), in which the statue of Peter the Great chases the clerk Evgeny through St Petersburg during the flood of 1824; the novel in verse *Eugene Onegin* (1823-31), his greatest and most sophisticated work; plays, including the blank verse historical drama *Boris Godunov* (1825) and the four 'Little Tragedies': 'Mozart and Salieri', 'The Covetous Knight', 'The Stone Guest', and 'The Feast during the Plague' (all 1830); and prose, on which he concentrated after 1830, *The Tales of Belkin* (1830), *The Queen of*

Spades (1834), and *The Captain's Daughter* (1836). Pushkin was widely read in English literature, and particularly interested in Shakespeare, *Sterne, *Richardson, *Byron, and Sir W. *Scott. The first English translation, by G. *Borrow, was *The Talisman: From the Russian of Alexander Pushkin. With Other Pieces* (St Petersburg, 1835). Recent translations include those by John Fennell (1964), Gillon Aitken (*The Complete Prose Tales*, 1962, etc.), Antony Wood (1982), and D. M. *Thomas (1982). *Nabokov's controversial but scholarly translation (in unrhymed iambs) of *Eugene Onegin* appeared in 1964 (rev. edn 1977, when it was described by R. *Lowell as a work of 'fascinating eccentricity'); it was followed by Sir Charles Johnston's stanzaic version, which also appeared in 1977. **PUTTENHAM**, George (c.1529-91), a nephew of Sir T. *Elyot, and almost certainly author of *The Arte of English Poesie*, sometimes ascribed to his brother Richard. It appeared anonymously in 1589, but is thought to have been in manuscript in some form perhaps 20 years earlier. It is a critical treatise in three books, *Of Poets and Poesie*, *Of Proportion*, and *Of Ornament*, important as a record of Elizabethan taste and theory, and lively in its own right. The author's tone is personal, and he mingles anecdotes with serious appraisal, illustrating the view that epitaphs should be brief by telling us that he was locked up in a cathedral by the sexton while reading a long one. He condemns *Gower for 'false orthographie', finds *Skelton 'a rude rayling rimer and all his doings ridiculous', and praises *Wyatt and *Surrey as the stars of a 'new company of courtly makers'. In the second book he discusses

'courtly trifles' such as anagrams, *emblems, and posies, showing a fondness for 'ocular representations'—in particular for poems shaped like eggs and pillars. The third book defines and illustrates various figures of speech and suggests vulgar names for Greek and Latin originals, e.g. 'single supply, ringleader and middlemarcher' (zeugma, prozeugma, and mezozeugma), 'the drie mock' (irony), 'the bitter taunt' (sarcasm), and 'the over reader' (hyperbole). He attacks excessive use of foreign words, but was aware of the rapidly changing vernacular. The *Arte* was edited by G. D. Willcock and Alice Walker (1936). George Puttenham may also be the author of a royal panegyric, *Partheniades*.

Pwyll, in Welsh mythology, prince of Dyfed and 'Head of Hades', the subject of the first story in the **Mabinogion*. The stories of Sir *Pelleas and King *Pelles in *Malory are perhaps connected with his myth. See J. Rhys, *Studies in the Arthurian Legend* (1891).

PYCLETIUS (c. 16-C.163), Graeco-Spanish geographer and traveller, trading ambassador in Spain for Antoninus Pius. His wise and subversive *Histories* record with unflinching though unreliable authority details of Mediterranean life under the Romans in the 2nd cent. AD. Amongst his discoveries were lands 'where citizens are as dextrous with their toes as with their fingers'. Stylistically, Pycletius is judged an early *magic realist, with tributes to his work by *Calvino, Emile dell'Ova, and *Borges. A second manuscript, discovered in 1787, *Hoc Genus Omne*, was published in verse translation by the minor English poet Abraham Howper. It provides evidence that the *Histories* might have been wholly

invented and that Pycletius never travelled beyond his home town of Carthago Nova (Carthagera). Contemporary commentators, however, considered *Hoc Genus Omne* to be the work of Howper himself, a fantasist. **PYE**, Henry James (1745-1813). He became *poet laureate in 1790, and was the constant butt of contemporary ridicule.

Pygmalion, one of the most popular plays of Bernard *Shaw, first performed 1913 in Vienna, published in London, 1916.

It describes the transformation of a Cockney flowerseller, Eliza Doolittle, into a passable imitation of a duchess by the phonetician Professor Henry Higgins (modelled in part on H. *Sweet, and played by Beerbohm *Tree), who undertakes this task in order to win a bet and to prove his own points about English speech and the class system: he teaches her to speak standard English and introduces her successfully to social life, thus winning his bet, but she **PYKE I PYTHAGORAS** 828

rebels against his dictatorial and thoughtless behaviour, and 'bolts' from his tyranny. The play ends with a truce between the two of them, as Higgins acknowledges that she has achieved freedom and independence, and emerged from his treatment as a 'tower of strength: a consort battleship': in his postscript Shaw tells us that she marries the docile and devoted Freddy Eynsford Hill. *My Fair Lady*, the 1957 musical version, makes the relationship between Eliza and Higgins significantly more romantic.

Pygmalion, in classical legend, was the king of Cyprus, who fell in love with his own sculpture;

Aphrodite endowed the statue with life and transformed it into the flesh-and-blood of Galatea.

Pyke and **Pluck**, in Dickens's *Nicholas Nickleby*, the toadies of Sir Mulberry Hawk.

Pylon school, a nickname for the group of younger left-wing poets of the 1930s, chiefly * Auden, *Day-Lewis, *MacNeice, and *Spender, alluding to the rather self-conscious use of industrial imagery in their work. Spender's poem 'The Pylons' was published in 1933, and pylons and skyscrapers appear in Day-Lewis's poem to Auden ('Look west, Wystan, lone flyers') in *The Magnetic Mountain* (1933); Auden's own verse features power stations ('Out on the lawn I lie in bed', 1933), and landscapes of arterial roads and filling stations are evoked in, e.g., Auden and *Isherwood's *The Dog beneath the Skin* (1935), whereas MacNeice's early work has a high preponderance of poems about trains and trams.

PYM, Barbara Mary Crampton (1913-80), novelist, the daughter of a Shropshire solicitor. She was educated at St Hilda's College, Oxford, and later worked at the International African Institute in London. Her novels include *Excellent Women* (1952), *Less than Angels* (1955), *A Glass of Blessings* (1958, described by *Larkin as 'the subtlest of her books'), and *Quartet in Autumn* (1977). They are satirical tragi-comedies of middleclass life, and contain some distinctive portraits of church-going spinsters and charismatic priests; many of the relationships described consist of a kind of celibate flirtation.

Pyncheon, Hepzibah, a character in Hawthorne's *The House of the Seven Gables*.

PYNCHON, Thomas (1937-), American novelist, born on Long Island, New York, and educated at Cornell. His novels are less concerned with character than with the effects of historical and political processes on individual behaviour. Their fragmented *picaresque narratives, often based around outlandish quests, blend paranoia, literary game-playing, bawdy humour, social satire, and fantasy: science provides an important source of metaphor and subject matter. He began his first novel while working as a technical writer for the Boeing Aircraft Corporation. This was *V* (1963), a long and complex allegorical fable interweaving the picaresque adventures of a group of contemporary Americans with the secret history of a shape-changing spy, 'V', who represents a series of female archetypes. *The Crying of Lot 49* (1966, UK 1967) is a paranoid mystery story mixing philosophical speculation with satirical observation of American culture in the 1960s. *Gravity's Rainbow* (1973) is a multi-layered black comedy set at the close of the Second World War: its convoluted plots and conspiracies reflect the socio-political processes threatening personal freedom. In *Vineland* (1990), a darkly humorous conspiracy thriller, participants in the 'counter-culture' of the 1960s face up to the conservative political scene of the 1980s. *Mason & Dixon* (1997) is a pastiche historical novel, based on the adventures of the two 18th-cent. British surveyors who established the Mason-Dixon line, drawing parallels between the political and scientific upheavals of the Age of Reason and those of the late 20th cent.

Pyrochles, in Spenser's *Faerie Queene*, symbolizes

rage. He is the brother of *Cymochles, the son of 'old *Aerates* and *Despight*' (11. iv. 41). On his shield is a flaming fire, with the words '*Burnt I do burne*'. He is overcome by Sir *Guyon (11. v), and tries to drown himself in a lake to quench his flames. He is rescued and healed by *Archimago (il. vi. 42-51), and finally killed by Prince * Arthur (11. viii).

Pyrocles, the young prince of Macedón in Sidney's **Arcadia*, who adopts a disguise as an Amazon in order to woo Philoclea.

PYTHAGORAS, a Greek philosopher, native of Samos, who lived in the second half of the 6th cent. BC. He settled in Cortona in Italy where he founded a brotherhood who combined ascetic practices and mystical beliefs with the study of mathematics. Pythagoras is credited with the discovery of the proof of the proposition that the square on the hypotenuse of a right-angled triangle is equal to the sum of the squares on the other two sides, which is called therefore the Pythagorean Theorem. He worked out a mathematical basis for music and supposed the heavenly bodies to be divided by intervals according to the laws of musical harmony, whence arose the idea of the harmony of the spheres. He discovered the rotation of the earth on its axis and found in this the causes of day and night. His religious teaching centred on the doctrine of metempsychosis, or the transmigration of souls from man to man, man to animal, or animal to man in a process of purification or punishment. There are references to this Pythagorean doctrine in the dialogue between Feste and Malvolio [**Twelfth Night*, IV. ii), in **The Merchant of Venice* (IV. i), and in **As You*

Like It (ill. ii); and Faustus, in *Marlowe's tragedy, cries in his last moments of anguish, 'Ah, Pythagoras'

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metempsychosis, were that true I This soul should fly from me' (*Dr Faustus*, V. ii). The *Pythagorean Letter* is the Greek letter upsilon *Y* used as symbol of the divergent paths of vice and virtue. His teachings exerted a marked influence on later Greek philosophers and notably on *Plato.

Pythias, see DAMON AND PITHIAS.

