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WACE (c.1100–after 1171) wrote in French verse of 15,000 short couplets the *Roman de Brut* (or *Geste des Bretons*), completed 1155 and dedicated to *Eleanor of Aquitaine, which is based on *Geoffrey of Monmouth's *Historia Regum Britanniae*. This work was the principal source of *Lazamon's *Brut*. He also wrote a *Roman de Rou* (i.e. Rollo) (or *Geste des Normands*), a history of the dukes of Normandy in the course of which he provided some apparently autobiographical information. He was made a canon of Bayeux by Henry II. The *Roman de Brut* is circumstantial, commonsensical, and well written, adding substantially to Geoffrey's version. It survives in 22 manuscripts, including the four manuscripts of *Gaimar in which Wace's poem has been substituted for Gaimar's account of the *Historia*. It retained considerable influence up to the 14th cent.

Ed. I. Arnold (2 vols, 1938–40); trans. in E. Mason, *Arthurian Chronicles* (1912).

Wackles, Mrs and the Misses Melissa, Sophy, and Jane, in Dickens's **The Old Curiosity Shop*, kept a 'Ladies' Seminary' at Chelsea.

WADDELL, Helen Jane (1889–1965), medieval scholar and translator, born in Tokyo, and educated at Queen's University, Belfast. She is best remembered for her popular study of the 'vagantes' of the Middle Ages, *The Wandering Scholars* (1927), for her anthology of imaginative but sometimes misleading translations from their works in her *Medieval Latin Lyrics* (1929), and for her novel *Peter Abelard* (1933), based on the life of *Abelard.

Wade, Miss, a character in Dickens's **Little Dorrit*, a suspicious, venomous woman who entices away Tattycoram from the Meagles family.

Wade's boat in *Chaucer's 'The Merchant's Tale' (see CANTERBURY TALES, 10):

And eek thise olde wydwes, God it woot,
They konne so muchel craft on Wades boot,
So muchel broken harm, whan that hem leste
(iv. 1423–5)

According to *Skeat's note, Wade was a famous hero of antiquity who is mentioned in various poems and in *Malory (Caxton vii. ix; interestingly, it appears to be Caxton's addition, not being in Vinaver's *Sir Gareth* from the Winchester manuscript: *Works*, 188). The 'tale of Wade' is also mentioned in **Troilus and Criseyde*, III. 614. Speght in his 1598 edition of the *Tales* forbears from telling the story of Wade on the ground that it is too familiar. Wade (mentioned in the Old English

**Widsith*, 22) was the father of Wayland, who in Norse legend built a famous boat to escape his pursuers.

Wadman, Widow, or Mrs, in Sterne's **Tristram Shandy*.

Wagg, Mr, in Thackeray's **Vanity Fair* and **Pendennis*, a parasitical journalist and diner-out, based on T. *Hook.

Waggoner, The, a poem by *Wordsworth, composed 1805, published 1819 with a dedication to Charles *Lamb.

It tells how Benjamin the Waggoner, driving home his team of eight horses through the night among the Lakeland hills, escapes the temptation of the Swan Inn, but falls victim to that of the Cherry-Tree, and loses his place in consequence. But no one else can drive the team, and Lakeland loses both waggoner and wain.

Wagner, the attendant of Faust in Marlowe's **Dr Faustus* and in *Goethe's *Faust*.

WAGNER, Richard (1813–83), German composer, dramatist, and writer, whose theories and works were the subject of vigorous controversy throughout the second half of the 19th cent. He set himself to create a new synthesis of music and drama for which he wrote both words and music. His ideas, like his personality, were on the grandest scale; *Der *Ring des Nibelungen* (based on the **Nibelungenlied*), planned as a single drama, developed backwards (each episode requiring previous explanation for its proper understanding) until the finished work required four separate evenings and eventually the construction of a new type of theatre. His theoretical writings reached beyond the musical field: a revolutionary in 1848–9, he later came under the influence of *Schopenhauer, and his writings contain much that has social, political, and cultural implications. His first champion in this country was G. B. *Shaw; later Ernest Newman became 'the perfect Wagnerite'. (See MUSIC, LITERATURE OF.) His complete prose works were translated into English by W. Ashton Ellis (8 vols, 1892–9). Among the English musical public early resistance gave way to passionate involvement: *Swinburne wrote poems on the preludes to *Lohengrin* and *Tristan* and an elegy, 'The Death of Richard Wagner' (all in *A Century of Roundels*, 1883) and D. H. *Lawrence's *The Trespasser* (originally entitled *The Saga of Siegmund*) is deeply Wagnerian in its symbolism, as is much of Lawrence's later work. G. A. *Moore and C. *Morgan also make substantial reference to Wagner, as do three of the most influential works of the 20th cent., **The Waste Land*, **Ulysses*, and

**Finnegans Wake*, all of which quote directly from Wagner's operas.

The music of Wagner's mature operas is indissolubly linked with the German texts: of his early works, however, *Das Liebersbot* (1836) is an adaptation of **Measure for Measure*: its successor, *Rienzi*, modelled more on French grand opera, is based on *Bulwer-Lytton and, to some extent, M. R. *Mitford. The later masterpieces, *Tristan und Isolde* and *Parsifal*, are drawn entirely from German sources and can claim only a generic connection with British legend.

WAIN, John Barrington (1925–94), poet, critic, and novelist, born in Stoke-on-Trent and educated at Newcastle under Lyme and St John's College, Oxford. He lectured at Reading, 1947–55, and was professor of poetry at Oxford 1973–8. His first novel, *Hurry on down* (1953), is an episodic and *picaresque account of the career of Charles Lumley, who, on leaving university, rejects his lower-middle-class origins by working as window-cleaner, crook, hospital orderly, chauffeur, and bouncer. It has been linked with the novels of W. *Cooper, K. *Amis, and J. *Braine as a manifestation of the spirit of the *'Angry Young Men' of the 1950s. Other novels include *The Contenders* (1958), *A Travelling Woman* (1959), and *Strike the Father Dead* (1962), again a novel about a rebellious young man, who runs away from school and the expectations of his 'red-brick' professor father to become a jazz pianist. As a poet Wain was associated with the *Movement and contributed to **New Lines*. He published several volumes of verse, collected in *Poems 1949–79* (1981), a volume of autobiography, *Sprightly Running* (1962), and a biography of Dr *Johnson (1974). Later fiction includes *The Young Visitors* (1965), *The Pardoner's Tale* (1978), *Young Shoulders* (1982), *Where the Rivers Meet* (1988), *Comedies* (1990), and *Hungry Generations* (1994), his last novel which, with the two previous, make up his Oxford Trilogy.

WAINWRIGHT, Thomas Griffiths (1794–1852), apprentice painter, soldier, then art journalist. He wrote as an art critic for the **London Magazine*, 1820–3, and became the friend of *Hazlitt, *Lamb, *De Quincey, and others. He exhibited at the *Royal Academy, 1821–5, began to live far beyond his means, and forged an order on the bank. In 1827 he published *The Life of Egomet Bonmot Esq.*, largely consisting of sneers at writers. After insurance frauds, a poisoning, and prison in Paris, he was tried and transported to Tasmania, where he died. He is the original of Varney in *Bulwer-Lytton's *Lucretia* and the victim in *Dickens's story 'Hunted Down'.

Waiting for Godot, the first stage play of S. *Beckett, published in French as *En attendant Godot*, 1952, staged in French in Paris, 1953, first staged in English at the Arts Theatre, London, 1955.

One of the most influential plays of the post-war period, it portrays two tramps, Estragon and Vladimir,

trapped in an endless waiting for the arrival of a mysterious personage named Godot, while disputing the appointed place and hour of his coming. They amuse themselves meanwhile with various bouts of repartee and word-play, and are for a while diverted by the arrival of whip-cracking Pozzo, driving the oppressed and burdened Lucky on the end of a rope. Towards the end of each of the two acts, a boy arrives, heralding Godot's imminent appearance, but he does not come; each act ends with the interchange between the two tramps, 'Well, shall we go?' 'Yes, let's go', and the stage direction, 'They do not move.' There are strong biblical references throughout, but Beckett's powerful and symbolic portrayal of the human condition as one of ignorance, delusion, paralysis, and intermittent flashes of human sympathy, hope, and wit has been subjected to many varying interpretations. The theatrical vitality and versatility of the play have been demonstrated by performances throughout the world. (See also ABSURD, THEATRE OF THE.)

WAKEFIELD, H. Russell, see GHOST STORIES.

Wakefield Master, Wakefield (or Towneley) **plays**, see MYSTERY PLAYS.

Wakem, Mr and Philip, characters in G. Eliot's **The Mill on the Floss*.

WALCOTT, Derek Alton (1930–), poet and playwright, born in St Lucia, in the West Indies, and educated at the University College of the West Indies. He founded the Trinidad Theatre Workshop in 1959, and many of his own plays had their first performances there. These include *Dream on Monkey Mountain* (1967, pub. 1971), *The Joker of Seville* (1974, pub. 1978; based on *Tirso da Molina's *El burlador de Sevilla*), *O Babylon!* (1976, pub. 1978; set amongst a Rastafarian community in Kingston, Jamaica), and *Viva Detroit* (1992). His collections of poetry include *In a Green Night: Poems 1948–60* (1962), *The Castaway and Other Poems* (1965), *Sea Grapes* (1976), *The Fortunate Traveller* (1982), *Midsummer* (1983), *Collected Poems* (1986), *The Arkansas Testament* (1987), and his epic Caribbean Odyssey *Omeros* (1989). Both plays and poetry show a preoccupation with the national identity of the West Indies and their literature, and with the conflict between the heritage of European and West Indian culture ('the choice of home or exile, self-realization or spiritual betrayal of one's country', in his own words). Walcott's plays mingle verse and prose, Creole vocabulary and the rhythms of calypso, and his poems, many of which are confessional and self-questioning, are rich in classical allusion and evoke with equal vividness both Caribbean and European landscapes. He was awarded the *Nobel Prize for literature in 1992. See also POST-COLONIAL LITERATURE.

Walden, or *Life in the Woods*, see THOREAU.

Waldenses, or **Waldensians** (in French, *Vaudois*), the adherents of a religious sect which originated in the

south of France about 1170 through the preaching of Peter Waldo, a rich merchant of Lyons. They rejected the authority of the pope and various rites, and were excommunicated in 1184 and subjected to persecution. But they survived and eventually became a separately organized church, which associated itself with the Protestant Reformation of the 16th cent. and still exists, chiefly in northern Italy and the adjacent regions. Their persecution by the duke of Savoy in 1655 led to *Milton's sonnet, 'Avenge, O Lord, thy slaughtered saints', and caused *Cromwell to insist on his new ally, France, putting an instant stop to the massacre.

'Waldhere', the name given to two short fragments of an Old English poem in a manuscript of the late 10th cent., totalling 63 lines. It is thought that the poem they come from is an epic of considerable length, perhaps 1,000 lines. The manuscript is in the Royal Library at Copenhagen. We know from other sources that Waldhere was the son of a king of Aquitaine, who was given up to Attila the Hun and became one of his generals. He escapes with Hiltgund, a Burgundian princess to whom he has been betrothed as a child. In the course of their flight they are attacked, and Waldhere, after slaying his assailants in a fist fight, is ambushed and wounded the next day. But they are able to continue the journey and are finally married. It is paralleled by the 10th-cent. Latin poem *Waltharius*. Ed. F. Norman (1933; rev. 1949).

WALEY, Arthur David (1889–1966), poet and authority on Chinese and Japanese literature, which he introduced to a wide public through his well-known translations. He taught himself the languages while working in the Print Room at the *British Museum, and in 1918 published *A Hundred and Seventy Chinese Poems*, which went into several editions, appealing (in his own words) 'to people who do not ordinarily read poetry', largely through their emphasis on the concrete and particular. His translations are unrhymed, elegant, and lucid; his use of stressed and unstressed syllables had, he believed, something in common with G. M. Hopkins's *sprung rhythm. His other translations in prose and verse include *The Tale of Genji* (1925–33), *The Pillow-Book of Sei Shonagon* (1928, from the diary of a 10th-cent. Japanese court lady), and *Monkey* (1942, translation of a 16th-cent. Chinese novel). He also published many works on oriental art, history, and culture, but, despite frequent invitations, never visited the Far East. He spent most of his life in Bloomsbury, where he was on friendly terms with many of the *Bloomsbury Group and the *Vorticists. See Alison Waley, *A Half of Two Lives: A Personal Memoir* (1982).

WALKER, Alice (1944–), black American novelist, poet and short story writer, best known as the writer of *The Color Purple* (1982), which won the *Pulitzer Prize for fiction in 1983. This epistolary novel tells the

harrowing story of Celie, a young black woman in the segregated Deep South, raped by the man she believes to be her father and then forced to marry an older man she despises. Told through letters from Celie to God, and to and from her missionary sister Nettie, this story, like much of Walker's work, celebrates the strength of women engaged in struggles against the twin oppressions of sexism and racism.

She has published four collections of poetry, including *Once: Poems* (1968) and *Revolutionary Petunias and Other Poems* (1973). Her other work includes two volumes of short stories and a collection of essays, *In Search of My Mother's Garden: Womanist Prose* (1983).

Most recently she has published two novels, *Possessing the Secret of Joy* (1992), a harsh examination of female circumcision, and *By the Light of My Father's Smile* (1998); and a memoir, *The Same River Twice* (1996).

WALKER, Thomas (1784–1836), of Trinity College, Cambridge; called to the bar 1812; magistrate of Lambeth Police Court 1829. He is noted as the author of a weekly periodical, the *Original*, of which 29 numbers appeared (20 May to 2 Dec. 1835). Each number contains short articles on a variety of subjects; its purpose was to raise 'the national tone in whatever concerns us socially or individually', and it is especially remembered for Walker's admirable papers on health and gastronomy.

WALLACE, Alfred Russel (1823–1913). He left school at 14, was apprenticed to a schoolmaster in Leicester, then accompanied the naturalist Henry Walter Bates on a trip to the Amazon in 1848, an expedition described in Wallace's *Travels on the Amazon and Rio Negro* (1853). A further voyage to the Malay archipelago is described in *The Malay Archipelago* (1869). In 1858, during an attack of fever at Ternate in the Moluccas, the idea of natural selection as the solution to the problem of evolution flashed upon him, and he at once communicated it to C. *Darwin. The outcome, a testimony to the generosity of both, was the famous joint communication to the *Linnean Society on the theory of evolution. He published numerous other works and scientific papers and in 1905 his autobiography, *My Life*.

WALLACE, (Richard Horatio) Edgar (1875–1932), a very successful and prolific writer of thrillers, which include *The Four Just Men* (1905), *The Crimson Circle* (1922), and *The Green Archer* (1923). He also wrote successful plays, and died in Hollywood, where he had been working on the screenplay of *King Kong*, which was produced after his death.

WALLACE, Sir William (?1272–1305), Scottish patriot of the time of Edward I, who devoted his life to resistance to the English and was finally captured by treachery and executed in London. He is the subject of a long poem by *Henry the Minstrel.

WALLENSTEIN, Albrecht Eusebius von (1583–1634), a general celebrated for his campaigns in the Thirty Years War. After many victories he was defeated by Gustavus Adolphus at Lützen in 1632. He now prepared to abandon the imperial cause; but Ferdinand II, suspecting his intention, removed him from his command. Wallenstein was murdered by some of his officers when he was believed to be on the point of going over to the Swedes. His career is the subject of a great historical trilogy by *Schiller, of which the two last parts were translated by *Coleridge.

WALLER, Edmund (1606–87), educated at Eton and King's College, Cambridge. He entered Parliament early and was at first an active member of the opposition. In 1631 he married a London heiress who died in 1634. Later he became a Royalist, and in 1643 was leader in a plot to seize London for Charles I. For this he was imprisoned, fined, and banished. He made his peace with *Cromwell in 1651, returned to England, and was restored to favour at the Restoration. After the death of his first wife he unsuccessfully courted Lady Dorothy Sidney, the 'Sacharissa' of his poems; he married Mary Bracey as his second wife in 1644. Waller was a precocious poet; he wrote, probably as early as 1625, a complimentary piece on *His Majesty's Escape at St Andere* (Prince Charles's escape from shipwreck at Santander) in heroic couplets, one of the first examples of a form that prevailed in English poetry for some two centuries. His verse, much of it occupied with praise of Sacharissa, Lady Carlisle, and others, is of a polished simplicity; *Dryden repeatedly praised his 'sweetness', describing him as 'the father of our English numbers', and linking his name with *Denham's as poets who brought in the *Augustan age. His early poems include 'On a Girdle' and 'Go, lovely rose'; his later *Instructions to a Painter* (1666, on the battle of Sole Bay) and 'Of the Last Verses in the Book', containing the famous lines, 'The Soul's dark cottage, battered and decayed, | Lets in new light through chinks that time hath made.' His *Poems* first appeared in 1645, *Divine Poems* in 1685, and *Poems*, ed. G. Thorn-Drury (2 vols, 1893).

WALMSLEY, Leo, see REGIONAL NOVEL.

WALPOLE, Horace, fourth earl of Orford (1717–97), fourth son of Sir Robert *Walpole, educated at Eton, where he formed a happy 'Quadruple Alliance' with friends of like tastes, T. *Gray, R. *West, and Thomas Ashton; then at King's College, Cambridge. In 1737 his mother, to whom he was deeply attached, died, and six months later his father married his long-term mistress Maria Skerrett. In 1739–41 Walpole travelled in France and Italy with Gray, and met in Florence H. *Mann, who became one of his most valued correspondents. At Reggio he and Gray quarrelled and parted company, for reasons which have given rise to much inconclusive discussion, and were probably connected with Walpole's more sociable and less studious notions of

entertainment. Walpole was MP successively for Callington, Castle Rising, and Lynn, 1741–67. From 1741 he spent some time at his father's new home at Houghton, where the dullness of country life was alleviated by the excellent collection of paintings, which he catalogued and described in *Aedes Walpoleanae* (1747). His father died in 1745, and in 1747 Walpole, supported by various sinecures, settled in Twickenham in the house he made known as *Strawberry Hill: he made it into 'a little Gothic castle', aided by his fellow enthusiasts *Chute and R. *Bentley (the younger), and in it collected articles of virtue. In 1748 he had three poems published in *Dodsley's *Collection*, and in 1757 he established his own printing press at Strawberry Hill. His first publication was Gray's Pindaric *odes; he and Gray had been lastingly reconciled in 1745. In 1758 he printed his own *A Catalogue of the Royal and Noble Authors of England*, a light-hearted work which later attracted much censure when it reached a wider public through a London bookseller. In the same year he printed several minor poems, essays, etc., as *Fugitive Pieces in Verse and Prose*, and in 1762 his *Anecdotes of Painting in England*. His Gothic novel *The Castle of Otranto* (1764) appeared at first pseudonymously, purporting to be a translation from an Italian work of 1529. In 1765 he paid the first of several visits to Paris, where he received a warm welcome, and met Mme du *Deffand, with whom he formed a lasting friendship; he was less enchanted (though not himself religious) with the prevailing atmosphere of rationalism and freethinking. In 1768 he published *Historic Doubts on the Life and Reign of King Richard the Third*, in which he attempted to acquit Richard of the crimes imputed to him by history, and in the same year appeared his tragedy *The Mysterious Mother*. In 1787/8 he met the sisters Agnes and Mary Berry, who became intimate friends of his last years; in 1791 they settled at Little Strawberry Hill, where Mrs *Clive had been his neighbour until her death six years earlier. In the same year he succeeded his nephew to the earldom, and inherited an estate loaded with debt. Although he had been plagued by severe gout for many years, and was increasingly dependent on Mary Berry's company for his good spirits, he seems to have remained cheerful and mentally active until the end of his life.

Walpole left his Memoirs ready for publication in a sealed chest, which was opened in 1818. *Memoires of the Last Ten Years of the Reign of George II* was edited by Lord Holland (2 vols 1822), and *Memoirs of the Reign of King George the Third* by D. Le Marchant (4 vols, 1845). His literary reputation rests largely on his letters, which are remarkable for their charm, their wit, and their autobiographical, political, and social interest. His model was Mme de *Sévigné, whose letters he greatly admired, and he clearly wrote for posterity as well as for his correspondents, who included Mann, his cousin Henry Seymour Conway, the countess of Upper Ossory, George Montagu, Mary Berry, and others to

whom he could express his many varied interests. His letters to Mme du Deffand were destroyed at his own wish, possibly because he was ashamed of his imperfect French; hers to him were edited by Mrs Paget Toynbee in 1912. Some of his correspondence appeared with his works in 1798, edited by Mary Berry in her father's name: Mrs P. Toynbee's edition (16 vols, 1903–5, plus various later volumes) has been followed by the monumental Yale edition, ed. W. S. Lewis et al. (42 vols, 1937–81, with one vol. additions and corrections and 5 vols index to follow). These later editions, with 20th-cent. biographies (e.g. R. W. Ketton-Cremer, *Horace Walpole*, 1946), have done much to dispel the 19th-cent. image of Walpole, inspired by *Macaulay's famous attack in the **Edinburgh Review*, 1833, as a malicious and affected gossip, though even Macaulay had allowed that he possessed 'irresistible charm'. His name has now also been cleared of the accusation that he hastened *Chatterton's suicide by his neglect: initially deceived by a fake manuscript sent to him by Chatterton in 1769, he later suspected a hoax and withdrew his active support, for which Chatterton bitterly reviled him, although Walpole was in no way to blame for the incident and indeed throughout treated Chatterton with consideration, and spoke of him after his death with much respect.

WALPOLE, Sir Hugh Seymour (1884–1941), novelist. He was born in New Zealand, the son of a bishop, and came to England aged 5. He was educated at King's School, Canterbury, and Emmanuel College, Cambridge; his short experience of teaching is reflected in his third novel, *Mr Perrin and Mr Traill* (1911), which set a vogue for novels and plays about schoolmasters. *The Dark Forest* (1916) is based on his wartime service with the Russian Red Cross. Other works include *Jeremy* (1919), the first of three stories about a young boy, and the *Herries Chronicle*, a historical sequence set in Cumberland (where Walpole lived from 1924), consisting of *Rogue Herries* (1930), *Judith Paris* (1931), *The Fortress* (1932), and *Vanessa* (1933). Although proud of his popularity, he worried that his work was 'old-fashioned' and expressed envy of the *Modernism of his friend and correspondent V. *Woolf; he was deeply offended by *Maugham's portrait of him as Aloy Kear, a hypocritical literary careerist, in *Cakes and Ale* (1930). There is a life by R. Hart-Davis (1952).

WALPOLE, Sir Robert, first earl of Orford (1676–1745), father of Horace *Walpole, and the leader of the Whig party, prime minister and chancellor of the exchequer 1715–17, and again 1721–42. His long-standing relationship with his mistress Maria Skerrett (whom he married on his wife's death in 1737) is satirized in Gay's **The Beggar's Opera* ('How happy could I be with either'), as are his quarrels with *Townshend in the quarrel between Peachum and Lockit. In 1737, provoked by this and other satirical attacks in the theatre (by *Fielding in particular), he introduced the Licensing Act, which was bitterly attacked by writers of the

time and has been blamed for the decline of English drama in the 18th cent.

WALSH, Jill Paton (1937–), novelist and children's writer, educated at St Anne's College, Oxford. Her novels include *Lapsing* (1986), set in Oxford of the 1950s; *A School for Lovers* (1989), a country-house romance, and *Goldengrove Unleaving* (1997), set in Cornwall. *Knowledge of Angels* (1994) is a medieval romance which opens dramatically on a Mediterranean island with the discovery of a wild child reared by wolves and the arrival of a shipwrecked stranger who claims to be an atheist and to come from a pluralist society. Through the fates of these contrasted figures the novel discusses the nature and grounds of belief, and the question of whether or not we have innate knowledge of the existence of God. Walsh's detective stories featuring Imogen Quy include *The Wyndham Case* (1993) and *A Piece of Justice* (1995). *Thrones, Dominations* (1998) is a continuation of an unfinished work by D. L. *Sayers.

WALSH, William (1663–1708), poet, was author of various pastorals, elegies, and songs, but is chiefly remembered for his encouragement of and influence on the young *Pope, whose 'Pastorals' he praised; according to *Spence, he imparted to Pope the desire to make correctness his 'study and aim'. Pope praised him in his **Essay on Criticism* as 'the Muse's judge and friend'.

WALTON, Izaak (1593–1683), born at Stafford. He was apprenticed in London to a kinsman who was a draper and a member of the Ironmongers' Company, and later carried on trade there on his own account. He was a friend of *Donne and *Wotton and of Bishops Morley, Sanderson, and *King. He was twice married, and spent the latter part of his life at Winchester, where his son-in-law was prebendary. His biographies of Donne (1640), Wotton (1651), *Hooker (1665), G. *Herbert (1670), and Sanderson (1678) are gentle and admiring in tone. He is chiefly known for **The Compleat Angler*, first published 1653, and largely rewritten for the second edition (1655), which is half as long again. Often reprinted, this work combines practical information about angling with folklore, quotations from writers as diverse as *Pliny, *Du Bartas and Herbert, pastoral interludes of songs and ballads, and glimpses of an idyllic rural life of well-kept inns and tuneful milkmaids. (See also COTTON, C.)

WALTON, Sir William Turner (1902–83), English composer, whose early association with the Sitwell family was the background to the work by which he first became known, the brilliant entertainment *Façade* (1922) for voice with six instrumental soloists. Twenty-one poems by Edith *Sitwell (recited at early performances by the poet herself) were accompanied by a score derived from the rhythms, sounds, and allusions of the words: the first public performance provoked a scandal ('Drivel They Paid to Hear' ran one headline) but the

piece is now regarded as a minor classic. (Walton later arranged two orchestral suites from *Façade*, though without reference to the texts that gave them birth.) Three poems for E. Sitwell were also set as independent songs, but the other main Sitwell contribution to Walton's musical output was the text of the dramatic cantata *Belshazzar's Feast* (1931), skilfully arranged by Osbert Sitwell from biblical sources. A later choral work, *In Honour of the City of London* (1937), is a setting of *Dunbar. Walton came late to opera with *Troilus and Cressida* (1954), from *Chaucer. He wrote excellent incidental music for Laurence Olivier's three Shakespeare films of **Henry V* (1944), **Hamlet* (1947), and **Richard III* (1955). Of these, only three pieces from *Henry V* have been published, because the composer believed that his film music should be heard in its original context. The same restriction applies to the score which he wrote for a stage production of **Macbeth* (1941).

WALWYN, William (fl. 1649), pamphleteer and a leader of the Leveller movement. He came from an upper-middle-class background in Worcestershire and prospered as a cloth merchant. He was imprisoned in 1649 with *Lilburne, *Overton, and T. Prince as one of the authors of *England's New Chains Discovered*, and was accused of communism and atheism. He was released later that year, after the publication of *Walwyn's Just Defence*. A well-read man, he advocated in his many tracts liberty of conscience and voluntary community of property, quoting *Montaigne in support of his own humane rationalism.

Wanderer, The, an Old English poem of 115 lines in the *Exeter Book, one of the group known as 'elegies', telling of the hardships of a man who has lost his lord. It is a plangent lament for the transience of life, culminating towards its end in a powerful **ubi sunt* passage. It begins and ends with a brief and bald statement of Christian consolation, but that is not the prevailing sentiment of the poem. It is paralleled in spirit and structure by the **Seafarer*, particularly in the latter's first half, and similar arguments have been advanced for and against the coherence of organization in both poems. The poem was admired by *Auden, among other modern poets, and he translated it loosely. Ed. R. F. Leslie (1966), A. J. Bliss and T. P. Dunning (1969).

Wanderer, The, a poem in five cantos by R. *Savage (1729); some of it has been attributed to his friend A. *Hill. Its design is obscure; its message, conveyed to the Wanderer by a Hermit, appears to be that 'affliction purifies the mind', but its most noteworthy passages are descriptive, and it contains some fresh observations of nature and landscape. Dr *Johnson observed that it was 'a heap of shining materials thrown together by accident, which strikes . . . with the solemn magnificence of a stupendous ruin'.

Wanderer, The, or *Female Difficulties*, the last novel of

F. *Burney, published in 1814. Less successful than her earlier works, it was criticized for improbabilities of plot (*Hazlitt in the **Edinburgh Review*, Feb. 1815, commented that the female difficulties were 'created out of nothing') and for its convoluted style—according to *Macaulay 'a sort of broken Johnsonese, a barbarous *patois*'. It describes the adventures of its mysterious and, for much of the novel, nameless heroine, Juliet, escaped from revolutionary France and hard pressed by poverty, unwanted male attention, and the social conventions which prevent her from earning her own living. Her friend and foil, the passionate Elinor Joddrel, who is in love with Juliet's admirer Harleigh, provides an interesting portrait of the emancipated woman of the period, possibly based in part on Mme de *Staël, whom Burney had met in 1793 at Juniper Hall in Surrey, as one of a circle of French émigrés which included her own future husband. The novel, though full of implausibilities, has some lively passages and acute observations of social and rural life.

Wandering Jew, the, a Jew condemned to wander about the world until Christ's second coming because, according to the legend, as Christ bore the cross to Calvary the Jew chid him, and urged him to go faster.

A pamphlet was published in Leiden in 1602, relating that Paulus von Eizen, bishop of Schleswig, had in 1542 met a man named Ahasuerus, who declared that he was the Jew in question. The story, which had previously flourished in Spain and Italy, became popular, and many instances of the Wandering Jew are recorded from the 16th to the 19th cents.

But a somewhat similar story is told much earlier by *Roger of Wendover, in his *Flores Historiarum*. An Armenian archbishop visited England in 1228, and, while being entertained at St Albans, was asked if he had ever seen or heard of Joseph, who was present at the Crucifixion, and was said to be still alive, as a testimony to the Christian faith. The prelate replied that the man had recently dined at his own table. He had been Pontius Pilate's porter, by name Cartaphilus, who, when they were dragging Jesus from the Judgment Hall, had struck him on the back, saying, 'Go faster, Jesus, why dost thou linger?', to which Jesus replied, 'I indeed am going, but thou shalt tarry till I come.' This man had been converted soon after and named Joseph. He lived for ever, and was now a very grave and holy person.

The legend of the Wandering Jew has been the subject of many German works; *Goethe contemplated (but did not write) a poem on the subject of a meeting of Ahasuerus and *Spinoza, and C. F. D. Schubart (1739–91) wrote a romantic version identifying the Jew with the turmoil of wild nature. There are elements of the story in Lewis's **The Monk* and Maturin's **Melmoth the Wanderer*, a ballad on the subject is in Percy's **Reliques*, and *Croly wrote a version called *Salathiel: A Story of the Past, the Present and the Future* (1828), in

which the Wanderer takes on a tragic nationalist grandeur: he is also treated with sympathy in Caroline *Norton's Byronic poem (1830). Other treatments include *Sue's *Le Juif errant* (1844–5) and *Kingsmill's 'W.J.' (*The Dawn's Delay*, 1924). See *The Haunted Castle* (1927) by Eino Railo, and 'The Changing Myth of the Jew', in *Speaking of Literature and Society* (1982) by L. *Trilling.

Wandering Willie, (1) Willie Steenson, the blind fiddler in Scott's **Redgauntlet*. 'Wandering Willie's Tale' is an episode in the novel, an example of the author's successful use of the supernatural. (2) The name of a song by *Burns.

WANLEY, Humfrey (1672–1726). He began life as a draper's assistant at Coventry, but read widely and went to Oxford in 1695, and became an assistant in the Bodleian Library in 1696. He displayed remarkable skill in palaeography and assisted Edward Bernard in the preparation of the *Catalogi Librorum Manuscriptorum Angliae et Hiberniae* (1697). He produced in 1705 a catalogue of Anglo-Saxon manuscripts, which is still a standard work. He was librarian to the first and second earls of Oxford, and began the catalogue of the *Harleian manuscripts, a work on which he was engaged when he died.

WANLEY, Nathaniel (1634–80), divine and compiler, and father of Humfrey *Wanley. He published *The Wonders of the Little World* (1678), a collection of tales and superstitions in which R. *Browning found the story of the 'Pied Piper of Hamelin' and other oddities. His poems, some in the vein of H. *Vaughan, were edited by L. C. Martin (1928).

war poetry, 20th-cent. It is generally agreed that the First World War inspired poetry of the highest order, some of it ground-breaking in both treatment of subject and technique: combatants included W. *Owen, *Sassoon, *Rosenberg, R. *Graves, E. *Thomas, and R. *Brooke (the last of whom died before seeing active service), and memorable poems and elegies on the theme were contributed by *Hardy, *Binyon, *Housman, and others. *Kipling's poetry struck a different and more patriotic note from that of most of his contemporaries, but the anguish of losing his son to the conflict left a deep mark on him and his work. The Spanish Civil War, very much a writers' war, attracted some important British poets, including John *Cornford, *Spender, *Auden, and *MacNeice, as well as less well-remembered names like those of Clive Branson, Miles Tomalin, Bernard Gutteridge, and H. B. Mallalieu. (See Valentine Cunningham, *The Penguin Book of Spanish Civil War Verse*, 1980.) The Second World War produced a more disparate response: the poets most commonly associated with it are Keith *Douglas, Alun *Owen, and Sidney *Keyes, all of whom died in the conflict. However, F. T. *Prince, John *Pudney, and Henry *Reed are widely remembered for single, much-anthologized war poems, as well as other

work, and later anthologies have revealed a considerable wealth and diversity of responses, some by writers like Alan *Ross and Charles *Causley who moved on to other subjects, some by writers who moved on to other careers. See Brian Gardner (ed.), *The Terrible Rain: The War Poets 1939–1945* (1966, rev. 1987) and Desmond Graham (ed.), *Poetry of the Second World War: An International Anthology* (1995). British writing on the *Holocaust was largely a post-war phenomenon.

WARBURTON, Eliot (Bartholomew Eliott George) (1810–52), an Irish barrister who gave up his profession for travel and the literary life. He is remembered for his account of an eastern tour, *The Crescent and the Cross; or Romance and Realities of Eastern Travel* (1845), a highly successful work which covered much the same ground as his friend *Kingleake's *Eothen*. He also wrote two historical novels, *Reginald Hastings* (1850) and *Darien* (1852). He died at sea, when the ship on which he had embarked for the West Indies caught fire off Land's End.

WARBURTON, John (1682–1759), herald and antiquary. He was an indefatigable collector and owned many rare manuscripts. Most of the rare Elizabethan and Jacobean plays in his possession were through his own 'carelessness and the ignorance' of Betsy Baker, his servant, 'unluckily burned or put under pye bottoms'. A list in his handwriting of the 55 destroyed and those saved, three and a fragment, has been preserved. Some of the burnt manuscripts were unique.

WARBURTON, William (1698–1779). He rose to be bishop of Gloucester in 1759. He was much engaged in theological controversy, writing with vigour and arrogance. His most famous work was *The Divine Legation of Moses* (1738–41), a paradoxical argument that the very absence in the Mosaic law of any reference to a future life, a necessary element in a scheme of morality, is a proof of the divine mission of the lawgiver. *A View of Lord Bolingbroke's Philosophy* (1754) attacked *Bolingbroke's views on natural religion and *The Doctrine of Grace* (1762) the 'enthusiasm' of *Wesley. He brought out in 1747 an edition of Shakespeare in eight volumes which was sharply criticized as unscholarly, and in 1751 an edition of *Pope's works. He was Pope's literary executor, and is said to have encouraged him in the composition of *The New Dunciad*. A quarrelsome man who made many enemies, he was nevertheless admired by Dr *Johnson, who remained grateful for his early praise of his essay on **Macbeth* (1747): 'He praised me at a time when praise was of value to me.'

WARD, Artemus, see BROWNE, C. F.

WARD, Edward ('Ned') (1667–1731), tavern keeper and writer (under various pseudonyms) of *Hudibrastic sketches of London life. Some of the best of these are

contained in *The London-Spy* (1698–1709), a simply told tale of a country resident who visits London, meets a cockney acquaintance, and with him ranges about the town noting sights, sounds, smells, and odd characters. His *Hudibras Redivivus*, a burlesque poem, was published in 1705–7.

WARD, John (1571–1638), English composer, remembered chiefly as a composer of *madrigals, including ‘Come, sable night’ and ‘If the deep sighs’.

WARD, Mary Augusta, better known as Mrs Humphry Ward (1851–1920), granddaughter of T. *Arnold of Rugby, and daughter of Thomas Arnold, inspector of schools, whose conversion to Roman Catholicism, return to the Anglican faith, and subsequent reconversion to Catholicism caused his family much distress. In 1872 she married Thomas Humphry Ward, then an Oxford don and later on the staff of **The Times* in London. Her most famous novel, *Robert Elsmere* (1888), is in part a vivid evocation of the Oxford of *Pater, *Pattison, and T. H. *Green, and of the many varieties of religious faith and doubt which succeeded the ferment of the *Oxford movement. Its protagonist, an earnest but questioning clergyman, resigns his orders for a life of social service in the East End, to the distress of his devout wife Catherine. The novel sold extremely well, was reviewed by *Gladstone, and initiated much debate; the author herself compared it to *Froude’s *The Nemesis of Faith* and *Newman’s *Loss and Gain*, novels which also dealt with the crisis of mid-Victorian faith. Most of her other novels deal with social and religious themes, frequently contrasting traditional belief with the values of progress and intellectual freedom; they include *The History of David Grieve* (1892), *Marcella* (1894), *Helbeck of Bannisdale* (1898), *Lady Rose’s Daughter* (1903), and *The Marriage of William Ashe* (1905). She inherited the Arnold sense of high moral purpose, was an active philanthropist and a leading figure in the intellectual life of her day; she supported the movement for higher education for women, but opposed women’s suffrage, on the grounds that women’s influence was stronger in the home than in public life. Her *A Writer’s Recollections* (1918) draws a striking picture of Oxford life and of the domestic influence of W. *Morris, *Burne-Jones, and Liberty prints; it also contains portraits of *Jowett, Pater, H. *James, and other friends. There is a life by John Sutherland (1990).

WARD, Plumer (formerly Robert) (1765–1846), a lawyer and MP who held minor government posts and wrote much on legal and political matters. When he was 60 he became, somewhat eccentrically, an exponent of the *fashionable novel with the publication of his first novel, *Tremaine, or A Man of Refinement* (1825). He hoped that his works of fiction (which he did not care to call ‘novels’) would display ‘Philosophy teaching by examples’, and demonstrate how the standards of public and private morality could be upheld amid

the luxury and dissipation of the times. In 1827 appeared *De Vere, or The Man of Independence* and in 1841 *De Clifford, or The Constant Man*. All are lengthy, ponderous works, in which (to use the author’s own words of *Tremaine*) ‘variety and incident are equally wanting’.

WARD, William George (1812–82), theologian, fellow of Balliol College, Oxford, and a follower of *Newman. In 1844 he published *The Ideal of a Christian Church* in praise of the Roman Catholic Church from which he gained the title ‘Ideal’ Ward. He was subsequently deprived of his degrees for heresy, and in 1845 joined the Roman Catholic Church. In later life he became increasingly controversial in his writings and joined the Ultramontane party, which upheld anti-liberal views and papal infallibility.

Warden, The, a novel by A. *Trollope, published in 1855, and the first in the *‘Barsestshire’ series.

The income of Hiram’s Hospital, a charitable institution, has grown in real terms down the centuries, but the 12 old bedesmen have not benefited. The surplus has created a pleasant sinecure for the mild-mannered old warden, the Revd Septimus Harding, a fact which John Bold, a local surgeon with a passion for causes, makes known to the national press. Harding finds himself the object of unpleasant publicity, and his son-in-law, the combative Archdeacon Grantly, bullies him to dispute the case along party lines. But Harding is not the man for the fight, sees the anomaly in his position, and with considerable personal courage resigns. The novel ends in an atmosphere of quiet goodwill, with Bold withdrawing his accusations and marrying the warden’s daughter Eleanor, and Harding receiving a new preferment in the cathedral close.

Wardle, Mr, a character in Dickens’s **Pickwick Papers*.

Wardour Street English, a term used to describe the pseudo-archaic diction frequently affected by historical novelists (otherwise referred to in R. L. *Stevenson’s coinage as ‘tushery’); it derives from the days when Wardour Street was a centre not as now of the film industry but of the antique and mock-antique furniture trade.

WARLOCK, Peter, pseudonym of Philip Heseltine (1894–1930), English composer, almost entirely of songs. Under his own name he made a distinguished contribution to musical scholarship, particularly in the Elizabethan and Jacobean periods: some of his songs, like the lovely setting of ‘Sleep’ (1922, poem by *Fletcher), reflect this interest but in many others the influence of his friend *Delius produced a richer harmonic idiom, while in others again the extrovert, even bawdy, side of Warlock’s character finds expression. His choice of texts was varied: many of them come from the earlier periods of English literature, though some of the best of his later songs are settings of Arthur *Symons, *Belloc, and Bruce Blunt. The intense and

haunting setting of 'The Curlew' (1922), with words by *Yeats, is considered by many his masterpiece, and reveals a desolation of spirit perhaps not unconnected with his eventual suicide.

WARNER, Alan (1964–), Scottish novelist and short story writer, born in Oban, Argyll. His acclaimed first novel, *Morvern Callar* (1995), is written in the voice of a semi-literate young woman living in the West Highlands of Scotland in the early 1990s. When her mysterious older boyfriend dies, he leaves her money and an unpublished manuscript: she seizes both with gusto and runs away to live a life of hedonism in Spain. The novel's style combines spoken Scots with sophisticated poetic ideas in an intensely metaphorical way. Warner's second novel, *These Demented Lands* (1997), returned to the Morvern story in what was widely seen as a more experimental but less successful sequel, evoking a *New Age nightmare of shipwreck on an offshore island, with echoes of W. *Golding and *Conrad. His third, *The Sopranos* (1998), a more traditionally structured story about a group of drunken Highland schoolgirls on a day trip to Edinburgh, was viewed with scepticism. Warner has sometimes been seen as a leader of the so-called 'Chemical Generation', along with Irvine *Welsh. The term refers loosely to a group of younger writers, predominantly Scottish, whose work displays a comfortable familiarity with 1990s youth culture: music, fashion, nightclubs, and drugs.

WARNER, Marina Sarah (1946–), novelist, critic, and cultural historian, born in London of an Italian mother and English father, and educated at Lady Margaret Hall, Oxford. Her novels, which cover a wide cultural and geographical range, both in Europe and beyond, are *In a Dark Wood* (1977); *The Skating Party* (1983), which recounts a single day's events as a group of friends skate down a frozen river; *The Lost Father* (1988); and *Indigo; or, Mapping the Waters* (1992), an exploration of colonialism and displacement, set on an imaginary Caribbean island and inspired in part by Shakespeare's *The Tempest*. She has also published a volume of short stories, *The Mermaids in the Basement* (1993), which rework traditional folk tales and legends, and several books for children. Her scholarly works include *Alone of All Her Sex* (1976), a study of the myth and cult of the Virgin Mary; *Joan of Arc: The Image of Female Heroism* (1981); *Monuments and Maidens* (1985), which traces the often paradoxical uses of the female form in iconography and public art; and *From the Beast to the Blonde* (1994), a study of *fairy tales. In 1994 she became the first woman to deliver the *BBC's Reith Lectures, which were published in the same year as *Making Monsters: Six Myths of Our Time*: these offered a feminist analysis of various aspects of popular culture, and explored the adaptation of myth and folklore to modern usage. *No Go the Bogeyman* (1998) is a study of ghouls and ogres.

WARNER, Rex (1905–86), poet, novelist, and translator, educated at Wadham College, Oxford, where he was a close friend of *Auden and *Day-Lewis. His first volume of poetry, *Poems* (1937), shares their Messianic revolutionary fervour, and the fourth of Auden's six 'Odes' in *The Orators* (1932) is a buoyant address to Warner's infant son John. Warner's early novels, which include *The Wild Goose Chase* (1937), *The Professor* (1938), and *The Aerodrome* (1941; ironically subtitled 'A Love Story'), are more sombre, Kafkaesque political parables, which reflect the gathering gloom of the 1930s, and in which the matter-of-fact and the uncanny mingle with disturbing effect. His later fiction is based largely on Greek or Roman historical subjects, and he also translated the *Medea* (1944), *Hippolytus* (1950), and *Helen* (1951) of *Euripides, and the *Prometheus Bound* (1947) of *Aeschylus.

WARNER, Sylvia Townsend (1893–1978), novelist and poet, born in Harrow, the daughter of a housemaster at Harrow School. She worked as one of the editors of *Tudor Church Music* (10 vols, 1922–9) and her love of early music is reflected in her later fiction. Her first volume of verse, *The Espalier* (1925), was followed by several others, including *Whether a Dove or a Seagull* (1933), written in collaboration with her friend and companion Valentine Ackland, and the posthumous *Twelve Poems* (1980); her *Collected Poems* appeared in 1982. Her poetry shows her admiration for *Hardy, *Crabbe, and E. *Thomas. Her original voice is heard more strongly in her novels, which include *Lolly Willows* (1926), a tale of the supernatural in which a maiden aunt realizes her vocation as a witch; *Mr Fortune's Maggot* (1927), which describes the visit of ex-clerk missionary Timothy Fortune to the remote South Sea island of Fanua, where he makes only one doubtful convert and in the process loses his own faith through his love of the islanders; and *The True Heart* (1929), set in the Essex marshes, which retells the story of Cupid and Psyche through the medium of a Victorian orphan, Sukey Bond. Her later works include a biography of T. H. *White (1967), and various collections of short stories, many previously first published in the **New Yorker*. Her *Letters* (1982, ed. W. Maxwell) describe her brief friendships, notably with T. F. *Powys, and her love for Valentine Ackland, with whom she lived for many years. Her diaries, ed. C. Harman, were published in 1994.

WARNER, William (c.1558–1609), an attorney in London. He published *Pan His Syrinx*, seven prose tales (1584), and a translation of the *Menaechmi* of *Plautus (1595) may be his. His chief work was *Albions England*, a metrical British history, with mythical and fictitious episodes, extending in the first edition (1586) from Noah to the Norman Conquest. It was brought up to *Elizabeth's reign in 1592; and a continuation, reaching James I, was published in 1606. *Meres, in his *Palladis Tamia* (1598), claimed to have heard Warner called 'our English Homer', and *Drayton praised him

in his elegy *To Henry Reynolds*; the assessment of C. S. *Lewis, in more modern times, was that 'The good things in *Albion's England* are as far divided as the suns in space.'

War of the Worlds, The, a *science fiction fantasy by H. G. *Wells, published 1898, and written while he was living in Woking; it describes the arrival of the Martians in Woking, driven from their own planet by its progressive cooling to take refuge in a warmer world. In a letter Wells described his plan for the work, in which: 'I completely wreck and sack Woking—killing my neighbours in painful and eccentric ways—then proceed via Kingston and Richmond to London, selecting South Kensington for feats of peculiar atrocity; much of the novel's power depends on the contrast between the familiar stupid bourgeois complacent reactions of the humans and the terrifying destructive intelligence of the Martians, which consist of round bodies, each about 4 feet in diameter, each body containing a huge brain. They live by the injection into themselves of the fresh living blood of other creatures, mostly of human beings, and they devastate the country before eventually falling victims to terrestrial bacteria. A radio broadcast by Orson *Welles of a dramatization of the novel in the USA on 30 Oct. 1938 caused a furore, many of its millions of listeners taking it for a factual report of the invasion by Martians of New Jersey.

WARREN, John Byrne Leicester, Baron de Tabley (1835–95), educated at Christ Church, Oxford. He published some volumes of verse under the pseudonyms 'George F. Preston' (1859–62) and 'William Lancaster' (1863–8), and two tragedies, also under pseudonyms, *Philoctetes* (1866) and *Orestes* (1867). In 1893–5 he published under his own name two series of *Poems, Dramatic and Lyrical*; also *A Guide to the Study of Book Plates* (1880). He was a botanist, and his best poems manifest his close observation of nature.

WARREN, Robert Penn (1905–89), American poet, novelist, and critic, born in Kentucky and educated at the universities of California, Yale, and Harvard. His novels include *All the King's Men* (1946), a study of a power-crazed, corrupt Southern politician, Willie Stark, *Band of Angels* (1955), *The Cave* (1959), and *Meet Me in the Green Glen* (1971); his volumes of poetry include *Selected Poems 1923–43* (1944), *Promises* (1957), *Selected Poems 1923–1966* (1966), *Now and Then: Poems 1976–1978* (1978), *Being Here: Poetry 1977–1980* (1980), *New and Selected Poems 1923–1985* (1985), and *Portrait of a Father* (1988). His critical works are associated with the *New Criticism, and include two anthologies-with-commentaries, compiled in collaboration with Cleanth *Brooks, *Understanding Poetry* (1938) and *Understanding Fiction* (1943).

WARREN, Samuel (1807–77). After studying medicine at Edinburgh, he became successively barrister, re-

corder of Hull, MP for Midhurst, and master of lunacy. From early youth he aimed for literary fame. His first publication, the morbid, melodramatic *Passages from the Diary of a Late Physician* (1832–8, first published in **Blackwood's*), provoked criticism from the *Lancet* for revealing professional secrets. Warren also wrote the sensationally popular *Ten Thousand a Year* (1840–1), a story of greed and imposture concerning Mr Titlebat Titmouse, a draper's assistant who inherits a vast fortune by way of documents forged by the lawyers Quirk, Gammon, and Snap, and whose unexpected elevation to wealth leads to absurd consequences.

Warrington, George, a character in Thackeray's **Pendennis*, and **The Newcomes*. He is a descendant of the Warringtons in **The Virginians*.

Wars of the Roses, The, the collective title given to director John Barton's adaptation of Shakespeare's history cycle of **Henry VI*, Parts 1, 2, and 3, and **Richard III*, first performed at Stratford in 1963, directed by Peter *Hall.

Wart, Thomas, in Shakespeare's 2 **Henry IV*, one of the recruits for Falstaff's force.

WARTON, Joseph (1722–1800), son of Thomas *Warton and brother of Thomas *Warton the younger. He held various livings and was a conspicuously unsuccessful headmaster of Winchester (1766–93), forced into retirement by the protests of his pupils. He published various poems and odes (including *The Enthusiast; or The Lover of Nature*, 1744; *An Ode to Evening*, 1749), but is better remembered as a critic of wide knowledge and independent judgement. His *An Essay on the Writings and Genius of Pope* (1756, 1782) distinguishes between the poets of 'the sublime and pathetic' (see *SUBLIME*) and the 'men of wit and sense', Shakespeare, *Spenser, and *Milton belonging to the first and higher category, and *Pope to the second: 'wit and satire are transitory and perishable, but nature and passion are eternal.' He contributed to the **Adventurer* at Dr *Johnson's request (1752–4), and was elected member of the *Club in 1777.

WARTON, Thomas (c.1688–1745), father of Joseph and Thomas *Warton, from 1718 to 1728 professor of poetry at Oxford; his poems, including some 'runic odes', were published posthumously in 1748, edited by his son Thomas.

WARTON, Thomas (1728–90), son of Thomas *Warton the elder and brother of Joseph *Warton. He was professor of poetry at Oxford (1757–67), and became *poet laureate in 1785, an appointment celebrated in the *Probationary Odes* (see *ROLLIAD*). His many poetic works included odes, sonnets (a form then unfashionable, which he did much to revive), and light verse; he edited the early poems of *Milton (1785), and his own work shows the marked influence of *'Il Penseroso'. He also edited *The Oxford Sausage* (1764), a celebrated miscellany of university verse. He was a

friend of Dr *Johnson, contributed three numbers to the **Idler* (Nos. 33, 93, 96), and was elected to the **Club* in 1782. He is, however, best remembered for his valuable work *The History of English Poetry* (3 vols, 1774–81), the first literary history of any real scope, which combines a respect for classicism with a warm admiration for *Chaucer, the Scottish *Chaucerians, *Dante, *Spenser, and other early poets. It lacks method, but throws much light on the taste of the time and the interest in *primitivism, and has been seen as an important stage in the transition towards *Romanticism.

WASHINGTON, Booker T (aliaferro) (1856–1915), son of a black slave and a white man. He was born into slavery on a Virginia plantation. Freed, he taught himself to read, studied at the Hampton Institute in Virginia, and became the founder and head of the Tuskegee Institute, Alabama, a school for blacks. He was an eloquent speaker and a voluminous writer, and became a spokesman for his people. His works include an autobiography, *Up from Slavery* (1901), and *Working with the Hands* (1904).

Washington Square, a novel by H. *James, published 1881.

Catherine Sloper lives in Washington Square with her widowed father, a rich physician. She is plain, shy, without social graces or conversation. Dr Sloper cannot conceal his disappointment that she has nothing of her dead mother's beauty and wit. When the handsome, but penniless and indolent, Morris Townsend begins to court her, he casts him, correctly, as a fortune-hunter. Both Catherine's romantic hopes and Morris's pecuniary ones are encouraged and abetted by the girl's silly aunt, Lavinia Penniman. Dr Sloper will disinherit Catherine if she marries Morris, and although she has a certain fortune in her own right it is not enough for the greedy Morris and he jilts her. Even the dull Catherine is not deceived by his assertion that he is renouncing her to preserve her inheritance. Life in Washington Square continues soberly. Catherine, despised by her father, pitied by her aunt, refuses later chances of a suitable match and withdraws into a lonely humdrum life. After her father's death (cautiously, he has largely disinherited her in any case) Morris reappears to try his luck again. His continued lack of success has made him less ambitious. But Catherine finds no charm in this balding middle-aged stranger. With some bitter reminders of his past cruelty, she turns him away.

Waste Land, The, a poem by T. S. *Eliot, first published 1922 in the **Criterion*.

It consists of five sections, 'The Burial of the Dead', 'A Game of Chess', 'The Fire Sermon', 'Death by Water', and 'What the Thunder Said', together with Eliot's own 'Notes' which explain his many varied and multicultural allusions, quotations, and half-quotations (from *Webster, *Dante, *Verlaine, *Kyd, etc.), and express a general indebtedness to the Grail legend (see in this

connection GRAIL, and BALYN) and to the vegetation ceremonies in *Frazer's *The Golden Bough*. (Eliot himself was later to describe these 'Notes' as 'a remarkable exposition of bogus scholarship', written to pad out the text of the poem when it first appeared as a little book; he admits that they were a temptation to critics, and had achieved 'almost greater popularity than the poem itself': 'The Frontiers of Criticism', 1956.) The poem was rapidly acclaimed as a statement of the post-war sense of depression and futility; it was seriously praised by I. A. *Richards as 'a perfect emotive description of a state of mind which is probably inevitable for a while to all meditative people' (*Science and Poetry*, 1926), and less seriously but significantly chanted as a kind of protest against the older generation by the undergraduates of the day. Complex, erudite, cryptic, satiric, spiritually earnest, and occasionally lyrical, it became one of the most recognizable landmarks of *Modernism, an original voice speaking through many echoes and parodies of echoes. *The Waste Land: A Facsimile and Transcript of the Original Drafts* (1971), edited by Valerie Eliot, sheds much light on the circumstances of the poem's composition, and particularly on the well-heeded and detailed textual advice offered by *Pound (through which the poem's length was very considerably reduced); it also quotes a remark by Eliot himself, that the poem could be seen not so much as 'an important bit of social criticism', but as 'the relief of a personal and wholly insignificant grouse against life; it is just a piece of rhythmical grumbling.'

Watchman (1796), a political and literary journal, of ten issues only, produced by *Coleridge. The journal was pacifist and anti-*Pitt, and included literary contributions from, among others, *Beddoes and *Poole.

Water-Babies, The: A Fairy Tale for a Land-Baby, by C. *Kingsley, serialized in **Macmillan's Magazine* 1862–3, published in book form 1863, with illustrations by (Sir) Noel Paton.

Kingsley wrote this, his best-loved work, for his youngest son Grenville. Despite considerable didactic and satiric content, Kingsley's imagination works with unusual ease and freedom, and the tale displays at its most attractive his knowledgeable love of the underwater world of river and sea, his sense of landscape, his open-minded interest in evolutionary theory, and his philanthropic concern. The story tells of the adventures of Tom, the chimney-sweep, employed by the bully Mr Grimes. Tom stumbles down a chimney into the bedroom of a little girl, Ellie, and for the first time he becomes aware of his own grimy body; he runs away, hounded by the household, falls into a river, and is transformed into a water-baby. In his underwater life he makes the acquaintance of many vividly realized creatures, from caddis flies to salmon, and also of Mrs Doasyouwouldbedoneby and Mrs Bedonebyasyoudid, who play a large part in the moral re-education which finally unites him with Ellie. The story was a favourite

with Queen *Victoria, who read it to her children, and it remains popular with children today, though it also provides rich opportunities for psychoanalytic interpretation, much of it based on Kingsley's obsession with water, washing, and the public-school cold bath.

WATERHOUSE, Keith Spencer (1929–), journalist, novelist, and dramatist, born and educated in Leeds. He had a considerable success with his second novel, *Billy Liar*, a regional comedy about a youth who attempts to escape his dull family life through fantasy, which he adapted for the stage in collaboration with W. *Hall (1960). Other novels include *Billy Liar on the Moon* (1976), *Office Life* (1978), *Maggie Muggins* (1981), and *Unsweet Charity* (1992). Waterhouse and Hall subsequently worked together on many stage, screen, and television plays, adaptations, and musicals, including the film *Whistle down the Wind* (1961). Waterhouse also wrote the screenplay of S. *Barstow's *A Kind of Loving* (1960). *Jeffrey Bernard Is Unwell* (1989) was Waterhouse's successful adaptation for the stage of Bernard's **Spectator* columns. *City Lights* (1994) is the first part of his autobiography.

Waterloo, see WELLINGTON.

water poet, the, see TAYLOR, JOHN (1580–1653).

Waterstone's, a chain of bookshops founded by Tim Waterstone, who, while working for W. H. *Smith, perceived the need for a store with late-hour trading and well-informed staff. He raised the money for his first shop, which opened on 1 Sept. 1982, at 99 Old Brompton Road, London. It prospered, and other branches were opened in London and the regions. The firm was sold to W. H. Smith in 1993, but bought back in 1998, at which point it became the biggest bookseller in Britain, with a successful promotional programme of poetry and prose readings.

WATKINS, Vernon Phillips (1906–67), poet, born in Wales of Welsh-speaking parents, and educated at Magdalene College, Cambridge. He lived most of his life in and near Swansea, working as a bank clerk before taking various teaching posts, and was for many years a friend of Dylan *Thomas. Their relationship is recorded in *Dylan Thomas: Letters to Vernon Watkins* (1957). Although in his early years he was associated with the poets of the *New Apocalypse, his poetry was, as *Larkin was to record, 'much more controlled than theirs and reached further back to the symbolist poets of Europe' ('An Encounter and a Re-encounter', a memorial essay in *Vernon Watkins*, 1970, by Leslie Norris). His first volume demonstrated his range; the title poem of *Ballad of the Mari Lwyd* (1941) is a long, rhetorical piece rooted in Welsh folklore and mythology, whereas 'The Collier' and other poems in the collection are marked by simplicity and a restrained compassion. Watkins's lyric gift was developed in many subsequent volumes, including *The Lamp and the Veil* (1945), *Cypress and Acacia* (1959), and

Fidelities (1968), and his *Selected Poems 1930–60* appeared in 1967. His work shows an awareness of, and was influenced by, German and French poetry, and he translated two cycles of poems of *Heine (*The North Sea*, 1955), and paid tributes in his own verse to *Hölderlin, *Rilke, *Baudelaire, and others, some of whose work he also translated.

Watson, Dr (John), companion of Sherlock *Holmes, a character created by A. C. *Doyle.

WATSON, John, see KAILYARD SCHOOL.

WATSON, Richard (1737–1816), from 1782 bishop of Llandaff. He wrote a notable *Apology for Christianity* (1776), in reply to *Gibbon (who responded with respect), and an *Apology for the Bible* (1796), in reply to *Paine. *Wordsworth's long *Letter to the Bishop of Llandaff*, in which he supports the French republicans and attacks *Burke and the British constitution, was written in 1793 but not published until 1876; it was a reply to Watson's sermon on 'The Wisdom and Goodness of God in having made both Rich and Poor'.

WATSON, Thomas (c.1556–92). He was possibly educated at Oxford, and was a law student in London. He published a Latin version of the *Antigone* of *Sophocles, with an appendix of Latin allegorical poems and experiments in classical metres (1581). His most important work was *The Έκατομπαθια or Passionate Centurie of Love* (1582), 18-line poems, called sonnets, often based on classical, French, and Italian sources, and accompanied by learned explanatory notes. He published Latin versions of *Tasso's *Aminta* (1585), which was translated without authority by Abraham *Fraunce (1587), and *Helenae Raptus* from the Greek of Coluthus (1586). He also published *The First Sett of Italian Madrigalls Englished* (1590), which were set to music by W. *Byrd and an *Eglogue*, in Latin and English versions, on the death of Sir Francis Walsingham (1590). His Latin pastoral *Amintae Gaudia* appeared posthumously (1592), and a few previously unpublished poems by him were included in **The Phoenix Nest* and **Englands Helicon*. He was a close friend of *Marlowe, and was mentioned as 'Amyntas' in Spenser's **Colin Clouts Come Home Again*. His 'sonnets', among the earliest in English, were an influence on Shakespeare and others.

WATSON, Sir William (1858–1935), poet, born in Yorkshire. He gained a certain reputation with *Wordsworth's Grave and Other Poems* (1890) and *Lachrymae Musarum* (1892, verses on the death of *Tennyson), but his many subsequent volumes of verse are now forgotten, and his memory lingers largely in his anthology piece 'April, April, | Laugh thy girlish laughter'.

Watsons, The, an unfinished novel by J. *Austen, written some time between 1804 and 1807.

This story is regarded by some, with little justification, as an early version of **Emma*. Although it is

only a fragment, probably never revised, the characters are fully realized. The story is set at a social level below that of the other novels, and largely concerns the unremitting efforts of Emma's three sisters to get themselves married. Emma Watson, who has been brought up by a well-to-do aunt, returns to her family, who live unfashionably in genteel poverty in a Surrey village. A pretty, sensible girl, Emma is here surrounded by people in every way inferior to herself. Even her good-natured sister Elizabeth is as intent on a good match as her unpleasant sisters Margaret and Penelope. The other principal characters are Lady Osborne, handsome and dignified; her son, Lord Osborne, a fine but cold young man; Mr Howard, a gentlemanly clergyman; and Tom Musgrave, a cruel and hardened flirt. The intention appears to have been that the heroine should marry Mr Howard, but the author left no hint as to the future course of events, or why she abandoned the novel.

WATT, A. P., see AGENTS, LITERARY.

WATT, Robert (1774–1819), Scottish bibliographer, who began life as a farm and road labourer, and in his boyhood met *Burns—'an extraordinary character'. He learned Greek and Latin, and proceeded to Glasgow and then Edinburgh University, where he studied classics, anatomy, and divinity. He became a very successful doctor, but the work for which he is remembered, and on which he spent over 30 years, is his remarkable *Bibliotheca Britannica, or A General Index to British and Foreign Literature*, published in 1824.

WATTEAU, Jean-Antoine (1684–1721), French rococo painter who invented the 'fête-galante'—small pictures where elegant men and women, among them players from the **commedia dell'arte*, play music, and make love in a soft and dreamy parkland; the most famous of them is *The Embarkation for [or from] Cythera* (1717). Watteau died young, of consumption, and was notorious for his discontent and restlessness; his popularity declined in the late 18th cent., but Romantic writers, among them *Gautier and *Nerval, created around him an aura of mystery; they saw him as the tragic artist whose work is touched with melancholy and the transience of human pleasure. A vision of the enchanted, aristocratic 18th cent. in contrast to the bourgeois 19th cent. (expressed, notably, in an evocative essay by the *Goncourt brothers in *L'Art du dix-huitième siècle*), inspired many *fin-de-siècle* poets and artists, including *Dobson, *Beardsley, *Ricketts, and Michael *Field; *Pater's story 'A Prince of Court Painters' (in *Imaginary Portraits*, 1877), a study of ill-fated genius, is based on Watteau's life.

WATTS, Isaac (1674–1748), the son of a Nonconformist Southampton tradesman and keeper of a boarding school, educated at the Stoke Newington Academy 1690–4. He became a minister, but was forced into early retirement by ill health. He published four

collections of verse, *Horae Lyricae* (1706), *Hymns and Spiritual Songs* (1707), *Divine Songs for the Use of Children* (1715), and *The Psalms of David Imitated* (1719). He also wrote a number of theological and educational works. He is chiefly remembered for his hymns, which include 'O God, our help in ages past' and 'When I survey the wondrous Cross', and for his songs for children ('How doth the little busy bee'), some of which foreshadow those of *Blake; they became widely enough known to be parodied in the 'Alice' books of Lewis Carroll (C. L. *Dodgson). But he was also the author of Pindaric *odes, blank verse, and of daring technical experiments such as his alarming 'The Day of Judgement' (1706), in English Sapphics. He was included in **The Lives of the English Poets* at Johnson's own suggestion.

WATTS-DUNTON, (Walter) Theodore (1832–1914), born Watts, from 1896 by deed poll Watts-Dunton. He gave up his profession as solicitor to devote himself to literature. He reviewed for the **Examiner*, and then from 1876 to 1902 without a break was one of the most influential writers for the **Athenaeum*, and its chief poetry reviewer, in which capacity he supported the work of his friends in the *Pre-Raphaelite movement. Like *Borrow, whom he met in 1872, he was much interested in the gypsies, and republished in *The Coming of Love* (1898) scenes in verse previously printed in the *Athenaeum*, in which the gypsy girls Rhona Boswell and Sinfi Lovell feature prominently. These characters reappear in his novel *Aylwin* (1898), a curious work which he was many years writing; it recounts the love of Henry Aylwin for a Welsh girl, Winifred, his separation from her through a Gnostic curse, and his pursuit of her until their final reunion (with Sinfi Lovell's aid) on Snowdon. Its romantic mysticism and sensational plot brought it much success.

His other works include introductions to Borrow's **Lavengro* (1893) and **The Romany Rye* (1900), reminiscent sketches of *Rossetti, *Tennyson, etc., collected as *Old Familiar Faces* (1916), an article on 'Poetry' in the *EB* (9th edn, 1885) and an essay, 'The Renaissance of Wonder in English Poetry' (in Chambers's *Cyclopaedia of English Literature*, vol. iii, 1901), in which he strongly defends the Romantic movement. He is probably best remembered, however, for his loyal support of *Swinnburne, whom he rescued from declining health, and who lived with him from 1879 until his death in 1909, at the Pines, Putney, in an intimacy little interrupted by Watts-Dunton's late marriage, in 1905, to a woman much younger than himself.

WAUGH, Alec (Alexander Raban) (1898–1981), novelist and travel writer, brother of Evelyn *Waugh. His first novel, *The Loom of Youth* (1917), became a *succès de scandale* through its colourful suggestions of public-school homosexuality. It was followed by many others, including the late success *Island in the Sun* (1956), and

several autobiographical volumes, including *My Brother Evelyn and Other Profiles* (1967).

WAUGH, Auberon (1939–), novelist, provocative and iconoclastic journalist, diarist, political satirist, and editor from 1986 of the **Literary Review*. Son of E. Waugh (below), he was educated at Downside School and Oxford University. His first novel, *The Foxglove Saga* (1960), was written after recovering from a serious accident with a machine gun in an army training exercise, and is based on his experiences of illness and of school and military life. His other novels are *The Path of Dalliance* (1963), *Who Are the Violets Now?* (1965), *Consider the Lilies* (1968), and *A Bed of Flowers* (1972). He has published several works of non-fiction, including collected articles from his columns in the **Spectator* and the **Daily Telegraph*, an autobiography (*Will This Do?*, 1991), and two volumes of diaries (1976, 1985).

WAUGH, Evelyn Arthur St John (1903–66), novelist, born in Hampstead, the son of a publisher, Arthur Waugh. He was educated at Lancing and Hertford College, Oxford, where he devoted himself more to social than to academic life; his literary and artistic interests were strengthened by new friendships, notably with H. *Acton. He took a third-class degree, then worked for some years (unhappily) as assistant schoolmaster in various posts which provided material for **Decline and Fall* (1928), his first and immensely successful novel, which followed the publication of an essay on the *Pre-Raphaelites (1926). In 1928 he married Evelyn Gardner; in 1930 he was divorced, and received into the Roman Catholic Church. His career as a novelist prospered, with *Vile Bodies* (1930, set in Mayfair), *Black Mischief* (1932, set in Africa), **A Handful of Dust* (1934), and **Scoop* (1938), works of high comedy and social satire which capture the brittle, cynical, determined frivolity of the inter-war generation. He also established himself as journalist and travel writer with accounts of a journey through Africa (*Remote People*, 1931), a journey through South America (*Ninety-Two Days*, 1934), and Mussolini's invasion of Abyssinia (*Waugh in Abyssinia*, 1936). In 1937 he married Laura Herbert, a cousin of his first wife, and from this time made his home in the West Country, first at Piers Court in Gloucestershire, then at Combe Florey in Somerset, where he cultivated the image of the country squire, with, eventually, a family of six children.

The war, however, intervened; *Put out More Flags* (1942) was written while he was serving in the Royal Marines, and his wartime experiences in Crete and Yugoslavia appear in his trilogy **Sword of Honour* (1965), originally published as *Men at Arms* (1952), *Officers and Gentlemen* (1955), and *Unconditional Surrender* (1961). In the interim appeared one of his most popular works, **Brideshead Revisited* (1945), which struck a more serious note, and a macabre comedy about Californian funeral practices, *The Loved*

One (1948). *The Ordeal of Gilbert Pinfold* (1957) is a bizarre novel about a famous 50-year-old Roman Catholic novelist, corpulent, heavy-drinking, insomniac, out of tune with modern life, plagued by disgust and boredom, who sets off on a cruise to Ceylon to escape growing hallucinations, but becomes increasingly paranoid, imagining himself accused of being homosexual, Jewish, Fascist, alcoholic, a social climber, etc.; it is a self-caricature which ends in salvation. He casts an equally cold eye on himself in his revealing *Diaries* (1976, ed. M. Davie); see also *Evelyn Waugh* (1975) by Christopher Sykes. Waugh's other works include biographies of E. *Campion (1935) and R. *Knox (1959), and a volume of autobiography, *A Little Learning* (1964); his *Letters*, edited by M. Amory, appeared in 1980.

Waverley, the first of the novels of Sir W. *Scott, published 1814. Much of it had been written, and thrown aside, some years before.

Edward Waverley, a romantic young man, has been brought up partly by a Hanoverian father, partly by his uncle Sir Everard Waverley, a rich landowner of *Jacobite leanings. Thus ambivalent in politics, he is commissioned in the army in 1745 and joins his regiment in Scotland. He visits his uncle's friend the Baron Bradwardine, a kind-hearted but pedantic old Jacobite, and attracts the interest of his daughter Rose. Impelled by curiosity, he visits Donald Bean Lean, a Highland freebooter, and Fergus MacIvor (Vich Ian Vohr) of Glennaquoich, a young Highland chieftain, active in the Jacobite cause. At Glennaquoich, he falls in love with Fergus's sister Flora, whose beauty and ardent loyalty to the Stuarts appeal to his romantic disposition. These visits, unwise in a British officer at a time of acute political tension, compromise Edward with his colonel. Through the intrigues of Donald Bean Lean, he is accused of fomenting mutiny in his regiment and is cashiered and arrested. He is rescued by the action of Rose Bradwardine and, influenced by a sense of unjust treatment, by Flora's enthusiasm, and by a kind reception by Prince Charles Edward, he joins the Jacobite forces. At the battle of Prestonpans he saves from death Colonel Talbot, a distinguished English officer and friend of his family, and Talbot's influence, after the eventual defeat and rout of the pretender's army, secures his pardon and the rehabilitation of Baron Bradwardine. Meanwhile Edward, decisively rejected by the spirited Flora, has turned his affections to the more amenable Rose whom he marries; Flora, convicted of treason, meets his end bravely; Flora retires to a convent.

Scott claimed to have written *Waverley* in haste and 'without much skill'; in fact, it is one of the best plotted of his novels, every strand well knitted into the story, and the pace graduated carefully from the slow beginning to the tumultuous end. Equally skilful is the progress of Waverley ('a sneaking piece of imbecility' in Scott's own words) from his woolly-minded

ignorance at the opening to the knowledge of the world he acquires from experience. In his first novel, Scott sounded the theme of the opposition of romance and realism which was to reappear in many of his later works, though the irony with which romantic pretensions are undercut is rarely better deployed. Among the minor characters, the faithful Evan Dhu Maccombich and the 'innocent', Davie Gellatley, mouthpiece of some of Scott's most beautiful lyrics, stand out.

Waves, The, a novel by V. *Woolf, published 1931, and regarded by many as her masterpiece.

It traces the lives of a group of friends (Bernard, Susan, Rhoda, Neville, Jinny, and Louis) from childhood to late middle age, evoking their personalities through their reflections on themselves and on one another: the effect is not so much of *stream of consciousness as of what *Daiches has called 'recitative', in that each character speaks formally his or her own thoughts, within inverted commas. There is no attempt to differentiate the speech patterns of the six friends; their individuality is presented through a highly patterned sequence of recurring phrases and images, and what we learn of their daily lives (that Susan marries a farmer, that Bernard's ambitions as a writer are disappointed, that Louis becomes a man of power and wealth) we learn obliquely. The organization of the novel is highly formal: the main text is introduced and divided by sections of lyrical prose describing the rising and sinking of the sun over a seascape of waves and shore. There is one additional character, Percival, whose thoughts are never directly presented: his death in India in his mid-twenties, halfway through the novel, becomes the focus for fears and defiance of death and mortality. One of the dominant images of the novel, used by phrase-maker Bernard, is that of a fin breaking from the water; this was, as Woolf's diary reveals, her starting point for the work ('One sees a fin passing far out', 30 Sept. 1926) and on 7 Feb. 1931, having just written the last words, she recorded in her diary, 'I have netted that fin. . .'. It is the most intense and poetic of all her works, and after it, significantly, she turned to a much less concentrated form in **The Years*.

Way of All Flesh, The, a novel by S. *Butler (1835-1902), published posthumously 1903.

In this study of four generations, dissecting the stultifying effects of inherited family traits and attitudes, many experiences of Butler's life are clearly visible. He completed the book some 17 years before his death, but he never revised the second half. The story (narrated by a family friend, Overton) was originally called *Ernest Pontifex*; Ernest is the awkward and unhappy great-grandson of John Pontifex, a village carpenter, whose natural instinctive character he comes to revere. His own father, Theo, is a tyrannical, canting parent, repeating the attitudes of Ernest's grandfather George. After his ordination the inept Ernest, taking a respectable woman for a prostitute, is

sentenced to prison, where he begins to try to free himself from his immediate forebears and return to the simplicity of Old Pontifex. On his release he plunges into a disastrous union with Ellen, a drunken maidservant, and with her engages in tailoring and running a shop. Fortunately she turns out to be already married, and Ernest's beloved aunt Alethea leaves him sufficient money to devote himself to literature.

Aunt Alethea was based on Butler's friend Miss Savage, who gave him much help with the first half of the book before her death. The book received much praise, led by G. B. *Shaw, and reached the height of its success in the 1920s.

Way of the World, The, a comedy by *Congreve, produced 1700.

Mirabell is in love with Millamant, a niece of Lady Wishfort, and has pretended to court the aunt in order to conceal his suit of the niece. The deceit has been revealed to Lady Wishfort by Mrs Marwood to revenge herself on Mirabell, who has rejected her advances. Lady Wishfort, who now hates Mirabell 'more than a quaker hates a parrot', will deprive her niece of the half of the inheritance which is in her keeping if Millamant marries Mirabell. The latter accordingly contrives that his servant Waitwell shall impersonate an uncle of his, Sir Rowland, make love to Lady Wishfort, and pretend to marry her, having, however, first married Lady Wishfort's woman Foible. He hopes by this deception to force Lady Wishfort to consent to his marriage to her niece. The plot is discovered by Mrs Marwood, and also the fact that Mirabell has in the past had an intrigue with Mrs Fainall, daughter of Lady Wishfort. She conspires with Fainall, her lover and the pretended friend of Mirabell, to reveal these facts to Lady Wishfort, while Fainall is to threaten to divorce his wife and discredit Lady Wishfort, unless he is given full control of Mrs Fainall's property and Millamant's portion is also handed over to him. The scheme, however, fails. Mrs Fainall denies the charge against her and brings proof of Fainall's affair with Mrs Marwood, while Mirabell produces a deed by which Mrs Fainall, before her last marriage, made him trustee of her property. Lady Wishfort, in gratitude for her release from Fainall's threats, forgives Mirabell and consents to his marriage to Millamant.

Congreve enlivens the action with a fine gallery of fools, including Sir Wilfull Witwoud, Lady Wishfort's boisterous and good-natured country nephew; they serve to highlight the central contrast between the passionate and grasping relationship of Fainall and Mrs Marwood and the delicate process by which Mirabell persuades Millamant that even in such a mercenary society, love can survive into marriage. The dialogue is exceptionally brilliant, and many critics also consider the play a study of the battle between good and evil, rather than of the characteristically *Restoration conflict between the witty and the foolish.

Way We Live Now, The, a novel by A. *Trollope, published 1875.

Augustus Melmotte has the reputation of a great financier, and huge quantities of money pass through his hands. He entertains the emperor of China, and is offered a seat in Parliament. Yet no one thinks to examine the nature of the Melmotte millions until Melmotte is caught forging the title deeds to one of the estates he is buying up. Subsequent enquiries into Melmotte's prize speculation, a Central American railway, prove it to be a gigantic confidence trick, and when it becomes clear that the 'great financier' has tampered with his daughter's trust fund, his disgrace is absolute. After a drunken appearance in the House of Commons he commits suicide. The sordidness of Melmotte's career is matched by his daughter Marie's experiences in the marriage-mart. She is treated as a commodity by the cautious Lord Nidderdale, and as a diversion by the shamelessly dissipated Sir Felix Carbury. When Carbury entices Marie to elope with him she steals the money necessary for the elopement, only to find that Carbury does not keep his appointment, having gambled the money away. At the end of the novel she marries the stockjobber Hamilton K. Fisker, a leading promoter of the American railway scheme.

Trollope conceived the novel as an attack on 'the commercial profligacy of the age', and his perspective is shared by the upright Roger Carbury, head of the dissolute Carbury family. Lady Carbury's shifts as a glib authoress lead to an exposition of the lower levels of contemporary literary life.

weak ending, the occurrence of an unstressed or proclitic monosyllable (such as a preposition, conjunction, or auxiliary verb) in the normally stressed place at the end of an iambic line.

Wealth of Nations, *An Inquiry into the Nature and Causes of the*, a treatise on political economy by Adam *Smith, published 1776, originally delivered in the form of lectures at Glasgow.

Smith's work is the first comprehensive treatment of the whole subject of political economy, and is remarkable for its breadth of view. Smith shared the objection of the French *physiocrats to the mercantile system, but he did not share their view that land is the sole source of wealth. The *Wealth of Nations* sets out with the doctrine that the labour of the nation is the source of its means of life. It insists on the value of the division of labour. Labour is the standard of value, and originally was the sole determinant of price; but in a more advanced state of society three elements enter into price—wages, profit, and rent—and these elements are discussed separately.

The second book deals with capital, its nature, accumulation, and employment. With the increase of capital there is an increase of productive labour and a decrease in the rate of interest.

After this exposition the author proceeds to an

elaborate attack on the mercantile system, and an advocacy of freedom of commerce and industry. His political economy is essentially individualistic; self-interest is the proper criterion of economic action. But the universal pursuit of one's own advantage contributes, in his view, to the public interest.

WEAVER, Harriet Shaw (1876–1961), editor, publisher, and benefactor, born in Cheshire. Business manager and later (1914) editor of the **Egoist*, she saw **Joyce's A Portrait of the Artist as a Young Man* through serial publication (1914–15), though the printer's objections to certain passages caused her to remove the journal to others. When Joyce could find no British publisher for the book, Weaver brought it out under the imprint of the Egoist Press (with sheets from B. W. Huebsch's US publication, 1916), which also published work by T. S. *Eliot, R. *Aldington, *H.D., Marianne *Moore, and others. In 1917 she anonymously provided the first of what would be many benefactions to Joyce; in this year Eliot became assistant editor of the *Egoist*. Under their editorship the journal published work by *Pound, Eliot, W. *Lewis, W. C. *Williams, and others, as well as early instalments of **Ulysses*. It ceased publication in Dec. 1919 and the press closed in 1923. Weaver continued her financial support of Joyce and became literary executor of his estate.

WEBB, Beatrice, née Potter (1858–1943), born into a wealthy and well-connected family. She was from an early age deeply interested in both the theoretical and practical aspects of social reform, political economy, and sociology, concerns that were shared by her husband Sidney Webb (1859–1947), the son of a London shopkeeper, whom she married in 1892. Both were leading spirits in the *Fabian Society, and they produced jointly numerous works on social history, served on many royal commissions, and helped to found the London School of Economics. Beatrice also wrote two autobiographical works (*My Apprenticeship*, 1926; *Our Partnership*, 1948), and kept a remarkable diary, of which selections were published in 1952 and 1956, edited by M. Cole; a fuller four-volume edition, edited by N. and J. Mackenzie, appeared 1982–5. These show the width of her human and intellectual interests and considerable literary skill, and are a valuable record of social life and progressive thought of the period. Sidney and Beatrice Webb appear in H. G. *Wells's novel *The New Machiavelli* (1911) as the Baileys, 'two active self-centred people, excessively devoted to the public service . . . the most formidable and distinguished couple conceivable' (Bk II, ch. 2, 'Margaret in London').

WEBB, (Gladys) Mary, née Meredith (1881–1927), novelist, born in Shropshire, the daughter of a schoolmaster. In 1912 she married Henry Bertram Law Webb, also a schoolmaster; they lived for some years in Shropshire, working as market gardeners and selling their produce at Shrewsbury market, before moving to

London in 1921. She had contracted Graves' disease while still young, an affliction which found its fictional counterpart in the harelip of Prudence Sarn, the narrator of her most famous novel, *Precious Bane* (1924). Her other works include *The Golden Arrow* (1916), *Gone to Earth* (1917), and *The House in Dormer Forest* (1920). They are tales of rustic life, romantic, passionate, morbid, and frequently naïve, written in a fervid prose easily ridiculed by Stella Gibbons in **Cold Comfort Farm*, but they nevertheless retain a certain emotional power. They had little success in her lifetime; her great posthumous success was due largely to the championship of Stanley Baldwin, who spoke warmly of her at a **Royal Literary Fund* dinner after her death, and wrote an introduction to a reprint of *Precious Bane* in 1928 in which he praised her lyrical intensity, her evocation of the Shropshire landscape, and her 'blending of human passion with the fields and skies'.

WEBB, Sidney, see **WEBB**, B.

WEBER, Carl Maria von (1786–1826), German composer, and one of the founders of the Romantic movement in Germany. After the success of *Der Freischütz* in 1821, Weber's reputation was assured. In 1824 he was asked by Charles **Kemble* to write and conduct an opera for the 1825 season at Covent Garden; he accepted, at once beginning a crash course of English lessons. He acquired reasonable proficiency in the language, which stood him in good stead when he temporarily took over a task previously done by **Haydn* and **Beethoven* and provided instrumental accompaniments for 12 Scottish folk songs early in 1825. Meanwhile, he had received the first instalment of *Oberon*; or *The Elf King's Oath* from **Planché*: based on an 18th-cent. English translation of the German poet Wieland's *Oberon* (itself a reworking of the medieval French epic **Huon de Bordeaux*), the libretto's only link with Shakespeare is the quarrel between Oberon and Titania (already incorporated by Wieland from **A Midsummer Night's Dream*), and the names of Oberon and Puck among the dramatis personae. For this unpromising jumble Weber succeeded in producing music which includes much that is among the most poetic, and indeed prophetic, that he ever wrote. *Oberon* (1826) remains one of the great 'sports' in the history of opera.

WEBSTER, Augusta, née Davies (1837–94), poet and local government activist, born in Poole, Dorset, the daughter of a vice-admiral. She had a varied and mobile education and in 1867 married Thomas Webster, a lawyer. Her earliest works were published under the pseudonym 'Cecil Home': under her own name appeared *Dramatic Studies* (1866), *A Woman Sold and Other Poems* (1867), and *Portraits* (1870). These volumes show her skilled use of the **dramatic monologue*, particularly in the forceful presentation of female character and predicament: 'The Castaway'

(1870) is a notable variant on the popular Victorian theme of the 'Fallen Woman'. Her last volume, a sonnet sequence called *Mother and Daughter*, appeared in 1895 with a preface by W. M. **Rossetti*.

WEBSTER, Daniel (1782–1852), born in New Hampshire. He rose to great eminence as an orator, in the law courts, in the American House of Representatives and Senate, and in public speeches, when he urged the union of the American states. He was twice secretary of state. His speeches, even in ordinary criminal trials, show a rare literary quality comparable to that of speeches by **Burke*. Among the best known are the discourse on the 200th anniversary of the landing of the Pilgrims (1825), the Bunker Hill oration (1825), and the Adams and Jefferson speech (1826).

WEBSTER, John (c.1578–c.1626), the son of a prosperous London coachmaker of Smithfield. He was himself admitted by patrimony to the Merchant Taylors' Company, and combined the careers of coachmaker and playwright. He wrote several plays in collaboration with other dramatists; these include **Westward Hoe* and **Northward Hoe*, with **Dekker*, written 1604 and 1605, both printed 1607; **ACure for a Cuckold* (printed 1661, written ?1625), probably with **Rowley* (and possibly **Heywood*); and a lost play with **Ford*, *Dekker*, and *Rowley*, *Keep the Widow Waking* (1624). It has also been suggested that he had a hand in **Middleton's Anything for a Quiet Life* (1661, written ?1621) and **Fletcher's The Fair Maid of the Inn* (1625). He expanded Marston's **The Malcontent* for the King's Men in 1604, and published elegies on Prince Henry in 1613 with *Heywood* and **Tourneur*. In 1615 he contributed several sketches to the sixth impression of **Overbury's Characters. The Devil's Law Case*, a tragi-comedy, published 1623, written 1617–21, mentions in its dedication a lost play, *Guise*, which would have brought Webster's total of single-handed plays up to four; as it is, his great reputation rests on his two major works, **The White Devil* (which dates from between 1609 and 1612, when it was published) and **The Duchess of Malfi* (pub. 1623, written 1612/13). With these two tragedies Webster has achieved a reputation second only to Shakespeare's; they have been revived in this century more frequently than those of any other of Shakespeare's contemporaries. However, critics have by no means agreed on his virtues. Attempts by N. **Tate* and **Theobald* to accommodate the plays to 18th-cent. taste were followed in 1808 by **Lamb's* influential *Specimens*, which singled out the 'beauties', in terms of poetic passages, and many 19th-cent. critics continued to complain about Webster's poor sense of structure, his inconsistencies, his excessive use of horror. (**Saintsbury*, 1887, on *The Duchess*: 'the fifth act is a kind of gratuitous appendix of horrors stuck on without art or reason.') The 20th cent. saw a strong revival of interest in the plays as drama, and in Webster as satirist and

moralist. The works were edited by F. L. *Lucas (4 vols, 1927).

WEBSTER, Noah (1758–1843), American lexicographer and philologist, born in Connecticut. He was educated at Yale University, and worked subsequently as teacher, lawyer, and journalist. The chief work for which he is remembered is his great and scholarly *An American Dictionary of the English Language* (2 vols, 1828), in which he challenged the parochialism of British dictionaries and, with a strong national pride and spirit, established Americanisms and American usages. He revised and expanded it himself in 1840, and it has been through several subsequent revisions. (See also **DICTIONARY**.)

WEDDERBURN, John (?1500–56). With his brothers James (?1495–1553) and Robert (?1510–?57) he produced a metrical translation from German Protestant sources of 22 Psalms. The earliest known edition is of 1565 and the collection became known as the ‘Dundee Psalms’.

WEDGWOOD, Josiah (1730–95), the first English potter with an international reputation, founder of the pottery at Etruria, Staffordshire, where he produced both useful and ornamental ware, maintaining high standards of quality despite large-scale production. He contributed much to the taste for *neo-classicism in design, and was a generous patron; *Flaxman worked for him from 1775 to 1787.

Thomas Wedgwood (1771–1805), son of Josiah, was the first to produce (unfixed) photographs, and was a patron of S. T. *Coleridge.

WEDGWOOD, Dame (Cicely) Veronica, OM, DBE (1910–97), historian, educated privately and at Lady Margaret Hall, Oxford. Her publications include *Strafford* (1935), *The Thirty Years' War* (1938), *Oliver Cromwell* (1939, rev. 1973), *The King's Peace* (1955), *The King's War* (1958), and *The Great Rebellion* (1966).

WEELKES, Thomas (?1576–1623), English composer. With *Wilbye, he was the most important of the English madrigalists who followed the lead given by T.*Morley in 1593 and 1594. Little is known of his life before the publication of his *Madrigals to 3. 4. 5. & 6. Voyces* in 1597; in the next year he became organist at Winchester College and later held the same post at Chichester Cathedral. *The Balletts and Madrigals to Five Voyces* came out in 1598, and the best of his works, the *Madrigals of 5. and 6. Parts, Apt for the Viols and Voices*, in 1600. He contributed one of the finest *madrigals to *The Triumphes of Oriana* in 1601, but his last collection, *Ayeres or Phantasticke Spirites for Three Voices* (1608), is less interesting.

In the best of Weelkes's madrigals the Italianate manner of Morley is developed into a more characteristically English style, often more serious in content and laid out for larger forces with great contrapuntal brilliance and richness of harmony. As with most of the

madrigalists, the authors of the texts are generally not known, though Weelkes is one of the composers whose imagination is most evidently fired by the bold and vivid imagery of the age of *Donne.

'Wee Willie Winkie', a short story by Rudyard *Kipling; see also **NIGHT AND DAY**.

Wegg, Silas, in Dickens's **Our Mutual Friend*, a one-legged impudent old rascal, with a smattering of education, who becomes reader to Mr Boffin and attempts to blackmail him.

WEIL, Simone (1909–43), French essayist and thinker. Equally independent in her life and her work, she devoted herself to resisting the oppression inherent in organized institutions and to achieving identification with the sufferings of its victims. Although an *agrégée de philosophie*, she worked for a year on the shop floor of the Renault factory, joined the International Brigade in 1936, and after the outbreak of war found employment as a farm servant. Broken by her voluntary privations, and suffering from tuberculosis, she died in England where she had been engaged by the provisional French government. Her moral intellectual authority became generally apparent only posthumously. *Le Pesanteur et la grâce* (1947), *L'Attente de Dieu* (1950; *Waiting on God*, 1951), and *Cahiers* (1951–6) have earned her a unique respect for their intensity of thought, their moral commitment, and their religious inwardness.

WEILL, Kurt (1900–50), German composer, most famous for the music he wrote for *Brecht's *Threepenny Opera* (1928) and *Mahagonny* (1930), in which, in keeping with Brecht's break with dramatic tradition and attack on the bourgeoisie, Weill mingled popular songs and jazz of the 1920s with ironic echoes of Wagnerian opera. Weill settled in New York in 1935.

Weir of Hermiston, an unfinished novel by R. L. *Stevenson, published 1896, which contains some of Stevenson's finest work.

Archie Weir is the only child of Adam Weir, Lord Hermiston, the lord justice clerk, a formidable 'hanging judge', based on the character of Robert Macqueen, Lord Braxfield (1722–99), known as 'the Jeffrey of Scotland'. His mother, a pale, ineffectual, religious woman, dies young, leaving Archie to the care of a father he dreads and dislikes. The conflict between the two comes to a head when Archie witnesses his father hounding a wretched criminal to death at a trial with sadistic glee; he publicly confronts his father, speaking out against capital punishment, and is banished to Hermiston, a remote Lowland village. There he lives as a recluse with Kirstie, his devoted housekeeper and distant relative, who is aunt to four notable brothers, the 'Black Elliotts', famed for hunting down their father's murderer. Archie falls in love with their sister, and Kirstie's niece, Christina. The novel ends as Archie, warned by the jealous Kirstie, tells Christina that their

secret meetings must end. We know from Stevenson's notes that the novel was to end with another confrontation between father and son, in which Archie is on trial for his life for the alleged murder of Christina's seducer Frank Innes. Archie and Christina escape to America, but the old man dies of shock. In this novel, Stevenson returns to the Edinburgh and Lowland landscapes of his youth, which he evokes with a grim but poetic power, and many have seen in Archie's rebellion Stevenson's rejection of his own Calvinist ancestry, though in real life he was able to achieve a reconciliation and understanding with his parents, and their approval of his career as a writer. Critics agree that it promised to be the most ambitious and profound of his works.

WEISS, Peter (1916–82), German playwright, born in Berlin, and best known in England for his *Marat/Sade* (*The Persecution and Assassination of Marat as Performed by the Inmates of the Asylum of Charenton under the Direction of the Marquis de Sade*) which was first performed in London in 1964 in an adaptation by Geoffrey Skelton and Adrian Mitchell, directed by Peter Brook. This was a landmark in the theatre of the 1960s, uniting elements of the Theatre of the Absurd, the Theatre of Cruelty, and the revolutionary Marxism of the period, and illustrating interest in attitudes to mental illness and imprisonment expressed in the writings of Laing and Foucault.

WELCH, (Maurice) Denton (1915–48), born in Shanghai. He spent part of his childhood in China, and was educated at Repton and Goldsmith's School of Art. He intended to be a painter, but in 1935 was severely injured in a bicycle accident; he spent months in hospital and a sanatorium, and was an invalid for the rest of his life. A volume of autobiography, *Maiden Voyage* (1943), was followed by a novel about adolescence, *In Youth is Pleasure* (1944), and a volume of short stories, *Brave and Cruel, and Other Stories* (1949). His most distinctive work is the unfinished, autobiographical, posthumously published *A Voice through a Cloud* (1950), a vivid, heightened, and at times painfully sensitive account of accident and illness.

WELDON, Fay, née Birkinshaw (1933–), novelist, dramatist, and television screenwriter, born in Worcester and educated at the University of St Andrews; she worked for some time in advertising before becoming a full-time writer. She is perhaps best known for her novels, which express the rising feminist consciousness of the 1970s, and which deal, frequently in tragi-comic vein, with women's troubled relationships with parents, men, and children and with one another; these include *The Fat Woman's Joke* (1967), *Down among the Women* (1971), *Female Friends* (1975), *Praxis* (1978), *Puffball* (1980), *The President's Child* (1982), *The Life and Loves of a She-Devil* (1983, subsequently adapted for television and film), *The Hearts and Lives of Men* (1987), *The Cloning of Joanna*

May (1989), *Darcy's Utopia* (1990), *Growing Rich* (1992), *Life Force* (1992), *Natural Love* (1993), and *Affliction* (1994). *Big Women* (1998) is a sharply observed account, loosely based on real events, of a group of women who found a feminist publishing company. Her gift for realistic dialogue is manifested both in her fiction and in her many plays and free adaptations (notably of Jane Austen) for television, and she has also been a pioneer in her bold address of many contemporary issues, such as cloning, genetic engineering, and what she sees as the questionable value of the 'therapy culture'.

Well-Beloved, The, a novel by T. Hardy, published serially 1892, revised and reissued 1897.

The scene is the Isle of Slings (i.e. Portland). The central figure is Jocelyn Pierston, a sculptor of the Isle, who falls in love successively with three generations of island women: Avice Caro, her daughter, and her granddaughter, all of the same name. He is seeking in each the perfect form in woman, as he seeks it in stone. Perversity of circumstances, and the varying natures of the women, prevent him from marrying any of them. Despairing of the pursuit of art and beauty, he eventually marries an elderly widow, Marcia, when both he and she have been, like the rock of Portland, subjected to the raspings and chisellings of time.

Weller, Samuel, in Dickens's *Pickwick Papers*, Mr Pickwick's devoted servant, formerly boots at the White Hart in the Borough, a cheerful, facetious, and resourceful character, with an endless store of humorous illustrations apposite to the various incidents of life; and his father Tony, a coach-driver.

WELLES, Orson (1915–84), American actor and director, best remembered for his work in the cinema, e.g. *Citizen Kane* (1941); and *The Magnificent Ambersons* (1942), which he directed, and *The Third Man* (1949), script by G. Greene, directed by Carol Reed, in which he starred. His radio version of H. G. Wells's *The War of the Worlds* (1938) was a sensational success. He also directed himself in film versions of Shakespeare, notably as Macbeth (1948), Othello (1952), and as Falstaff in his own adaptation called *Chimes at Midnight* (1966).

WELLESLEY, Dorothy Violet, duchess of Wellington, née Ashton (1889–1956), remembered as a poet chiefly through the admiration of Yeats, who included a disproportionate number of her poems in his *Oxford Book of Modern Verse* (1936). His *Letters on Poetry*, originally written to her, were published in 1940. She herself published several volumes of poetry, collected in 1955 as *Early Light*. She was a friend of V. Sackville-West, and sponsored and edited the Hogarth Living Poets series for the Hogarth Press.

WELLINGTON, Arthur Wellesley, first duke of (1769–1852), soldier and statesman, who fought in the Indian Campaign (1799–1803), the Peninsular Campaign

(1808–14), and was the hero of the battle of Waterloo (18 June 1815) at which Napoleon was decisively defeated. He first became a national figure with the victory of Talavera in 1809, and was created marquis of Douro and duke of Wellington in 1814. He was prime minister 1828–30, and secretary of state for foreign affairs 1834–5. Known as the 'Iron Duke', or, more familiarly, as 'Old Nosey', he was much portrayed by caricaturists, notably John Doyle (father of R. *Doyle) and William Heath ('Paul Pry', 1795–1840). Although a less romantic figure than Napoleon, his exploits and his phlegmatic utterances (e.g. 'Publish and be damned', attributed to him) caught the imagination of contemporary and later writers: the battle of Waterloo is depicted in Byron's **Childe Harold's Pilgrimage* (III. xxi, 'There was a sound of revelry by night') and in **Vanity Fair*; he inspired much of the Juvenilia of C. *Brontë; and he appears in historical novels by A. C. *Doyle, *Henty, and others. By the queen's wishes he was given the most magnificent state funeral ever accorded to a subject, a pageant commemorated in *Tennyson's 'Ode on the Death of the Duke of Wellington' (1852). There is a biography (2 vols, 1969, 1973) by Elizabeth Longford.

Well of Loneliness, *The*, see HALL, R.

WELLS, Charles Jeremiah (1800–79), author (under the pseudonym of H. L. Howard) of *Joseph and His Brethren: A Scriptural Drama* (1824), a verse play much admired by *Rossetti, republished in 1876 with an essay by *Swinburne, and again in 1908 by the *World's Classics.

WELLS, H(erbert) G(eorge) (1866–1946), born in Bromley, Kent, the son of an unsuccessful small tradesman and professional cricketer. He was apprenticed to a draper in early life, a period reflected in several of his novels. He then became assistant teacher at Midhurst Grammar School, studying by night and winning a scholarship in 1884 to the Normal School of Science in South Kensington, where he came under the lasting influence of T. H. *Huxley. For some years, in poor health, he struggled as a teacher, studying and writing articles in his spare time; his marriage in 1891 to his cousin Isabel proved unhappy, and he eloped with his student Amy Catherine ('Jane') Robbins, whom he married in 1895 (though this did not prevent him from embarking on further liaisons, and continuing to criticize conventional marriage). In 1903 he joined the *Fabian Society, but was soon at odds with it, his sponsor G. B. *Shaw, and Sidney and Beatrice *Webb; impatient and turbulent, his career as writer and thinker was marked by a provocative independence.

His literary output was vast and extremely varied. As a novelist he is perhaps best remembered for his scientific romances, among the earliest products of the new genre of *science fiction. The first, *The Time Machine* (1895), is a social allegory set in the year

802701, describing a society divided into two classes, the subterranean workers, called Morlocks, and the decadent Eloi. This was followed by *The Wonderful Visit* (1895), **The Island of Doctor Moreau* (1896), **The Invisible Man* (1897), **The War of the Worlds* (1898, a powerful and apocalyptic vision of the world invaded by Martians), *When the Sleeper Wakes* (1899), *The First Men in the Moon* (1901), *Men Like Gods* (1923), and others. These combine, in varying degrees, political satire, warnings about the dangerous new powers of science, and a desire to foresee a possible future (see also *A Modern Utopia*, 1905); Wells's preoccupation with social as well as scientific progress distinguishes them from the fantasies of *Verne.

Another group of novels evokes in comic and realistic style the lower-middle-class world of his youth. *Love and Mr Lewisham* (1900) tells the story of a struggling teacher; *Kipps* (1905) that of an aspiring draper's assistant, undone by an unexpected inheritance and its consequences; *The History of Mr Polly* (1910) recounts the adventures of Alfred Polly, an inefficient shopkeeper who liberates himself by burning down his own shop and bolting for freedom, which he discovers as man-of-all-work at the Potwell Inn.

Among his other novels, *Ann Veronica* (1909) is a feminist tract about a girl who, fortified by the concept of the *'New Woman', defies her father and conventional morality by running off with the man she loves. *Tono-Bungay* (1909), one of his most successful works (described by himself as 'a social panorama in the vein of Balzac'), is a picture of English society in dissolution, and of the advent of a new class of rich, embodied in Uncle Ponderevo, an entrepreneur intent on peddling a worthless patent medicine. *The Country of the Blind, and Other Stories* (1911), his fifth collection of short stories, contains, as well as the well-known title story, originally published in 1904, the memorable 'The Door in the Wall' (originally published 1906). *The New Machiavelli* (1911), about a politician involved in sexual scandal, was seen to mark a decline in his creative power, evident in later novels, which include *Mr Britling Sees It Through* (1916) and *The World of William Clissold* (1926). He continued to reach a huge audience, however, notably with his massive *The Outline of History* (1920) and its shorter offspring *A Short History of the World* (1922), and with many works of scientific and political speculation (including *The Shape of Things to Come*, 1933) which confirmed his position as one of the great popularizers and one of the most influential voices of his age; the dark pessimism of his last prediction, *Mind at the End of Its Tether* (1945), may be seen in the context of his own ill health and the course of the Second World War. One of his last statements (made after Hiroshima) was an exhortation to man to confront his 'grave and tragic' destiny with dignity and without hysteria.

His *Experiment in Autobiography* (1934) is a striking portrait of himself, his contemporaries (including Arnold *Bennett, *Gissing, and the Fabians) and

their times. See also a life by N. and J. MacKenzie, *The Time Traveller* (1973), and a memoir by his son by Rebecca *West, Anthony West (1914–87), *Aspects of a Life* (1984).

WELSH, Irvine (1957–), Scottish writer, born in Edinburgh, generally seen as the first and most important member of the so-called ‘Chemical Generation’ of younger British writers, politically disaffected, culturally sophisticated, and centrally engaged with the music, drugs, and *mores* of 1990s club culture. Welsh grew up in Muirhouse, one of Edinburgh’s peripheral housing estates. After leaving school at 16, he did many jobs in Edinburgh and London, among them TV repair work, property development, and working for local government for the City of Edinburgh District Council. He took an MBA at Heriot-Watt University, Edinburgh, in 1990. His first novel, *Train-spotting* (1993), about a group of young heroin addicts in 1980s Edinburgh, was sexually and scatologically explicit, written in a pungent Edinburgh vernacular, and distinguished by great comic verve. It quickly became a best-seller and cultural byword; a stage version was followed by a film adaptation (1996), which was a great success. Welsh’s subsequent works of fiction include two short story collections, *The Acid House* (1994) and *Ecstasy: Three Tales of Chemical Romance* (1996), and two novels, *Marabou Stork Nightmares* (1995) and *Filth* (1998). The language is progressively explicit but also rather repetitive in its use of obscenity and extreme violence: the poorly received *Filth*, the story of a corrupt Edinburgh policeman, includes the narrative ‘voice’ of the protagonist’s own excrement, and a first stage play, *You’ll Have Had Your Hole* (West Yorkshire Playhouse, 1998), centres around episodes of torture and sexual cruelty. He has claimed to be as interested in music as he is in writing, and in the mid-1990s worked as a DJ (disc jockey) in London and Amsterdam.

WELSH, Jane, see CARLYLE, J. B. W.

WELTY, Eudora (1909–), American short story writer and novelist, born in Jackson, Mississippi, her lifelong home. The stories of *A Curtain of Green* (1941) derive from her experiences with the New Deal’s Works Progress Administration, for which she travelled through her native state photographing inhabitants both black and white and learning ‘a story-teller’s truth . . . the moment in which people reveal themselves’. Her first novel, *The Robber Bridegroom* (1942), is an elaborately worked fairy tale set in the Natchez Trace country c.1798. Also historical are the two most remarkable stories in her second collection, *The Wide Net* (1943), ‘First Love’ and ‘A Still Moment’: both exhibit intense rapport with place and concern with angles of vision. These also distinguish *The Golden Apples* (1949), a series of linked stories that followed her humorous, poetic, but restricted novel *Delta Wedding* (1946). *The Ponder Heart* (1954) is a

tragi-comic first-person narrative. *Losing Battles* (1970), propelled largely through dialogue, returns to the Depression to assemble three generations for a 90th birthday. *The Optimist’s Daughter* (1972) centres on the antagonism after a judge’s death between his middle-aged daughter and insensitive young widow. *The Eye of the Story* (1978) collects essays, *A Writer’s Eye* (ed. P. A. McHatlaney) book reviews. *Collected Stories* (1980) brought Welty belated wide recognition; in *One Writer’s Beginnings* (1984) she traces her imaginative development. See *The Still Moment: Eudora Welty; Portrait of a Writer* (1994) by Paul Binding.

Wemmick, in Dickens’s **Great Expectations*, clerk to Mr Jaggers the lawyer, and Pip’s good friend.

Wentworth, Captain, a character in J. Austen’s **Persuasion*.

WENTWORTH, Sir Thomas, see STRAFFORD.

WERTENBAKER, Timberlake (1951–), American dramatist, long resident in Britain, best known for *Our Country’s Good* (1987), based on *Keneally’s novel *The Playmaker*, which dealt with the first play (Farquhar’s **Recruiting Officer*) performed by penal settlers in Australia: it has been much revived around the world. Her other plays include *The Grace of Mary Travers* (1985), which dealt with a woman coming to personal and political awareness during the Gordon riots of the 1780s, and *Three Birds Alighting on a Field* (1992), which dealt with the commercial art market at the height of the Thatcher economic boom. *After Darwin* (1998) uses the historical figure of *Darwin and mixes past and present in an examination of evolution and extinction. She has also written frequent stage, radio, and TV adaptations, including E. *Wharton’s *The Children*; *Marivaux’s *False Admissions* and *Successful Strategies* (both for Shared Experience touring players) and his *La Dispute*; *Anouilh’s *Leocadia*; *Maeterlinck’s *Pelléas et Mélisande*; Mnouchkine’s *Mephisto*; *Sophocles’ *Theban Plays* (for the RSC); and *Euripides’ *Hecuba*. Her work, frequently directed by Max Stafford-Clark, has never been altogether final on the written page: ‘I like to work my plays in rehearsal’, she has said, ‘and even well into their run as I watch them performed in front of an audience. It’s part of the travelling you do.’

Wertherism, a cultural phenomenon resulting from the fame throughout Europe of *Goethe’s early novel *Die Leiden des jungen Werthers* (*The Sorrows of Young Werther*, 1774). This was a semi-autobiographical work about a sensitive artist, melancholy, at odds with society, and hopelessly in love with a girl, Charlotte (Lotte), who was engaged to someone else. Its combination of the hero’s ‘Weltschmerz’ (sense of ill-ease with the world) and ‘Ichschmerz’ (dissatisfaction with self), together with the scandalous suicide of Werther, made the work a huge success throughout Europe. Young men wore blue coats and yellow breeches in

imitation of Werther, china tea-sets were produced with scenes from the novel depicted on them, and perfumes named after Werther were sold. Goethe was later much embarrassed by this early work and by the assumption that it was autobiographical. *Thackeray wrote a well-known sardonic poem about Werther and Charlotte, and the term 'Wertherism' became current in English to describe a man's early self-indulgent moods of melancholy (for example, C. *Kingsley accused his brother-in-law J. A. *Froude of catching the disease of Wertherism in his youthful novel *The Nemesis of Faith*, 1849).

WESKER, Arnold (1932–), playwright, born in Stepney of Jewish immigrant parents, and educated in Hackney. He left school at 16 and worked at various jobs (including furniture-maker's apprentice and pastrycook) before making his name as a playwright. His early work was closely associated with the *English Stage Company, although his first play to be performed, **Chicken Soup with Barley* (1958), transferred there from the Belgrade Theatre, Coventry, which also put on the first productions of **Roots* (1959) and *I'm Talking about Jerusalem* (1960), three plays now grouped together as the Wesker Trilogy. *The Kitchen* (1959), which first appeared at the *Royal Court, shows the stresses and conflicts of life behind the scenes in a restaurant, which culminate in tragedy; its use of the rhythms of working life was highly innovative and did much to stimulate the growth of what was to be known (though in a slightly different sense) as *kitchen sink drama. Wesker's political commitments were also manifested in 1960–1 in his efforts to establish Centre 42, a movement which aimed to popularize the arts through trade union support. His subsequent plays include *Chips with Everything* (1962), a study of class attitudes in the RAF during National Service; *The Four Seasons* (1965), about a love affair; *Their Very Own and Golden City* (1966) and *The Friends* (1970), both of which deal in different ways with the disappointment of political and social hope; *The Merchant* (1977; subsequently retitled *Shylock*), which treats the story of *Shylock in a manner that constitutes an attack on anti-Semitism; *Caritas* (1981), which shows the spiritual anguish of a 14th-cent. anchoress who realizes she has mistaken her vocation; and *Annie Wobbler* (1984), one of several one-woman plays. He has also published essays, screenplays, and volumes of short stories; the title story of *Love Letters on Blue Paper* (1974), about the relationship of a dying trade unionist and his wife, was televised and adapted (1978) for the stage. *As Much as I Dare*, a volume of autobiography, was published in 1994. *The Birth of Shylock and the Death of Zero Mostel* (1997) is a gripping account of the disastrous events attending the New York production of *Shylock*.

WESLEY, Charles (1707–88), brother of John *Wesley, and also an active member of the Oxford Methodists. He accompanied John to Georgia in 1735, and like him

was influenced by the Moravians, though he remained faithful to the Anglican Church and regretted his brother's departure from it. He composed many thousands of hymns, including such favourites as 'Jesu, lover of my soul'. He left a *Journal*, published in 1849.

WESLEY, John (1703–91), the fifteenth child and second surviving son of the Revd Samuel Wesley, educated at Oxford. He became a fellow of Lincoln College in 1726. In Oxford he was the centre of a group of devout Christians (including his brother Charles, above, and *Whitefield); they practised severe self-discipline and self-examination, and were nicknamed the 'Holy Club' or 'Methodists'. On his father's death in 1735 he went to Georgia on an (unsuccessful) mission; he became a member of the Moravian society at Fetter Lane. He visited the Moravian colony at Herrnhut in 1738, and appointed his first lay preacher in the same year. He then began field preaching and opened a Methodist chapel at Bristol, and for the rest of his life conducted his ministry with extraordinary energy, preaching 40,000 sermons, and travelling thousands of miles a year, mainly on horseback. His literary output was also prodigious. He published from 1737 many collections of hymns; the singing of hymns to familiar tunes by the whole congregation was a new practice and contributed greatly to the fervent Methodist spirit. He wrote educational works, practical treatises, edited *Thomas à Kempis (1735), published selections from W. *Law, by whom he was deeply influenced, and kept a *Journal* (standard edn ed. N. Curnock, 1909–11) remarkable not only as a record of his spiritual life and tireless organizational activities, but also for its pathos and humour. Dr *Johnson found him a good conversationalist, but 'never at leisure'. Wesley's impact on public and private life, notably in his concern for the illiterate industrial poor, was enormous, and has even been credited (or discredited) with preventing a proletarian revolution. An edition of his complete works (ed. F. Baker, 34 vols), containing some unpublished material, began to appear in 1975.

WESLEY, Mary (Mary Aline Siepman) (1912–), novelist and children's writer. Her first novel, *Jumping the Queue* (1983), a tragi-comedy whose 'happy ending' is successful suicide, was published when she was 71. Since then she has published many novels, often with recurring characters, of which perhaps the best known is *The Camomile Lawn* (1984).

WESLEY, Mehitabel (Hetty) (1697–1750), the seventh surviving child of Samuel Wesley and sister of John and Charles *Wesley. Her life was erratic: in 1725 she was unhappily married to William Wright, and attacked the institution of marriage in 'Wedlock. A Satire', written c.1730 and published posthumously in 1862. Some verse was published and circulated during her life: 'To an Infant Expiring the Second Day of its Birth' appeared in the *Gentleman's Magazine*, 1733.

Wessex, the name used by *Hardy to designate the south-west counties, principally Dorset, which form the setting of many of his works.

WEST, Benjamin (1738–1820), an American painter who studied in Rome and settled in London in 1763. He was a founder member of the Royal Academy in 1768 and succeeded *Reynolds as president in 1792. A mediocre painter, his importance derives from his invention of the modern history painting with *The Death of Wolfe* (1770; Ottawa, National Gallery), with characters wearing contemporary dress, contrary to the dictates of the grand manner. His innovation was an important turning point in taste. Later, with *Death on a Pale Horse* (1802), he anticipated *Romanticism, and with his paintings of the life of Edward III (1787–9; Windsor, Royal Collection) pioneered a medieval subject.

WEST, Jane, see ROMANTIC FICTION.

WEST, Nathanael, the pseudonym of Nathan Wallenstein Weinstein (1903–40), American novelist, born in New York. He is known principally for two macabre and tragic novels, *Miss Lonelyhearts* (1933), the story of a heavy-drinking agony columnist who becomes involved in the life of one of his correspondents, and *The Day of the Locust* (1939), a satire of Hollywood life based on West's own experiences as a scriptwriter. He was killed in a car crash.

WEST, Dame Rebecca, the adopted name of Cecily Isabel Fairfield (1892–1983), daughter of Charles Fairfield, of Anglo-Irish descent, who became known in London for his witty defence of extreme individualism in debates with H. *Spencer and G. B. *Shaw. He moved his family to Edinburgh, where he died, leaving his widow and four daughters in straitened circumstances. Rebecca (who adopted this name, after *Ibsen's heroine in *Rosmersholm*, at 19) was educated in Edinburgh, trained briefly for the stage in London, then became a feminist and journalist, much influenced at this stage by the Pankhursts (see WOMEN'S SUFFRAGE); from 1911 she wrote for the *Freewoman*, the *New Freewoman*, and the *Clarion*. Many of her shrewd, witty, and combative pieces have been collected and reprinted as *The Young Rebecca* (1982, ed. Jane Marcus); this includes her outspoken review of H. G. *Wells's *Marriage* (1912), which led to a ten-year love affair and the birth of a son, Anthony West. Her first novel, *The Return of the Soldier* (1918), which describes the return home of a shell-shocked soldier, was followed by *The Judge* (1922), *The Strange Necessity* (1928), *Harriet Hume* (1929), and *The Thinking Reed* (1936); then, after a long gap, *The Fountain Overflows* (1956) and *The Birds Fall down* (1966). Meanwhile, in 1930, she had married a banker, Henry Maxwell Andrews, who accompanied her on the journey which produced her two-volume study of the Yugoslav nation, *Black Lamb and Grey Falcon* (1941). She was present at the Nuremberg trials, and

The Meaning of Treason (1949) grew out of articles originally commissioned by the **New Yorker*; an updated version in 1965 added accounts of more recent spy scandals (e.g. Vassall and Ward) to her study of 'Lord Haw Haw' (William Joyce) and others. She continued to write and to review with exceptional vigour almost until her death, at 90. The reputation of her novels tends to have been eclipsed somewhat by the aggressive panache of her reportage and journalism, and they have frequently been described as 'too intellectual', but feminist reassessments in the 1980s have admired her strong and unconventional heroines, and her fine craftsmanship.

WEST, Richard (1716–42), son of a lawyer. He became at Eton a close friend of T. *Gray and Horace *Walpole. Gray wrote a moving sonnet on his early death, 'In vain to me the smiling Mornings shine', first printed in 1775, which *Wordsworth used to illustrate his views on poetic diction in the *Preface* of 1800 to the **Lyrical Ballads*.

Western, Squire, and Sophia, characters in Fielding's **Tom Jones*.

West Indian, The, a comedy by R. *Cumberland, produced 1771.

Stockwell, having secretly married in Jamaica the daughter of his rich employer, old Belcour, has had a son by her, who has been passed off on old Belcour as a foundling, been brought up by him, and has inherited his property. Young Belcour, as he is called, comes home, but Stockwell postpones recognizing him as his son until he has made trial of his character. Young Belcour, a Rousseauesque child of nature, falls in love with Louisa, daughter of the impecunious Captain Dudley, but is misled into thinking her the mistress of Charles, who is actually her brother. Charles is in love with his rich cousin Charlotte, but because of his poverty will not confess his love, although it is returned. Belcour generously comes to the financial assistance of Captain Dudley, but his impetuous gift to Louisa of some jewels entrusted to him for Charlotte leads to grave complications. The imbroglia is eventually cleared up; Belcour discovers his mistake, is pardoned by Louisa and obtains her hand, and is acknowledged by his father, Stockwell. Charles is discovered to be the real heir of his grandfather's property, and marries Charlotte. Belcour's generosity and simplicity are favourably contrasted with the civilized decadence of London. (See PRIMITIVISM.) The play was produced by *Garrick, and enjoyed great success.

Westlock, John, a character in Dickens's **Martin Chuzzlewit*, at one time pupil of Mr Pecksniff.

Westminster Review (1824–1914), established by J. *Mill, an ardent supporter of *Bentham, as the journal of the 'philosophical radicals', in opposition to the **Edinburgh Review* and the **Quarterly Review*. The

conservatism of the *Quarterly* and the quality of the *Edinburgh* reviewers both came under attack. *Byron, *Coleridge, *Tennyson, and *Carlyle were among the literary figures it supported, but political and philosophical attitudes were always put first. The journal survived several changes of name and ownership, and under the editorship of John *Chapman from 1851 (when G. *Eliot became the assistant editor) published *Froude, *Pattison, *Pater, George Eliot herself, and other important writers. It became a monthly in 1887, and in the 20th cent. dropped its literary interests.

Westward for Smelts, a collection of tales borrowed from **The Decameron* and similar sources, recounted by seven fishwives who embark after selling their fish in London; by 'Kinde Kit of Kingstone' (1620).

Westward Ho!, see KINGSLEY, C.

Westward Hoe, a comedy by *Webster and *Dekker, printed 1607.

The main plot deals with an escapade of three merry wives and their gallants to Brentford, where their husbands find them at an inn, but their innocence is established. In the sub-plot Justiniano, an Italian merchant, convinced of his wife's infidelity, abandons her and lives disguised, enjoying the comedy of London life. Mistress Justiniano is involved in an intrigue with a profligate earl, but conscience intervenes and repentance and reconciliation follow.

WEYMAN, Stanley John (1855–1928). He established his reputation as a historical novelist with *A Gentleman of France* (1893, dealing with the period of Henry of Navarre) followed by a number of other romances of a similar character, including *The Red Cockade* (1895), *Under the Red Robe* (1896, afterwards successfully dramatized at the Haymarket), *Count Hannibal* (1901, based on the massacre of St *Bartholomew), and *Chippinge* (1906, in an English setting, at the time of the *Reform Bill).

WHARTON, Edith, née Newbold Jones (1862–1937), American novelist and short story writer, born in New York of a distinguished and wealthy New York family. She was educated privately at home and in Europe, where she travelled widely; she married Edward Robbins Wharton in 1885 and they settled in France in 1907. The marriage was not happy; she suffered from nervous illnesses, and her husband's mental health declined in later years. They were divorced in 1913. She devoted her considerable energy to a cosmopolitan social life, which included a close friendship with H. *James, and to a literary career, which began with the publication of poems and stories in *Scribner's Magazine*. Her first volume of short stories, *The Greater Inclination* (1899), was followed by a novella, *The Touchstone* (1900), but it was *The House of Mirth* (1905), the tragedy of failed social climber Lily Bart, which established her as a leading novelist. Many

other works followed, including the less characteristic but much admired *Ethan Frome* (1911), a grim and ironic tale of passion and vengeance on a poor New England farm; *Madame de Treymes* (1907), which describes the American-born marquise de Malrive's adjustments to aristocratic Parisian society; *The Reef* (1912), also set in France, at the château of Givré, where widowed Anna Leath's expectations of a happy second marriage are frustrated when she learns of her fiancé's fleeting past dalliance with her daughter's governess; and *The Custom of the Country* (1913). *The Age of Innocence* (1920) describes the frustrated love of a New York lawyer, Newland Archer, for Ellen Olenska, the separated wife of a dissolute Polish count; her unconventional and artistic nature is contrasted with the timid but determined calculations of Archer's fiancée May, who, backed by all the authority of society, keeps him within her grasp and marries him. *The Mother's Repompense* (1925) concerns the struggle between runaway mother Kate Clephane and her daughter Anne for the hand of the same young man, and *Hudson River Bracketed* (1929) contrasts Midwest with New York society. She also published many volumes of short stories, various travel books, and an autobiography, *A Backward Glance* (1934). Edith Wharton's chief preoccupation is with the conflict between social and individual fulfilment which frequently leads to tragedy. Her observant, satiric, witty portrayal of social nuance, both in America and Europe, shows her keen interest in anthropology and in what she called the 'tribal behaviour' of various groups. There is a biography by R. W. B. Lewis, published in 1975.

WHATELY, Richard (1787–1863), educated at Oriol College, Oxford, of which he became fellow and tutor. He contributed to the *Quarterly Review* 1820–1. From 1829 to 1831 he was professor of political economy at Oxford, and was then appointed archbishop of Dublin. He was active in Irish cultural and political life, founding a professorship of political economy at Dublin in 1832 and 15 years later a Statistical Society, and involving himself in educational reform at all levels. He published a great number of works on philosophy and religion, supporting *Broad Church views, but his reputation rested largely on his *Logic* (1826) and *Rhetoric* (1828).

What Maisie Knew, a novel by H. *James, published 1897.

With insight and humour James takes us into the world of Maisie, the child of divorced parents who use her, neglect her, and expose her to their own world of emotional chaos.

Her father, Beale Farrange, marries Maisie's governess, Miss Overmore, while her mother marries a handsome, weak, and younger man, Sir Claude, to whom Maisie becomes devoted. These new marriages collapse, the step-parents become lovers, and her parents enter into new amorous entanglements. A new governess, Mrs Wix, appears to offer support, but

also becomes infatuated with Sir Claude. Maisie is used as a pawn in the power games of the adults who surround her; her perception of their corrupt lives leads her to an odd and disconcerting maturity, yet she is not of their world and retains a fundamental honesty and innocence.

What You Will, the subtitle of Shakespeare's **Twelfth Night*; it is his only play (with the possible exception of *King *Henry VIII*) with an alternative title—its meaning is 'whatever you want to call it'. It is clearly connected, in some way, with **Marston's What You Will* which probably appeared in 1601.

WHEATLEY, Phillis (?1735–84), a black poet born in Africa and shipped as a child to the slave-market of Boston, where she was purchased by John Wheatley, who encouraged her literary talent. Her *Poems on Various Subjects, Religious and Moral* were first published in London in 1773.

WHELAN, Peter (1931–), dramatist, born in Staffordshire, the area that provides the setting for two of his plays, *Clay* (1983) and *The Bright and Bold Design* (1991), which specifically concerns the Stoke-on-Trent pottery industry in the 1930s. Like many of his plays, these display a humane interest in working-class history and political change and were presented by the Royal Shakespeare Company. The RSC also staged *Captain Swing* (1978), about peasant uprisings in the 19th cent., *The Accrington Pals* (1981) about a First World War battalion, and two well-received plays respectively concerning **Marlowe* and Shakespeare's daughter Susanna, *The School of Night* (1992) and *The Herbal Bed* (1996). Whelan has also collaborated with Don Kinkaid on a documentary musical about the Sioux massacres, *Lakota* (1990), and himself written a futuristic play, *Divine Right* (1996), in which a character clearly based on Prince William disguises himself in order to discover the realities of a sometimes grim Britain.

Where Angels Fear to Tread, E. M. **Forster's* first novel, published 1905.

It is a tragi-comedy describing the consequences of the marriage of Lilia Herriton, an impulsive young widow, to the son of an Italian dentist, Gino Carella, whom she meets while touring in Tuscany, ineffectively chaperoned by well-meaning and romantic spinster Caroline Abbott. Lilia's brother Philip is dispatched by his mother, too late, to break off the match. Lilia dies shortly afterwards in childbirth and Philip is dispatched once more to rescue the baby. He himself falls in love with Italy and with Miss Abbott, but she falls in love with Gino, the baby is accidentally killed, and all ends in inconclusive loss.

WHETSTONE, George (1550–87), author of miscellaneous verse, especially elegies, and prose tales, principally remembered for his *Promos and Cassandra* (1578), a play in rhymed verse (based on a tale in

**Cinthio's Hecatommiti*), which provided the plot for Shakespeare's **Measure for Measure* and is an early example of English romantic comedy. There is a life by T. C. Izard (1942).

WHEWELL, William (1794–1866), the son of a carpenter, educated at Lancaster Grammar School and Trinity College, Cambridge. A philosopher and scientist of wide range and copious output, he was professor of moral philosophy at Cambridge from 1838 to 1855 and master of Trinity College from 1841 till his death. His principal works were *The History* (1837) and *The Philosophy* (1840) *of the Inductive Sciences and Astronomy and Physics in Reference to Natural Philosophy* (1833). He published and edited many other works in natural and mathematical science, philosophy, and theology, including *Lectures on Systematic Morality* (1846) and *Lectures on the History of Moral Philosophy in England* (1852).

WHICHCOTE, Benjamin, see CAMBRIDGE PLATONISTS.

Whig Examiner, a literary and political periodical published by **Addison*. Five numbers appeared, Sept.–Oct. 1710.

Whiskerandos, Don Ferolo, a character in Sheridan's **The Critic*.

WHISTLER, James Abbott McNeill (1834–1903), an American painter, who moved between Paris and London. He was first influenced by Courbet's realism, but later emphasized that a painting is 'an arrangement of line, form and colour first'. His most famous works are the *Nocturnes*, paintings of the Thames at dusk. G. du Maurier's **Trilby* describes his bohemian life as a student in Paris (1855–9). Whistler moved to London in 1859; he mixed in **Pre-Raphaelite* circles, and discussed his ideas on art with **Swinburne*; Swinburne dedicated a poem to the *Little White Girl* (1864, London, Tate Gallery). Whistler, notorious as a dandy and wit, was at the centre of the Aesthetic movement. In 1877 **Ruskin* attacked him for 'flinging a pot of paint into the public's face'; Whistler sued him, won, and was awarded a farthing damages. The trial stimulated Whistler's gifts as a polemicist; he wrote a series of pamphlets and vituperative letters to the press, later published together in *The Gentle Art of Making Enemies* (1890). His most serious and elegant attack on Ruskin's belief in the moral purpose of art was his *Ten O'Clock Lecture*. He had discussed many of his ideas with **Wilde*, whom he later accused of plagiarism; Whistler's influence is evident in Wilde's lectures in America (1882) and in 'The Decay of Lying' and 'The Critic as Artist'. After 1891 Whistler again lived in Paris, where both his writing and the shadowy beauty of his pictures were deeply admired by symbolist writers. **Mallarmé*, a close friend, translated his *Ten O'Clock Lecture* (1888). **Proust's* Elstir is generally considered to be drawn from the characters of Whistler and Monet.

WHITAKER, Joseph (1820–95), publisher and at one time editor of the *Gentleman's Magazine* (1856–9). He founded the *Educational Register* (1850), *Whitaker's Clergyman's Diary* (1850), the *Artist* (1855), the *Bookseller* (1858), and *Whitaker's Almanack* (1868), a compendium of general information regarding the government, finances, population, and commerce of the world, with special reference to the British Commonwealth and the United States. (See ALMANACS.)

WHITE, Antonia (1899–1979), novelist and translator, the daughter of C. G. Botting, a classics master at St Paul's School. She was educated at the Convent of the Sacred Heart, Roehampton, and at St Paul's School for Girls. In 1930 she married H. T. Hopkinson, later editor of *Picture Post*. Her convent childhood is described in her first autobiographical novel, *Frost in May* (1933), which she began to draft when she was 16. The heroine of this work, Nanda Grey, becomes Clara Batchelor in her three subsequent novels, also largely autobiographical, *The Lost Traveller* (1950), *The Sugar House* (1952), and *Beyond the Glass* (1954), which give a vivid account of her experiences as an actress in provincial repertory, her struggles as a freelance copy-writer attempting to write seriously at the same time, her complex relationship with her possessive father, and her descent into mental illness and confinement in an asylum. Clara is named after Clara Middleton of Meredith's *The Egoist*, a novel much admired by her father. Antonia White also translated many of the novels of **Colette* (whose love of the sensuous, the eccentric, and the bohemian is reflected in her own work), and published an account of her reconversion to Catholicism, *The Hound and the Falcon* (1966). There is a life by Jane Dunn (1998).

WHITE, Edmund (1940–), American novelist and essayist, born in Cincinnati, Ohio. *Nocturnes for the King of Naples* (1978) is a non-realistic novel dealing with homosexual themes which were pursued more realistically in *A Boy's Own Story* (1982), a poignant, poetic, frank, yet restrained first-person narration describing the gay adolescence of a child of divorced parents, both of whom are vividly evoked. This work brought him much acclaim, and was followed by the sequels *The Beautiful Room Is Empty* (1988) and *The Farewell Symphony* (1997), the last of which moves into the AIDS era. His other works include *States of Desire: Travels in Gay America* (1980); *Caracole* (1985), a Venetian fairy story; *The Darker Proof: Stories from a Crisis* (1987, with A. **Mars-Jones*), and a biography of **Genet* (1993).

WHITE, Gilbert (1720–93), born at Selborne in Hampshire. He became fellow of Oriel College, Oxford, but spent most of his life as curate of Selborne, refusing various livings in order to remain in his beloved birthplace. He began in 1751 to keep a 'Garden Kalendar' and later a 'Naturalist's Journal'. He made the acquaintance of two distinguished naturalists,

Thomas **Pennant* and Daines **Barrington*, with whom he carried on a correspondence from 1767 which formed the basis of his *Natural History and Antiquities of Selborne* (published Dec. 1788, title-page 1789), a work which displays his affectionate and detailed observations of wildlife and nature, and his love of the **picturesque* in landscape. It slowly gathered a wide reputation, with both scientists (C. **Darwin* read it with enthusiasm as a boy) and general readers, went through many editions, and remains a classic. *A Naturalist's Calendar*, ed. Dr John Aikin, appeared in 1795, and his *Journals*, ed. W. Johnson, in 1931.

WHITE, Henry Kirke (1785–1806), son of a butcher, articled to a lawyer in Nottingham. His volume of verses in 1803 attracted the attention of **Southey*, who encouraged and assisted him. He obtained a sizarship at Cambridge, where overwork helped to bring about his early death. Southey collected his works, with a memoir, and published them in 1807. Little is remembered of his work except a few hymns, such as 'Oft in danger, oft in woe'.

WHITE, Joseph Blanco (1775–1841), born in Seville. He became a Catholic priest, soon abandoned the priesthood, and came to England in 1810. With the help of Lord Holland (see HOLLAND HOUSE) he started a journal, *El español*, which ran from 1810 to 1814. He wrote for the **New Monthly Magazine* and later for J. S. Mill's **London Review*. He went to study at Oxford and became an Anglican cleric, and the friend of **Whately*, **Newman*, **Pusey*, and R. H. **Froude*. His *Evidences against Catholicism* appeared in 1825. His other publications include *Observations on Heresy and Orthodoxy* (1835), translations into Spanish of **Paley's Evidences*, and other ecclesiastical works. In 1828 the *Bijou* published his sonnet 'Night and Death', which **Coleridge* declared 'the finest . . . sonnet in our language'.

WHITE, Patrick Victor Martindale (1912–90), Australian novelist, born in England; he was taken to Australia (where his father owned a sheep farm) when he was six months old, but educated in England, at Cheltenham College and King's College, Cambridge. He settled in London, where he wrote several unpublished novels, then served in the RAF during the war; he returned after the war to Australia with Manoly Lascaris, who was to be his lifelong companion. His first published novel, *Happy Valley* (1939), set in New South Wales, was followed by *The Living and the Dead* (1941), set in pre-war London, and *The Aunt's Story* (1948), a comic and sympathetic account of the travels of an independent Australian spinster, Theodora Goodman. *The Tree of Man* (1955) is an epic account of a young farmer, Stan Parker, at the beginning of the 20th cent., and his struggles to build himself a life and a family in the Australian wilderness; the epic theme was continued in *Voss* (1957), which returns to the

heroic Australian past in its description of the doomed attempt of a Nietzschean German visionary and aspiring hero, Johann Voss, to lead an expedition across the continent in 1845. He is bound in a form of mystic communion with Laura Trevelyan, who, at home in Sydney, suffers with him and is released from fever at the moment when, already in *extremis*, he is decapitated by the Aboriginal boy Jackie. Voss lives on as an increasingly legendary, martyred figure. The story was suggested by the true record of Ludwig Leichardt, who died in the desert in 1848. These two novels gave White an international reputation, which he strengthened with several subsequent works, including *Riders in the Chariot* (1961); *The Solid Mandala* (1966); *The Vivisector* (1970, about a painter, Hurtle Duffield, and 'wet, boiling, superficial, brash, beautiful, ugly Sydney'); *The Eye of the Storm* (1973); *A Fringe of Leaves* (1976, a tale of shipwreck on the Australian coast in 1836); and *The Twyborn Affair* (1979), a baroque novel with an international canvas, which ends apocalyptically in the London Blitz; he also published *Four Plays* (1965), volumes of short stories, and a frank self-portrait, *Flaws in the Glass* (1981), which contains a brief and revealing account of his allegedly 'ungracious' reception of the *Nobel Prize for literature in 1973, which he persuaded his friend, the artist Sidney Nolan, to accept in Stockholm on his behalf. A selection of letters, edited by D. Marr, was published in 1995.

WHITE, T(erence) H(anbury) (1906–64), best known for his novels on the Arthurian legend, published under the title *The Once and Future King* (1958). The first book in this sequence, *The Sword in the Stone*, originally published separately in 1937, is a classic children's novel, as is *Mistress Masham's Repose* (1947). He also wrote several adult novels. *The Goshawk* (1951) is an account of how he trained a hawk. *The Book of Beasts* (1954) is a translation from a 12th-cent. Latin *bestiary. There is a life by S. T. *Warner, published in 1967. See also FANTASY FICTION.

WHITE, William Hale (1831–1913), known as a writer under the pseudonym of 'Mark Rutherford', born in Bedford, the son of William White, Dissenter, book-seller, and later a well-known doorkeeper in the House of Commons and author of *The Inner Life of the House of Commons* (1897). Hale White was educated with a view to becoming an independent minister, but disillusion with his teachers and growing religious doubts led him to abandon this course, and in 1854 he entered the civil service, rising to a responsible post as assistant director of contracts at the admiralty. He supplemented his income by parliamentary and literary journalism, and in 1881 published *The Autobiography of Mark Rutherford, Dissenting Minister*. This relates the spiritual development of a young Dissenter, supposedly edited after his death by his friend Reuben Shapcott; Rutherford, born in a small Midlands town, attends a Dissenting college and then becomes a minister, but is

beset both by theological doubts and by distress at the narrowness and hypocrisy of his colleagues and congregations. Loneliness makes him an easy prey to melancholy, and he gradually loses his faith, becoming as disillusioned by the Unitarians as he was by his own Church. It is a compact and powerful account of the progress of 19th-cent. doubt; Rutherford cannot believe in personal immortality (though he is somewhat reassured by Wordsworthian pantheism), and finally sees himself as one born 100 years too late, for whom it would be 'a mockery to think about love for the only God whom I knew, the forces that maintained the universe'. The book was well received, and was followed by other imaginative works, all under the same pseudonym: these were *Mark Rutherford's Deliverance* (1885), *The Revolution in Tanner's Lane* (1887, a novel which draws an intimate and sympathetic portrait of Dissenting circles, radical politics, and working men's lives earlier in the century), *Miriam's Schooling and Other Papers* (1893), *Catherine Furze* (1893), and *Clara Hopgood* (1896). His other pseudonymous works include *Pages from a Journal* (1900), a collection of essays and stories, *More Pages from a Journal* (1910), and *Last Pages from a Journal* (1915); works published under his own name include a life of *Bunyan (1905), a writer who profoundly influenced him. His own life was overshadowed by the prolonged illness of his wife, who died in 1891, and whose patient suffering he saw as 'salvation through Crucifixion'. See a biography by C. D. Maclean, published in 1955.

White Devil, The (*The White Divil; or, The Tragedy of . . . Brachiano, with the Life and Death of Vittoria Corombona*), a tragedy by *Webster, written between 1609 and 1612, when it was published.

The duke of Brachiano, husband of Isabella, the sister of Francisco, duke of Florence, is weary of her and in love with Vittoria, wife of Camillo. The *Machiavellian Flamineo, Vittoria's brother, helps Brachiano to seduce her, and contrives (at her suggestion, delivered indirectly in a dream) the death of Camillo: Brachiano causes Isabella to be poisoned. Vittoria is tried for adultery and murder in the celebrated central arraignment scene (III. ii), and defends herself with great spirit; *Lamb's phrase for her manner was 'innocence-resembling boldness', and *Hazlitt found in her 'that forced and practised presence of mind' of the hardened offender, pointing out that she arouses sympathy partly through the hypocrisy of her accusers. She is sentenced to confinement in 'a house of penitent whores', whence she is carried off by Brachiano, who marries her. Flamineo quarrels with his younger brother, the virtuous Marcello, and kills him; he dies in the arms of their mother Cornelia, who later, driven out of her wits by grief, sings the dirge 'Call for the robin redbreast, and the wren', a scene which elicits from Flamineo a speech of remorse. ('I have a strange thing in me to the which I cannot give a name, without it be | Compassion.') Meanwhile

Francisco, at the prompting of Isabella's ghost (see *REVENGE TRAGEDY*), avenges her death by poisoning Brachiano, and Vittoria and Flameneo, both of whom die Stoic deaths, are murdered by his dependants.

WHITEFIELD, George (1714–70), a popular evangelical preacher. He came under the influence of John and Charles *Wesley while at Oxford, and followed them on a mission to Georgia, where he founded an orphanage. On his return he attracted much attention at large open-air meetings by his fervent and emotional sermons. His views diverged from those of the Wesleys, as he became increasingly Calvinistic. He became domestic chaplain to Lady *Huntingdon and through her patronage opened a Tabernacle in Tottenham Court Road; she was the founder of the body of Calvinistic Methodists known as 'Lady Huntingdon's Connexion', and she warmly supported Whitefield in his disputes with Wesley. Whitefield died near Boston on the last of several evangelical visits to America. His *Journals* were published in 7 parts, 1738–41, and *Hymns for Social Worship* in 1753. He was ridiculed by *Foote in his play *The Minor* and satirized by *Graves in *The Spiritual Quixote*. *Garrick was said to have greatly admired his preaching, but Dr *Johnson, while respecting his ministry, found he had more 'familiarity and noise' than 'knowledge, art and elegance'.

WHITEHEAD, A(lfred) N(orth) (1861–1947), educated at Sherborne and Trinity College, Cambridge, professor of applied mathematics in the Imperial College of Science and Technology (1911–24), professor of philosophy at Harvard University (1924–36). He was the author of many important philosophical and mathematical works, including *Principia Mathematica* (with B. *Russell, 1910), *Science and the Modern World* (1925), *Religion in the Making* (1926), *Symbolism* (1927), *Process and Reality* (1929), *Adventures of Ideas* (1933).

WHITEHEAD, Charles (1804–62), poet, novelist, and dramatist. He published in 1831 *The Solitary*, a poem which met with warm approval. His quasi-historical romances, *The Autobiography of Jack Ketch* (1834) and *Richard Savage* (1842), and his play *The Cavalier* (1836), were also successful. His career was ruined by intemperance and he died miserably in Australia.

WHITEHEAD, William (1715–85), educated at Winchester and Clare Hall, Cambridge. He published in 1741 a verse epistle, *The Danger of Writing Verse*, in which he describes the temerity of those embarking on a literary career, and the hazards of neglect, notoriety, and the whims of patrons. In his day he was best known for his successful *neo-classical tragedy *The Roman Father* (1750), a version of *Corneille's *Horace*; this was followed by another tragedy, *Creusa* (1754), and a comedy, *The School for Lovers* (1762). A contributor to *Dodsley's *Collection of Poems* (1748–59), in 1757 he was appointed *poet laureate, an elevation which caused much satiric comment, notably from Charles

*Churchill; he replied both to his detractors and to his own first publication in another verse epistle, *A Charge to the Poets* (1762), in which he recommends his fellow poets to remain calm in the face of hostile and favourable criticism alike, and to see themselves as 'the firm spectators of a bustling world'. His *Plays and Poems* were collected in 1774, and a complete edition of his poems appeared in 1788.

WHITING, John (1917–63), playwright, whose plays, at first ill-received, marked a historic break from the prevailing vogue for drawing-room comedy. *A Penny for a Song* (1956, pub. 1969), *Saint's Day* (perf. and pub. 1951), *Marching Song* (perf. and pub. 1954), and *The Gates of Summer* (1956, pub. 1969) show a powerful and individual talent, but he did not achieve popular success until *The Devils*, adapted from *The Devils of Loudun* by A. *Huxley, was performed by the Royal Shakespeare Company in 1961. A highly theatrical piece, influenced by *Brecht, it deals with a case of hysterical demonic possession in a French nunnery. His *Collected Plays* (1969, ed. R. Hayman) includes several performed posthumously.

WHITMAN, Walt (1819–92), born on Long Island, New York, and brought up partly in Brooklyn. He had little formal education, and started work as an office boy; he subsequently worked as printer, wandering school-teacher, and contributor to and editor of various magazines and newspapers, entering politics as a Democrat, and travelling in 1848 to New Orleans, where he wrote for the *Crescent*. He returned to New York and the *Brooklyn Times* via St Louis and Chicago, and the experience of the frontier merged with his admiration for *Emerson to produce the first edition of *Leaves of Grass*, 12 poems saturated, as he describes it, 'with the vehemence of pride and audacity of freedom necessary to loosen the mind of still-to-be-form'd America from the folds, the superstitions, and all the long, tenacious and stifling anti-democratic authorities of Asiatic and European past'. When Emerson was sent a copy he replied hailing the work, with good reason, as 'the most extraordinary piece of wit and wisdom that America has yet contributed'. The second edition (1856) added 21 poems, and the third edition (1860) 122, including the group entitled 'Calamus', which has been taken as a reflection of the poet's homosexuality, although in his own words they celebrate the 'beautiful and sane affection of man for man'. The six further editions that appeared in Whitman's lifetime were revised or added to, the work enlarging as the poet developed. During the Civil War Whitman worked as a clerk in Washington, but his real business was as a volunteer hospital visitor among the wounded, an experience which affected him deeply, as can be seen in his prose *Memoranda during the War* (1875) and in the poems published under the title of *Drum-Taps* in 1865. In the *Sequel* to these poems (1865–6) appeared the great elegy on Abraham Lincoln, 'When Lilacs Last in the Dooryard Bloom'd'. In spite of his

achievement, and his efforts at self-publicity, Whitman was disregarded by the public at large, some of whom were offended by his outspokenness on sexual matters, some by his pose as rough working man; his reputation began to rise after recognition in England by W. M. *Rossetti, *Swinburne (who compared him to *Blake), Mrs *Gilchrist, and E. *Carpenter. After a paralytic stroke in 1873 he left Washington and lived quietly in Camden, New Jersey, still writing, though without the originality of his early years. The free, vigorous sweep of his verse conveys subjects at once national ('Pioneers! O Pioneers!', 1865), mystically sexual ('I sing the body electric', 1855), and deeply personal ('Out of the Cradle Endlessly Rocking', 1860), and his work proved a liberating force for many of his successors, including H. *Miller, D. H. *Lawrence, H. *Crane, and the poets of the *Beat Generation.

WHITNEY, Geoffrey, see EMBLEM BOOKS.

WHITTIER, John Greenleaf (1807–92), American poet, born of Quaker parents at Haverhill, Massachusetts, where Thomas Whittier, his Puritan ancestor, had built the oak farmhouse described in *Snow-Bound*. He began life as a farmer's boy, and supported himself while at Haverhill Academy by shoemaking and teaching. He became an ardent Abolitionist, and wrote tracts and edited various periodicals for the cause as well as writing poems on the subject of slavery, collected as *Voices of Freedom* (1846). He was a regular contributor to the **Atlantic Monthly*, which he helped to found. A prolific and popular poet, he wrote in many genres; his first book, *Legends of New-England in Prose and Verse* (1831), which demonstrates his lifelong interest in local history, was followed by many volumes of verse on political and rural themes, by verse narratives, sonnets, and ballads. Among his best-known works are 'The Barefoot Boy' (1856), a celebration of rural boyhood which manifests his admiration for *Burns, and *Snow-Bound* (1866), a recollection of winter evenings with his family in the old home-stead.

WHITTINGTON, Richard (d. 1423), son of Sir William Whittington, a mercer in London. He rose to be lord mayor of London, 1397–8, 1406–7 (a year of plague), and 1419–20. He was a liberal benefactor of the city, leaving legacies for rebuilding Newgate Prison and other purposes (including a city library). The popular legend of Dick Whittington and his cat, the germ of which is probably of very remote origin, is not known to have been narrated before 1605, when a dramatic version and a ballad were licensed for the press. The story of a cat helping its owner to fortune has been traced in many countries of Europe. It is also suggested that it is based on a confusion between 'a cat' and the French *achat*, in the sense of 'trade'. According to the story, Whittington, when in the service of Mr Fitzwarren, a London merchant, sent his cat, the only thing he possessed, as part of one of his master's trading

ventures; the king of Barbary, who was plagued with rats and mice, purchased the cat for an enormous sum. Meanwhile Whittington, ill-treated by the cook under whom he served as scullion, ran away. He rested at Holloway, and hearing Bow Bells ringing, as he fancied, the words,

Turn again, Whittington, Lord Mayor of London,
returned to Fitzwarren's house.

Whole Duty of Man, The, a devotional work published 1658, in which man's duties in respect of God and his fellow men are analysed and discussed in detail. The book was at one time attributed to Lady Dorothy Pakington (d. 1679). She was, however, probably only the copyist. The book, by internal evidence, is the work of a practised divine, acquainted with Hebrew, Syriac, and Arabic, probably Richard Allestree (1619–81), chaplain in ordinary to the king, Regius professor of divinity, and provost of Eton. It had enormous popularity, lasting for over a century; it is comparable in this respect to *Thomas à Kempis's *De Imitatio Christi* and *Law's *Serious Call*.

Who's Who, an annual biographical dictionary of contemporary men and women. It was first issued in 1849 but took its present form in 1897, when it incorporated material from another biographical work, *Men and Women of the Time*; earlier editions of *Who's Who* had consisted merely of professional lists, etc. The entries are compiled with the assistance of the subjects themselves, and contain some agreeable eccentricities particularly in the section labelled 'Recreations'.

The first *Who Was Who 1897–1916* appeared in 1920, and the eighth (1981–1990) in 1991. These decennial volumes contain the biographies removed from *Who's Who* on account of death, with final details and date of death added.

WHYTE-MELVILLE, George John (1821–78), born in Fife, educated at Eton. He joined the 93rd Highlanders, then the Coldstream Guards, and served in the Crimean War. He then returned to England and devoted his time to field sports on which he was an authority. Most of his literary works were novels, sometimes historical, and hunting figures largely in many of them. His first, *Digby Grand*, was published in 1853; *Galsworthy, at Oxford, fell under the spell of the 'Bright Things' in Whyte-Melville's novels and Digby Grand was Jolyon's (in **The Forsyte Saga*) first idol. He achieved fame with *Holmby House* (1859), a historical romance describing the Civil War. *Market Harborough* (1861) and *The Gladiators* (1863), also very popular, were followed by several others. *Riding Recollections* (1879) was a notable book on horsemanship. He was killed in a hunting accident.

WHYTHORNE, Thomas (1528–96), educated at Magdalen College, Oxford. After three years as 'servant and scholar' in the household of J. *Heywood he became a

teacher of music and composer of madrigals. His autobiography, *A Book of Songs and Sonetts*, discovered in manuscript in 1955, was edited by James M. Osborn and published in 1961. It is not only an interesting document of Tudor life, poetry, and music, but also, because Whythorne wrote in his own phonetic system, a key to the pronunciation of his day.

Wickfield, Mr and Agnes, characters in Dickens's **David Copperfield*.

WICKHAM, Anna, pseudonym of Edith Alice Mary Harper (1884–1947), poet, born in Wimbledon, and educated in Queensland and New South Wales, Australia. She returned to London in 1905 to study singing, went to Paris to be coached for opera by de Reszke, but married in 1906 Patrick Hepburn, solicitor and astronomer, by whom she had four sons. More popular in the USA and France than at home, she was an original and copious poet; in imagery and subject matter in advance of her time, she charted the struggle of a woman artist to achieve freedom to work as well as to fulfil herself as wife and mother. Her friends included D. H. *Lawrence, M. *Lowry, Dylan *Thomas, and Kate *O'Brien. Her publications include *The Contemplative Quarry* (1915), *The Little Old House* (1921), and *Thirty-Six New Poems* (1936); a collection, *The Writings of Anna Wickham* (1984), was edited by R. D. Smith.

'Widdicombe Fair', the title of a popular song. 'For some reason or other, not exactly known,' writes S. *Baring-Gould in *English Minstrelsie*, 'this has become the accepted Devonshire song . . . The date of words and tune is probably the end of the last [18th] century.'

Tom Pearse lends his grey mare to carry a party (including Old Uncle Tom Cobbleigh) to Widdicombe Fair, but the mare takes sick and dies, and is still to be seen haunting the moor at night. Widdicombe, or Widecombe-in-the-Moor, is near Ashburton.

Widmerpool, a character in A. *Powell's *A Dance to the Music of Time*.

Widowers' Houses, a play by Bernard *Shaw, first performed 1892, published 1893, and published (with *The Philanderer* and *Mrs Warren's Profession*) in *Plays Unpleasant* (1898). It is designed to show the manner in which the capitalist system perverts and corrupts human behaviour and relationships, through a demonstration, in Shaw's words, of 'middle-class respectability and younger son gentility fattening on the poverty of the slum as flies fatten on filth'.

Dr Harry Trench, on a Rhine holiday, meets Blanche Sartorius, travelling with her wealthy father, and proposes marriage to her: Sartorius is willing to permit the match if Trench's family (including his aunt Lady Roxdale) agrees to accept her as an equal. All seems well, until it is revealed in Act II that Sartorius is a slum landlord. Trench is horrified, refuses to accept Sartorius' money, suggests that he and Blanche should live on

his £700 a year, and is even more horrified when Sartorius points out that this income is derived from a mortgage of Sartorius' property, and that he himself and his miserable rent collector Lickcheese are merely intermediaries: 'You are the principal.' Blanche, revealing a passionate and violent nature, rejects Trench for his hesitations. In the third act Lickcheese, himself now rich through dubious dealings in the property market, approaches Sartorius with an apparently philanthropic but in fact remunerative proposition, which involves Lady Roxdale as ground landlord and Trench as mortgagee. Trench, now considerably more cynical, accepts the deal, and he and Blanche are reunited.

Widsith, a poem of 143 lines in Old English, named from its opening word, in the **Exeter Book*. It is constructed around three 'thulas' (i.e. mnemonic name-lists), connected by the ostensible experience of the eponymous minstrel: the first names great rulers; the second lists the tribes among whom the minstrel claims to have travelled; and the third speaks of people that the minstrel sought out. The poem, although it contains some later interpolations, is thought to date substantially from the 7th cent. and thus to be the earliest poem in the language. Both the editions are important, and Malone's contains a very full bibliography. Ed. R. W. Chambers (1912); K. Malone (1962).

Wife of Bath, (1) see CANTERBURY TALES, 6; (2) the title of an unsuccessful comedy by J. *Gay (1713).

Wife of Usher's Well, The, a ballad of the Scottish Border. The wife sends her three sons to sea, and soon gets tidings of their death. Their ghosts come back on one of the long nights of Martinmas, and the mother, deceived by the apparitions, orders a feast; but at cock-crow they disappear.

Wife's Lament, The, an Old English poem of 53 lines in the **Exeter Book*, one of the group usually called 'Elegies'. That the speaker is female is established by feminine grammatical endings in the first two lines, making it (like 'Wulf and Eadwacer') a rare early English example of a *Frauenlied*. It is a poem about the pain of separation, apparently visited on the speaker by the absent husband/lover and his family. The precise situation is impossible to determine; the speaker has been made to live in an earth-barrow so the poem can plausibly be interpreted as a revenant voice from the grave. Like the other Elegies, the situation seems primarily to be an image of the separation of the soul from God; but, as in **The Seafarer* (the opening of which this poem echoes closely), the obscure literal location is hauntingly evoked. By the 20th cent. it had become one of the most admired Old English short poems.

Ed. and trans. R. Hamer, *A Choice of Anglo-Saxon Verse* (1970); ed. B. J. Muir, *The Exeter Anthology of Old English Poetry* (1994), 331–3.

WIGGLESWORTH, Michael (1631–1705), colonial American poet and divine, born in Yorkshire, who emigrated in 1638. He is known chiefly for his long Calvinistic poem in ballad metre, *The Day of Doom: A Poetical Description of the Great and Last Judgement* (1662), a work of little literary merit which had a great success both in America and England. See R. Crowder's life, *No Feather Bed to Heaven* (1962).

WILBERFORCE, William (1759–1833), educated at St John's College, Cambridge, and an MP for Yorkshire. He devoted himself to the abolition of the slave trade and to other philanthropic projects. He published in 1797 *A Practical View of the Prevailing Religious System of Professed Christians*, a work which was influential and widely read. He was the leading layman of the evangelical '*Clapham Sect', and he lived just long enough to see carried the second reading of the Bill abolishing slavery.

WILBUR, Richard Purdy (1921–), American poet, born in New York City, and educated at Amherst College and Harvard. His elegant, urbane, and witty poetry appears in several collections, from *Ceremony* (1950) to *Seven Poems* (1981), and he has also translated several plays by *Molière into English verse.

WILBYE, John (1574–1638), English composer, with *Weelkes, the most important of the English madrigalists who followed the lead given by *Morley in 1593 and 1594. Born in Norfolk, Wilbye spent most of his life in the service of the Kytson family at Hengrave Hall, in Suffolk; he published only two sets of *madrigals, the first in 1598, the second in 1609, and contributed one madrigal to *The Triumphes of Oriana* in 1601.

As a madrigalist Wilbye stays closer than Weelkes to the Italianate manner pioneered by Morley: 'Adieu, sweet Amaryllis' is a famous example of the delicate balance he achieved in this style. In the second set, generally regarded as the finest of all the English madrigal collections, he brought together a poetic understanding, purity of style, musical expressiveness, subtlety and variety of texture, and structural power that make madrigals like the six-part 'Draw on sweet night' outstanding.

WILCOX, Ella Wheeler (1850–1919), American poet, born in Wisconsin, whose many volumes of romantic, sentimental, and mildly erotic verse (with titles such as *Poems of Passion* and *Poems of Cheer*) brought her a vast readership. She also wrote short stories and novels, and two volumes of autobiography.

WILD, Jonathan (?1682–1725). He worked as a buckle-maker in London, became head of a large corporation of thieves, and opened offices in London for the recovery and restoration of property stolen by his dependants. He gained notoriety as a thief-taker, and was ultimately hanged at Tyburn. His 'Life and Actions' were related by *Defoe (1725). For Fielding's

satire, see JONATHAN WILD THE GREAT. There is a life by G. Howson, *Thief-Taker General* (1970).

Wildair, Sir Harry, a character in Farquhar's **The Constant Couple* and in its sequel, *Sir Harry Wildair*.

WILDE, Oscar Fingal O'Flahertie Wills (1854–1900), born in Dublin, the son of Sir William Wilde, Irish surgeon, and Jane Francesca Elgee, well known as writer and literary hostess under the pen-name 'Speranza'. A brilliant classical scholar, Wilde studied at Trinity College, Dublin, then at Magdalen College, Oxford, where in 1878 he won the Newdigate Prize for his poem 'Ravenna'. His flamboyant aestheticism attracted attention, much of it hostile; he scorned sport, collected blue china and peacock's feathers, and proclaimed himself a disciple of *Pater and the cult of *'art for art's sake' mocked in *Gilbert and Sullivan's *Patience* (1881). Wilde successfully lived up to the image of the satire, and its impetus took him on a lecture tour of the United States in 1882, after the publication of his first volume of *Poems* (1881). In 1883 he attended the first night of his play *Vera* in New York but it was not a success. In 1884 he married, and in 1888 published a volume of fairy stories, *The Happy Prince and Other Tales*. In 1891 followed *Lord Arthur Savile's Crime, and Other Stories* and his only novel, *The Picture of Dorian Gray*, a Gothic melodrama which had aroused scandalized protest when it appeared in *Lippincott's Magazine* (1890). Wilde claimed in his preface, 'There is no such thing as a moral or an immoral book. Books are well written or badly written. That is all.' In 1891 he published more fairy stories, *A House of Pomegranates*. His second play, *The Duchess of Padua* (1891), is a dull verse tragedy, but epigrammatic brilliance and shrewd social observation brought theatrical success with *Lady Windermere's Fan* (1892), *A Woman of No Importance* (1893), and *An Ideal Husband* (1895). His masterpiece was **The Importance of Being Earnest* (1895). *Salomé* (now known chiefly by R. *Strauss's opera), written in French, was refused a licence, but performed in Paris in 1896 and published in 1894 in an English translation by Lord Alfred *Douglas with illustrations by *Beardsley. Lord Alfred's father, the marquess of Queensberry, disapproved of his son's friendship with Wilde and publicly insulted the playwright. This started a chain of events which led to Wilde's imprisonment for homosexual offences in 1895. He was declared bankrupt while in prison and wrote a letter of bitter reproach to Lord Alfred, published in part in 1905 as *De Profundis*: in it he provided an apology for his own conduct, claiming to have stood 'in symbolic relations to the art and culture' of his age. He was released in 1897 and went to France where he wrote *The Ballad of Reading Gaol* (1898), inspired by his prison experience. In exile he adopted the name Sebastian Melmoth, after the romance by *Maturin. He died in Paris. His other writings include critical dialogues ('The Decay of Lying' and 'The Critic as Artist', in *Intentions*, 1891) and *The Soul of Man*

under *Socialism*, a plea for individualism and artistic freedom, which Wilde wrote after hearing G. B. *Shaw speak, and which was first published in the **Fortnightly Review* in 1891. The publication of his *Collected Works* (1908) was organized by his loyal friend Robert *Ross.

A volume of letters, ed. R. *Hart-Davis, appeared in 1962 and there are biographies by H. *Pearson (1946) and R. *Ellmann (1987).

Wilde-Goose Chase, The, a comedy by J. *Fletcher, acted with great success in 1621, printed 1652; it was very popular on the *Restoration stage.

Mirabell, the 'wild goose', a boastful Don Juan with an aversion to marriage, is 'chased' by Oriana, his betrothed, who tries various wiles to bring him to the altar. She feigns madness for love of him, but he sees through the pretence, and she finally traps him in the disguise of a rich Italian lady. His two companions, Pinac and Belleur, with less assurance and more at the mercy of their high-spirited mistresses, alternately pursue and are pursued by Rosalura and Lillia-Bianca. *Farquhar's comedy *The Inconstant* is based on this play.

WILDER, Thornton Niven (1897–1975), American novelist and dramatist, born in Wisconsin. *The Bridge of San Luis Rey* (1927) is the best known of his novels, but *The Ides of March* (1948), among others, is also notable. He scored considerable success in the theatre with *Our Town* (1938), *The Skin of Our Teeth* (1942), and *The Merchant of Yonkers* (1938), a comedy which was revised as *The Matchmaker* (1954) and adapted as the musical comedy *Hello, Dolly!* (1963).

Wildev, Damon, a character in Hardy's **The Return of the Native*.

Wildfell Hall, see TENANT OF WILDFELL HALL, THE.

Wild Huntsman, the, a spectral huntsman of German folklore, the subject of a ballad ('Der wilde Jäger') by Gottfried August Bürger (1747–94), imitated by Sir W. *Scott. Scott's version was included in *The Chase and William and Helen: Two Ballads from the German*, published anonymously in 1797. The legend is that a wildgrave (keeper of a royal forest), named Falkenburg, not only hunted on the Sabbath but also tyrannized over the peasants under his authority. After his death he continued to haunt the forest, and he and his hound might be heard, though rarely seen. (See also LENORE.)

Wild Oats, a play by J. *O'Keefe.

Wilfer family, characters in Dickens's **Our Mutual Friend*.

WILKES, John (1727–97), the son of a Clerkenwell distiller. He studied at Leiden, and after marrying an heiress ten years older than himself (who bore him his much-loved daughter Polly) led a life of dissipation and became a member of the *Medmenham Abbey fra-

ternity. He was elected MP for Aylesbury in 1757 and in 1762 founded the **North Briton* in which, aided by his friend Charles *Churchill, he attacked Bute's government. In the notorious No. 45 he denounced the King's Speech, and was arrested for libel on a general warrant, but released; he was then expelled from Parliament for publishing an obscene libel, the *Essay on Woman* (a parody of *Pope), and retired to Paris. (For Lord Sandwich's role in this affair, see TWITCHER.) He returned in 1768, and after various setbacks (see PRESENT DISCONTENTS) took his seat unopposed as MP for Middlesex in 1774, in which year he was also lord mayor of London.

A man of wit, learning, and ability, and a popular hero in the cause of liberty, he secured important legal rights, including the illegality of general warrants, the freedom of choice of the electorate, and the freedom of the press. His friendly meeting over dinner with his old political adversary Dr *Johnson, on 15 May 1776, provides one of the finest moments of *Boswell's *Life*.

WILKIE, William (1721–72), author of *The Epigonia*, an epic poem in heroic couplets, in nine books, on the theme of the siege of Thebes: it was modelled on *Homer and inspired by the 'heroic Tragedy' of *Sophocles, and went into two editions (1757, 1759). It was highly regarded by *Hume and by Adam *Smith. Wilkie was raised on a Scottish farm, and claimed to have 'shaken hands with poverty up to the very elbow'; he became a skilled classicist and mathematician and was appointed professor of natural philosophy at St Andrews. He was a member of the *Select Society.

Wilkins, Peter, see PETER WILKINS.

Willet, John, in Dickens's **Barnaby Rudge*, the host of the Maypole Inn, and Joe his son, finally the successful wooer of *Dolly Varden.

William of Cloudesley, see ADAM BELL.

WILLIAM OF MALMESBURY (c.1095–1143), the first full-scale writer of history in England after *Bede. He was educated at Malmesbury Abbey in Wiltshire of which he became librarian. He was a polymath who may have been influenced by the historiographical traditions of Worcester and Evesham. His major works were the *Gesta Regum Anglorum*, a history of England from 449 to 1120; the *Gesta Pontificum Anglorum*, an ecclesiastical history of England from 597 to 1125; the *Historia Novella*, the sequel to the *Gesta Regum*, dealing with 1128 to 1142 and left unfinished at his death in 1143; *De Antiquitate Glastoniensis Ecclesiae* (a work which has led to the speculation that he may have lived at Glastonbury, written between 1129 and 1139); and the *Life of St Dunstan*, a hagiographical work. As well as being an authoritative and serious historian, William was a picturesque and circumstantial writer who enlivened his narrative with topographical observation, anecdote, reminiscence, and comment. The *Gesta*

Regum has two stories about *Arthur whom William regards as a great warrior while discrediting many of the stories about him. See A. Gransden, *Historical Writing in England, c.550–c.1307* (1974), 166–85; H. Farmer, 'William of Malmesbury's Life and Work' in *Journal of Ecclesiastical History*, 13 (1962), 39–54.

WILLIAM OF NEWBURGH (1135/6–?98), a canon of the priory of Newburgh (near Richmond) in Yorkshire who began in 1196 his *Historia Rerum Anglicarum*, suddenly abandoned in 1198, presumably at his death. The work was commissioned by Ernald, abbot of the Cistercian abbey of Rievaulx. The *Historia* deals with events from 1066 to 1198, especially the reigns of Stephen (with its hardships) and Henry II. It is a well-written, critical, and personal work with regard for historicity; it exposes the *Historia*, of *Geoffrey of Monmouth, for instance, as legend rather than fact.

WILLIAM OF WYKEHAM (1324–1404), bishop of Winchester and chancellor of England, founder of New College, Oxford (1379), and Winchester College (1382). He was first employed as clerk of the king's works at Windsor, and he administered the rebuilding of Windsor Castle for Edward III. He became chancellor in 1367 but was dismissed, as a symbol of the clerical establishment, in 1371. He was one of the leaders of the bishops who opposed *John of Gaunt, and he was a lifelong opponent of Wyclifitism. His political power waned with the ascendance of Gaunt, who seized Wykeham's lands, after the death of Edward III in 1377.

'William and Helen', see LENORE.

'William and Margaret', a ballad by *Mallet in the 18th-cent. mock-antique style, written 1723, and published in A. *Hill's *Plain Dealer*, 36, July 1724. It is included in Percy's **Reliques* under the title 'Margaret's Ghost'.

Margaret's 'grimly ghost' visits her faithless lover William just before dawn and summons him to visit her grave; he lays his cheek upon her grave 'and word spake never more'.

William of Palerne, one of the earliest of the 14th-cent. English romances of the *Alliterative Revival, of 5,540 lines in a west Midland dialect. It was written for Humphrey de Bohun, based on the late 12th-cent. French *Roman de Guillaume de Palerne*.

William is a prince of Apulia who is saved from his uncle's attempts to poison him by a werewolf who is really a prince of Spain turned into that shape by his wicked stepmother. William falls in love with and wins the daughter of the Roman emperor and finally defeats the king of Spain, forcing the queen to undo her dastardly magic and restore the prince to his rightful form. While William and his love, Melior, are fleeing, they disguise themselves as bears and deer. Within this improbable framework, the poet has incorporated a

discussion of courtliness and love which is not without sophistication.

Ed. W. W. Skeat, EETS ES 1 (1867; repr. Kraus, 1973).

WILLIAMS, Charles Walter Stansby (1886–1945), poet, novelist, and theological writer who worked for many years at the *Oxford University Press. His novels, which have been described as supernatural thrillers, include *War in Heaven* (1930), *Descent into Hell* (1937), and *All Hallows Eve* (1944). Of his theological writings the most important was *The Descent of the Dove* (1939). His literary criticism included a study of *Dante, *The Figure of Beatrice* (1943). In verse he wrote a number of plays on religious themes, including *Thomas Cranmer* (1936) and *Seed of Adam* (1948), but his most original poetic achievement is perhaps his cycle on the Arthurian legend, *Taliessin through Logres* (1938) and *The Region of the Summer Stars* (1944), afterwards reissued in one volume (1974) together with *Arthurian Torso*, a study of Williams's poetry by his friend C. S. *Lewis. He was a member of Lewis's group 'the *Inklings'.

WILLIAMS, Heathcote (1941–), poet, actor, performance poet, and playwright, born in Cheshire. He is perhaps best known for his stage play *AC/DC* (1970), a powerful innovative piece about the effects of the new technology and the media (what the author has described as 'psychic capitalism'), and for his three 'ecological epics' of poems with pictures, *Whale Nation* (1988), *Falling for a Dolphin* (1989), and *Sacred Elephant* (1989). Other plays include *The Speakers* (1964), *Hancock's Last Half Hour* (1977), and *The Immortalist* (1978).

WILLIAMS, Helen Maria (1761?–1827). She published her first poem, a ballad, *Edwin and Eltruda*, in 1782, and travelled in 1788 to Paris, where she was chiefly to reside. She became friendly with the leading Girondists, and made the acquaintance of M. *Wollstonecraft; her *Letters* (1790–5) contain interesting information on the state of Paris and France just before and during the revolution. She was a friend of *Bernardin de Saint-Pierre, whose *Paul et Virginie* she translated (1796); she also translated A. von *Humboldt's travels (1814–29). *Wordsworth's first printed poem was 'Sonnet on Seeing Miss Helen Maria Williams Weep at a Tale of Distress' (1787, under the pseudonym 'Axiologus'), but despite its title he appears not to have met her until 1820 in Paris.

WILLIAMS, Hugo (1942–), poet, born in Windsor, the son of the actor Hugh Williams, who is portrayed in *Writing Home* (1985). Educated at Eton, he worked as an editorial assistant on the **London Magazine* for two years before leaving to travel round the world, which provided material for *All the Time in the World* (1966). His first collection of poems, *Symptoms of Loss*, was published in 1965, the year of his marriage. He returned to work on the *London Magazine* until 1970, the year in which his second volume of

poems, *Sugar Daddy*, was published. His other volumes include *Some Sweet Day* (1975), *Love-Life* (1979), *No Particular Place to Go* (1981), *Writing Home*, and *Self-Portrait with a Slide* (both 1990).

WILLIAMS, Isaac (1802–65), poet and theologian, educated at Trinity College, Oxford, where he was influenced by *Keble and participated in the *Oxford movement. He was author of poems in **Lyra Apostolica* and other poetical works including *The Cathedral* (1838) and *The Baptistery* (1842). His contribution to *Tracts for the Times* on 'Reserve in communicating Religious Knowledge' lost him the election to the chair of poetry (1842). His autobiography (edited by Sir G. Prevost, 1892) is an interesting record of the days of the Oxford movement.

WILLIAMS, John, known as Anthony Pasquin (1761–1818), a voluminous satirist and miscellaneous writer, often threatened with prosecution for libel. *The Children of Thespis* (1786–8) was his most successful poem, but he produced various volumes of poetry, biography, politics, satire, and plays.

WILLIAMS, Nigel (1948–), novelist, and playwright, born in Cheshire, and educated at Oriol College, Oxford. His novels include the ambitious *Witchcraft* (1987), which evokes the horrors of the Civil War through the medium of a contemporary screenwriter. He is best known for his suburban comedies, *The Wimbledon Poisoner* (1990), which describes Henry Farr's abortive attempt to murder his wife, and its derivative, *Scenes from a Poisoner's Life* (1994). *They Came from SW19* (1992, the first-person adolescent tale of the son of a spiritualist mother) and *East of Wimbledon* (1993) are also set in south London.

WILLIAMS, Raymond (1921–88), critic and novelist. The son of a railway signalman, he was born in Pandy, near Abergavenny, where he attended the grammar school. His studies at Trinity College, Cambridge, were interrupted by wartime service in an anti-tank regiment. He taught first as an adult education tutor in Sussex from 1946 to 1961, then at Cambridge as fellow of Jesus College and later as professor of drama. His best-known book, *Culture and Society, 1780–1950* (1958), surveys the history of the idea of 'culture' in British thought; and his later works, beginning with *The Long Revolution* (1961), attempt to extend this concept in more democratic directions than those envisaged by T. S. *Eliot and others. His scope of critical investigation included television and other modern forms of communication, as well as the history and sociology of drama and fiction. More traditional literary studies include *The English Novel from Dickens to Lawrence* (1970) and *The Country and the City* (1974). A leading figure of the British 'New Left', he tried to move beyond the limits of previous *Marxist literary criticism into a more dynamic materialist view of cultural changes, explored in *Marxism and Literature* (1977) and other books. His early novels, including

Border Country (1960) and *Second Generation* (1964), are semi-autobiographical works in the realist tradition which, as a critic, he defended against the new orthodoxy of *Modernism.

WILLIAMS, Tennessee (Thomas Lanier Williams) (1911–83), American dramatist, born in Mississippi, the son of a travelling salesman, and brought up there and in St Louis; he studied at Washington, St Louis, and Iowa, and in New York, while embarking on a career as a playwright with *American Blues* (1939, pub. 1945) and *Battle of Angels* (1940, pub. 1945; revised 1957 as *Orpheus Descending*). He achieved success with the semi-autobiographical *The Glass Menagerie* (1944, pub. 1945), a poignant and painful family drama set in St Louis, in which a frigid and frustrated mother's dreams of her glamorous past as a Southern belle conflict with the grimness of her reduced circumstances, as she persuades her rebellious son Tom to provide a 'gentleman caller' for her crippled daughter Laura. His next big success was *A Streetcar Named Desire* (1947), a study of sexual frustration, violence, and aberration, set in New Orleans, in which Blanche Dubois's fantasies of refinement and grandeur are brutally destroyed by her brother-in-law Stanley Kowalski, whose animal nature fascinates and repels her. Williams continued to write prolifically, largely in a Gothic and macabre vein, but with insight into human passion and its perversions, and a considerable warmth and compassion; his other works include *The Rose Tattoo* (1950), a comedy about a Sicilian woman and her quest for love; the symbolic and anti-naturalistic *Camino Real* (1953); *Cat on a Hot Tin Roof* (1955), a Freudian family drama which takes place at wealthy cotton planter Big Daddy's 65th birthday celebration, while his daughter-in-law Maggie fights to save her marriage to the alcoholic and despairing Brick; *Suddenly Last Summer* (1958); *Sweet Bird of Youth* (1959); *The Night of the Iguana* (1962); and a novella, *The Roman Spring of Mrs Stone* (1950), about an ageing actress's affair with a gigolo. He also published collections of poems, and his *Memoirs* appeared in 1975.

WILLIAMS, William Carlos (1883–1963), American poet, novelist, short story writer, and, for many years, a paediatrician in his home town of Rutherford, New Jersey; his profession as doctor deeply affected his literary life, giving him, in his own words, an entry into 'the secret gardens of the self. . . a badge to follow the poor, defeated body into those gulfs and grottos' (*Autobiography*, 1951). In his student days he was a friend of *Pound and H. *Doolittle, and some early poems (*Poems*, 1909; *The Tempers*, 1913) are Imagist, although he was to move from *Imagism to what he called Objectivism. (See also under ZUKOFSKY.) His poems range from the minimal, eight-line, 16-word 'The Red Wheelbarrow' (1923) to his most ambitious production, *Paterson* (1946–58), a long, five-part, free-verse, collage-mixed evocation of a characteristic industrial city, with the mystic motif, 'man is himself a

city'. The title of his last collection, *Pictures from Brueghel* (1963), suggests the plain, poverty-stricken subjects of some of his verse and prose; and his skill at painting the ordinary with freshness and compassion is manifested in his short stories, collected as *The Farmers' Daughters* (1961). Other prose works include *In the American Grain* (1925), an important series of essays exploring the nature of American literature and the influence of Puritanism in American culture, and urging his own faith that 'all art begins in the local.' Despite his growing reputation at home, Williamson's work was more or less disregarded in Britain until the 1950s; *Leavis in 1933 somewhat prematurely dismissed it as already outdated, and only a handful of writers, such as D. H. *Lawrence and B. *Bunting, took him seriously. Recently interest has increased considerably, and he is now established as one of the masters of *Modernism.

WILLIAMSON, David (1942–), Australian playwright, born in Melbourne. While he began his career in the counter-cultural 'New Wave' drama of the late 1960s and 1970s in Melbourne, Williamson has charted the lives of his own generation of well-educated middle-class Australians with unerring satiric wit and comic flair. Each play captures a current social predicament or preoccupation, particularly power plays in groups or institutions. *The Club* (1978) and *The Department* (1975) are concerned with a football club and an academic department, while corruption in business, government, the law, and the press is criticized in *Sons of Cain* (1985), *Emerald City* (1987), and *Top Silk* (1989). *After the Ball* (1998) employs autobiography to reflect on Australia's social changes over the past 30 years. The satire and social criticism often seem blunted by the plays' many brilliant one-liners and sheer comic verve, which may earn critical censure but delight audiences.

WILLIAMSON, Henry (1895–1977), born in south London, the son of a bank clerk, educated at Colfe's Grammar School, Lewisham. He joined the army in the First World War and was commissioned in 1915; his experience of warfare permanently affected him, convincing him of the futility of war and the need for understanding between nations. After the war he worked briefly in Fleet Street while writing his first novel, *The Beautiful Years* (1921: vol. i of *The Flax of Dream* quartet). In 1921 he moved to north Devon, and embarked on a modest country life (much influenced by R. *Jefferies) which produced his most widely known work, *Tarka the Otter* (1927), a remarkably observed, unsentimental tale which was much admired and remains a popular classic. This was followed by other tales of wildlife and the countryside, including *Salar the Salmon* (1935). In the 1930s Williamson became an admirer of Hitler and Sir Oswald Mosley, addressing Hitler in a notorious foreword to *The Flax of Dream* (1936) as 'the great man across the Rhine, whose life symbol is the happy child'. This led, in the short

term, to a brief internment at the outbreak of the Second World War, and in the long run, his admirers maintain, to the neglect of his most ambitious work, a series of 15 novels known under the collective title *A Chronicle of Ancient Sunlight*, a panoramic survey which opens in the mid-1890s with *The Dark Lantern* (1951) and closes with *The Gale of the World* (1969). This traces the career of Philip Maddison, writer, from birth to the aftermath of the Second World War and the point at which he resolves to write a series of novels 'to reveal the past' of his own generation to the next, and to explain the true meaning of his Mosley–*Birkin character's philosophy. Less politically tendentious is Williamson's short, devastating account of trench warfare, *The Patriot's Progress* (1930), seen through the eyes of a naïve, suffering Everyman, City clerk John Bullock, which was one of the most telling of the anti-war novels of the 1930s, and admired by T. E. *Lawrence. Williamson wrote about his friendship and correspondence with Lawrence in *Genius of Friendship* (1941).

Willobie His Avis, one of the books which, with G. *Harvey's and T. *Nashe's satirical works, was called in by the high commission in 1599. The poem, first published in 1594, consists of 74 serviceable but uninspired songs and a few other poems by Henry Willoby (?1574–?96). They narrate the unsuccessful courting of Avis, a country innkeeper's wife, by a nobleman before her marriage, and by four foreign suitors after it. The last of these has a 'familiar friend W.S.' as a companion; he has been identified with Shakespeare, who is also mentioned as author of **The Rape of Lucrece* in prefatory verses.

Willoughby, (1) Sir Clement, a character in F. Burney's **Evelina*; (2) John, a character in J. Austen's **Sense and Sensibility*.

WILLS, W(illiam) G(orman) (1828–91), a highly successful but unremembered Irish verse dramatist, whose first play, *A Man and His Shadow*, was produced in London in 1865. A long succession of popular plays led to his appointment as 'Dramatist to the Lyceum', for which he wrote many historical dramas, including *Charles I* (1872, with H. *Irving). He produced a version of **Faust* in 1885, and a long poem, *Melchior*, dedicated to R. *Browning, in the same year. He was also a successful portrait painter.

WILMOT, John, see ROCHESTER, EARL OF.

WILMOT, Robert, see TANCRED AND GISMUND.

WILSON, A(ndrew) N(orman) (1950–), novelist, biographer, and reviewer, born in Stone, Staffordshire, and educated at Rugby and New College, Oxford. From 1981 to 1983 he was literary editor of the **Spectator*. His novel writing began in a vein of slightly acid social comedy with *The Sweets of Pimlico* (1977) and *Un-guarded Hours* (1978), both written somewhat in the shadow of Evelyn *Waugh. Satire was blended with

more complex explorations of individual character in two of his best works: *The Healing Art* (1980), about a mistaken diagnosis of cancer, and *Wise Virgin* (1982), a study of a father–daughter relationship. These were followed by *Scandal* (1983) and *Gentlemen in England* (1985). *Incline Our Hearts* (1989), *A Bottle in the Smoke* (1990), *Daughters of Albion* (1991), *Hearing Voices* (1995), and *Watch in the Night* (1996) form the Lampitt Papers quintet. *The Vicar of Sorrows*, the story of a disillusioned clergyman's infatuation with a New Age traveller, was published in 1993. He has also published a number of accomplished biographical studies of Sir Walter *Scott (1980), *Milton (1983), Hilaire *Belloc (1994), *Tolstoy (1988), and C. S. *Lewis (1990). His controversial study of Jesus appeared in 1992. *Pen-friends from Porlock* (1988) is a collection of his literary criticism.

WILSON, Sir Angus Frank Johnstone (1913–91), born in Bexhill, educated at Westminster and Merton College, Oxford. During the war he worked on decoding at Bletchley Park, returning in 1946 to the *British Museum where he became deputy superintendent of the Reading Room, a post he resigned in 1955 to become a freelance writer. His first two volumes, *The Wrong Set* (1949) and *Such Darling Dodds* (1950), were of short stories, followed by *Hemlock and After* (1952), a novel about the doomed attempts of a middle-aged novelist, Bernard Sands, to establish a writer's centre in a country house. *Anglo-Saxon Attitudes* (1956, novel) also has a middle-aged protagonist, historian Gerald Middleton, separated from his grotesque Danish wife and his ex-mistress Dolly, and involved in an attempt to reconstruct and understand the past, including the mystery of a possible archaeological forgery, reminiscent of the Piltdown case. *A Bit off the Map* (1957, short stories) was followed by *The Middle Age of Mrs Eliot* (1958), a novel about the reversed fortunes of Meg Eliot, the sociable, handsome, and contented wife of an apparently wealthy barrister, who finds herself suddenly widowed in reduced circumstances. *The Old Men at the Zoo* (1961), about a doomed attempt to set up a large natural reservation for wild animals, reflects Wilson's concern with conflicts between the wild and the tame, the disciplined and the free, and ends with a portrayal of Europe at war. *Late Call* (1964), set with telling accuracy in a New Town, tells of the search for purpose and understanding of the retired hotel manageress Sylvia Calvert, obliged to live with her widowed headmaster son Harold and his family. *No Laughing Matter* (1967), his most ambitious novel, is a family saga covering some 50 years in the history of the Matthews family, but despite its subject it marks a departure from the realism of earlier works, mingling parody and dramatization with direct narration in a rich and complex evocation of family politics and neuroses. *As if by Magic* (1973) follows through various parts of the world the adventures of Hamo Langmuir, breeder of 'magic' rice, and his god-daughter Alexan-

dra Grant, ex-student, involved in a sexual triangle and a search for purpose. *Setting the World on Fire* (1980) is a more tightly constructed novel, contrasting the characters and destinies of two brothers, one a theatre director in love with artistic daring, the other a lawyer dismayed by disorder and encroaching chaos. Wilson also wrote on *Zola (1952), *Dickens (1970), and *Kipling (1977), and a pioneering account of his own creative process, *The Wild Garden* (1963). His works display satiric wit, acute social observation, and a love of the macabre and the farcical, combined with a lively interest in human affairs. A biography by M. *Drabble was published in 1995.

WILSON, Colin Henry (1931–), born and brought up in Leicester. He left school at 16, and after working at a variety of jobs and reading widely in his spare time, published *The Outsider* (1956), a work which enjoyed a considerable vogue. It describes the sense of alienation of the man of genius, using a mixture of texts, from Barbusse, *Camus, *Sartre, T. E. *Lawrence, *Hesse, etc. and did much to popularize a version of *existentialism in Britain; it appeared in the same week as *Osborne's *Look Back in Anger*, and Wilson was promptly labelled an *Angry Young Man, though he had little in common with others allocated to the same group. Wilson has since written many works on mysticism, existentialism, the occult, etc., and published many novels in various genres (*Ritual in the Dark*, 1960; *The Philosopher's Stone*, 1969; *The Space Vampires*, 1976, etc.).

WILSON, Edmund (1895–1972), American author, born in New Jersey, and educated at Princeton (where A. *Noyes, whom he did not admire, was at the time professor of poetry). He served abroad during the First World War, an experience which inspired verse and short stories published in a lively and eccentric little anthology about death, *The Undertaker's Garland* (1922, with his friend J. P. *Bishop). He then worked for various magazines, including *Vanity Fair* (1920–1), the *New Republic* (1926–31) and the **New Yorker* (1944–8). His novel *I Thought of Daisy* (1929, rev. 1967) is set in bohemian literary New York, and his short stories, *Memoirs of Hecate Country* (1946), are also set largely in New York. He is principally known for his influential, wide-ranging, and independent works of literary and social criticism, which include *Axel's Castle* (1931), a study of *symbolist literature (*Yeats, *Valéry, *Stein, and others, including *Villiers de l'Isle-Adam, whose play *Axël* gave the volume its title); *The Triple Thinkers* (1938); *To the Finland Station* (1940), which traces socialist and revolutionary theory from *Michelet and R. *Owen through *Marx to *Lenin; *The Wound and the Bow* (1941), a series of studies with a *Freudian angle, taking its title from an essay on the *Philoctetes* of *Sophocles; and *Patriotic Gore: Studies in the Literature of the American Civil War* (1962), a comprehensive survey of major and minor writers of the period, and the war's roots in the national

psyche. His other works include experimental plays, collections of articles and reviews, and memoirs of early and later life (*A Prelude*, 1967; *Upstate*, 1971). His third wife was the novelist Mary *McCarthy, and he was a friend from college days of F. S. *Fitzgerald, whose posthumously published works he edited.

WILSON, Frank Percy (1889–1963), scholar and Mer-ton professor of English literature at Oxford University (1947–57). Apart from his general editorship from 1935 of the *Oxford History of English Literature* and revision of *The Oxford Dictionary of English Proverbs* (1970), almost all his work was concerned with Elizabethan and Jacobean literature. His most important works were *The Plague in Shakespeare's London* (1927, rev. 1963), *Shakespeare and the New Bibliography* (1945, rev. 1970), and his revision of *McKerrow's edition of *Nashe's works (1958).

WILSON, Harriette, née Dubochet (1786–1846), courtesan, daughter of a Swiss-born London shopkeeper, who left a spirited account of her adventures and amours in the fashionable Regency world in *Memoirs of Harriette Wilson, Written by Herself* (1825), which went through many editions. It opens with panache, with the sentence 'I shall not say why and how I became at the age of fifteen, the mistress of the earl of Craven', and proceeds to describe with much frankness and some art her impressions of and friendships with *Brummell, Prince Esterhazy, the dukes of *Wellington, Argyle, Beaufort, Leinster, etc. She also wrote two slight novels, *Paris Lions and London Tigers* (1825) and *Clara Gazul* (1830), both *romans à clef.

WILSON, John (?1627–96), educated at Oxford. He became recorder of Londonderry. His two principal plays, of which the first was popular, are *The Cheats* (1663) and *The Projectors* (printed 1665, no recorded performance); they are Jonsonian satires in which sharks, gulls, usurers, and astrologers are vigorously and effectively displayed.

WILSON, John (1785–1854). He enjoyed a brilliant university career at Glasgow and Oxford, and was in youth a friend of *Wordsworth and *Coleridge (to whose **Friend* he contributed). He joined the editorial staff of **Blackwood's* shortly after its foundation and became its most copious single contributor. For the 'Maga' he provided more than half the series **Noctes Ambrosianae*, in which he appears as 'Christopher North'; he was part-author of the notorious *'Chaldee MS'; he wrote a ferocious attack on Coleridge's **Biographia Literaria*; and joined in *Lockhart's prolonged onslaught on the *Cockney School. He supported *Shelley, and dubbed Wordsworth, Sir W. *Scott, and *Byron, as poets, 'the three great master-spirits of our day'. But his praise alternated bewilderingly with derision and he declared, 'I like to abuse my friends.' He wrote some poetry and three sentimental novels of Scottish life, *Lights and Shadows of Scottish Life* (1822); *The Trials of Margaret Lyndsay*

(1823); and *The Foresters* (1825), which Wordsworth described as 'mawkish stuff'. In 1820 he was appointed, for political reasons, to the chair of moral philosophy at Edinburgh, but his inadequacy was such that for many years a friend wrote his lectures for him.

WILSON, John Dover (1881–1969), Shakespearian scholar and editor. Using the methods of the new bibliography, he was responsible for editing most of the plays in the New Cambridge Shakespeare series which was begun in 1921. As well as this and many other scholarly works he produced several popular and influential books about Shakespeare, notably the 'biographical adventure' *The Essential Shakespeare* (1932), *What Happens in Hamlet* (1935), and *The Fortunes of Falstaff* (1943).

WILSON, Snoo (1948–), playwright and novelist, born in Reading and educated at the University of East Anglia. His play *The Beast*, which explores the life of Aleister *Crowley, was first performed by the Royal Shakespeare Company in 1974, and in an updated version as *The Number of the Beast* at the *Bush in 1982. Other plays include *Blow Job* (1971), *The Pleasure Principle* (1973), *England, England* (1977), and *More Light* (1990), based on the life of G. *Bruno. His novel *Spaceache* (1984) is a dystopian fantasy of a grim and ruthless high-technology low-competence future.

WILSON, Thomas (c.1523–81), educated at Eton and King's College, Cambridge. He was privy counsellor and secretary of state in 1577. He published *The Rule of Reason*, a work on logic (1551); and the *Arte of Rhetorique* (1553; revised and improved, 1560). The *Arte* is a notable landmark in the history of English prose. Wilson provides interesting examples of epistles and orations in a variety of English styles. Most of them are for emulation, but some of the more amusing, such as the famous *'inkhorn' letter from a Lincolnshire clergyman seeking preferment, exhibit the worst excesses of Latinism and affectation:

There is a Sacerdotall dignitie in my native Countrey contiguate to me, where I now contemplate: which your worshipfull benignitie could some impetrate for mee, if it would like you to extend your sedules, and collaude me in them to the right honourable lord Chauceller, or rather Archgrammacion of Eng-lande.

The *Arte of Rhetorique* was edited by G. H. Mair (1909).

Wilton, Jacke, see UNFORTUNATE TRAVELLER, THE.

Wilton House, in Wiltshire, seat of the earls of Pembroke, is associated with Sir P. *Sidney, who is said to have written much of the first version of the **Arcadia* there while staying with his sister Mary, countess of *Pembroke. According to *Aubrey, 'In her time Wilton house was like a College, there were so many learned and ingeniose persons.' She was undoubtedly a literary patroness, but the claim made to W. J. *Cory in 1865 that Shakespeare was her guest and

that **As You Like It* was performed there before James I has never been confirmed.

Wimble, Will, in the **Spectator*, a friend of Sir Roger de **Coverley*, introduced in No. 108 as a good-natured fellow 'who hunts a pack of dogs better than any man in the country' and is generally esteemed for the obliging services he renders to all.

WINCHILSEA, Anne Finch, countess of, née Kingsmill (1661–1720), poet, born near Newbury, the daughter of Sir William Kingsmill, and orphaned when young: she was probably brought up by her mother's brother. She was a maid of honour to Mary of Modena, wife of the duke of York, and in 1684 married Colonel Heneage Finch who succeeded his nephew to the title in 1712. She was a friend of **Pope*, **Swift*, **Gay*, and **Rowe*. Her *Miscellany Poems on Several Occasions* appeared in 1713, at first anonymously; they were admired by **Wordsworth*, who found affinities in them, and chose a selection for an album (1819). Her best-known poem is her ode 'The Spleen: A Pindaric Poem' (pub. 1701 in Charles Gildon's *New Collection of Poems*): her couplet about the jonquil and 'aromatic pain' was echoed by *Pope* in his **Essay on Man*, and J. M. **Murry*, in his preface to his 1928 selection, singles out from the same poem the lines 'Nor will in fading silks compose | Faintly the inimitable rose.' V. Woolf in **A Room of One's Own* (1928) concluded that she 'suffered terribly from melancholy'. Many of the poems which remained in manuscript at her death have since appeared in various anthologies and selections.

WINCKELMANN, Johann Joachim (1717–68), the son of a German shoemaker, who became the founder of the modern study of Greek sculptures and antiquities. By his understanding of the ideal of Greek art, its spiritual quality, its sense of proportion, and its 'noble simplicity and quiet grandeur', he exerted an immense influence on subsequent thought and literature (e.g. on **Goethe* and **Schiller*). **Nietzsche* later rebelled against Winckelmann's 'Apollonian' view of Greek culture in his first work, *The Birth of Tragedy*. Winckelmann was the subject of an essay by **Pater* and of *The Conversion of Winckelmann* by A. **Austin*.

Wind in the Willows, The, see GRAHAME.

Windsor Forest, a topographical poem by **Pope* in the genre of *Cooper's Hill* by **Denham*. Begun in 1704, it was published in 1713 to celebrate the Peace of Utrecht; it combines description of landscape with historical, literary, and political reflections.

WING, Donald Goddard (1904–72), American scholar, librarian, and bibliographer, who was responsible for compiling the *Short-Title Catalogue of Books Printed in England, Scotland, Ireland, Wales and British America, and of English Books Printed in Other Countries 1641–1700*, published by the Index Society in 1945. A second edition, revised and enlarged, appeared in 1972.

Wings of the Dove, The, a novel by H. **James* published 1902.

In this novel *James*, for the first time, takes passionate human love as his central theme. The handsome and clever Kate Croy allows herself to be taken up by her rich aunt Maud Lowder. Fearful of the poverty surrounding her disgraced father and widowed sister, she is as determined to feather her nest as she is genuinely in love with Merton Densher, a journalist without bright financial prospects. While on a visit to New York Densher meets Milly Theale, an orphaned, gentle girl who is immensely rich. Her wings are weighted with gold. Milly travels to Europe with her friend Susan Stringham, and in London she is gathered into Mrs Lowder's circle. She is anxious to meet Densher again and is disturbed to learn, from a disapproving Mrs Lowder, of his interest in Kate. While in London she learns that she is doomed and is advised by the sympathetic doctor Sir Luke Strett to seize what joy she can from life. She installs herself in a palazzo in Venice, and with their varying motives her friends gather round her: Kate and Mrs Lowder, Densher, the fortune-hunting Sir Mark, the faithful Susan Stringham, and even the London doctor. Kate and Densher become lovers while Milly is deliberately misled into believing that Kate does not return Densher's interest. The predatory Kate persuades a reluctant Densher to make a show of love for Milly in the hope that, dying, she will provide for him—and for them. After Milly's death Densher does indeed discover that she has done so. But Kate has reckoned without his growing unease and distaste for the role he has been forced to play; Densher finds himself unable to accept the money, and Kate. Their very success in this dreadful game has brought about the death of their relationship.

Winkle, Nathaniel, in *Dickens's *Pickwick Papers*, one of the members of the Corresponding Society of the Pickwick Club.

'Winkle, Rip Van', see RIP VAN WINKLE.

Winner and Waster, see WYNNERE AND WASTOUR.

Winnie-the-Pooh, the bear of very little brain, and friend of Piglet, Eeyore, and others, in the popular stories of A. A. **Milne*.

WINSTANLEY, Gerrard (c. 1609–76), radical pamphleteer and leader of the Diggers, or True Levellers. He was born in Wigan, the son of a mercer, went to London as a clothing apprentice in 1630, and set up for himself in 1637, unsuccessfully; by 1643 he described himself as 'beaten out of both trade and estate', and he worked subsequently as a hired labourer. He published several religious pamphlets in 1648, and in 1649 with a group of comrades started digging and planting crops on St George's Hill, in Surrey, in a bold but short-lived attempt to claim the common land for 'the common people of England'. His first Digger manifesto, *The True*

Levellers' Standard Advanced, is dated 20 April 1649, and it was followed by others putting forward his political and collectivist programme, e.g. *A Watchword to the City of London*, and *the Army* (1649), *Fire in the Bush* (1650), ending with his last and most systematic work, *The Law of Freedom, in a Platform* (1652), which also expresses his disillusion at the collapse of his agrarian experiment. He believed that the sin of covetousness had brought mankind into bondage, and his work expresses a deep compassion for the poor, while remaining remarkably fair-minded and free of sectarian virulence. His prose is powerful and lucid, addressed to plain readers, and avoiding 'the traditional, parrot-like speaking' of the universities, which in his view drew a veil over truth with 'dark interpretation and glosses': many of his metaphors are drawn from daily life, but he can also express himself with poetic and passionate intensity, and with a personal and inventive use of biblical imagery that prefigures *Blake. Nothing is known of his later years, and his contribution to literature and political thought was neglected until the 20th cent., no doubt because of the apparent failure of his ideas, but there has been a considerable revival of interest, and he is now acclaimed by many as one of the most original and prophetic writers of his time. See *The Works of Gerrard Winstanley*, ed. G. H. Sabine (1941); Winstanley, *The Law of Freedom and Other Writings*, ed. C. *Hill (Penguin, 1973).

Winterborne, Giles, a character in Hardy's **The Woodlanders*.

WINTERS, (Arthur) Yvor (1900–68), American poet and critic, whose own poems exemplify his critical doctrine of classicism, restraint, moral judgement, and 'cold certitude'. (See NEW CRITICISM.) His *In Defense of Reason* (1947) contains three earlier works, *Primitivism and Decadence* (1937), *Maule's Curse* (1938), and *The Anatomy of Nonsense* (1943), all of which attack obscurantism and *Romanticism, and an essay on his friend, the highly dissimilar Hart *Crane, for whom he also wrote an elegy, 'Orpheus'.

WINTERSON, Jeanette (1959–), novelist, born in Manchester. She became the adopted daughter of Pentecostal evangelist parents. Her upbringing and training for evangelistic service, as well as the realization of her lesbian identity, were drawn on heavily, and to brilliant effect, for her first novel, *Oranges Are Not the Only Fruit* (1985), which won the Whitbread Award for a first novel and was successfully adapted for television in 1990. She was educated at Accrington Girls' Grammar School and, after a period of miscellaneous employment, read English at St Catherine's College, Oxford. *Boating for Beginners* (1985), a comic fable based on the story of Noah, was followed by *The Passion* (1987), a bawdy historical fantasy in which a French peasant, Henri, who worships Napoleon, be-

comes his hero's chicken chef and falls in love with a bisexual Venetian girl with webbed feet. Her fourth novel, *Sexing the Cherry* (1989), transforms the fairy tale of the 12 dancing princesses, juxtaposing 17th-cent. characters with their counterparts in the 20th cent. Its main character, the Dog Woman, and her foster-son Jordan, fished from the Thames as a baby, are notable creations. *Written on the Body* (1992) is an exploration of gender within a triangular relationship. The controversial *Art and Lies* (1994) develops Winterson's unconventional narrative style even further through the deployment of three separate voices named Handel, Picasso, and Sappho.

Winter's Tale, The, a play by *Shakespeare written 1610 or 1611, in which year it was performed at the Globe (recorded by *Forman). It was one of the plays put on to celebrate the marriage of Princess Elizabeth and the elector palatine in 1612–13 and was first printed in the *Folio of 1623 where it is the last play in the section of comedies. Its main source is Greene's **Pandosto*.

Leontes, king of Sicily, and Hermione, his virtuous wife, are visited by Leontes's childhood friend Polixenes, king of Bohemia. Leontes presently convinces himself that Hermione and Polixenes are lovers, attempts to procure the death of the latter by poison, and on his escape imprisons Hermione, who in prison gives birth to a daughter. Paulina, wife of Antigonus, a Sicilian lord, tries to move the king's compassion by bringing the baby to him, but in vain. He orders Antigonus to leave the child on a desert shore to perish. He disregards a Delphian oracle declaring Hermione innocent. He soon learns that his son Mamillius has died of sorrow for Hermione's treatment, and shortly after that Hermione herself is dead, and is filled with remorse. Meanwhile Antigonus leaves the baby girl, Perdita, on the shore of Bohemia, and is himself killed by a bear. Perdita is found and brought up by a shepherd. Sixteen years pass. When she grows up, Florizel, son of King Polixenes, falls in love with her, and his love is returned. This is discovered by Polixenes, to avoid whose anger Florizel, Perdita, and the old shepherd flee from Bohemia to the court of Leontes, where the identity of Perdita is discovered, to Leontes's great joy, and the revival of his grief for the loss of Hermione. Paulina offers to show him a statue that perfectly resembles Hermione, and when the king's grief is intensified by the sight of this, the statue comes to life and reveals itself as the living Hermione, whose death Paulina had falsely reported in order to save her life. Polixenes is reconciled to the marriage of his son with Perdita, on finding that the shepherd-girl is really the daughter of his former friend Leontes. The rogueries of Autolycus, the pedlar and 'snapper-up of unconsidered trifles', add amusement to the later scenes of the play; and his songs 'When daffodils begin to peer' and 'Jog on, jog on, the footpath way' are famous.

WIREKER, Nigel (fl. 1190), precentor of Christ Church, Canterbury, author of *Burnellus* or *Speculum Stultorum*, a satire on monks recounting the adventures of *Burnell the ass. It is found in T. Wright (ed.) *Anglo-Latin Satirical Poets of the Twelfth Century* (Rolls Series, 1872, i). (See also ANGL0-LATIN LITERATURE.)

Wisden: A *Cricketer's Almanac*, first published under this title by John Wisden and Co. in 1870 (previously known, 1864–9, as *The Cricketer's Almanac*). The first number contains the laws of cricket, scores of 100 and upwards from 1850 to 1863, records of extraordinary matches, etc. The publication continues, and it remains the cricket enthusiast's vade-mecum.

Wisdom (also *Mind, Will and Understanding* or *Wisdom, Who Is Christ*), a *morality play from c.1460, one of the group called *Macro plays, describing the seduction by Lucifer of Mind, Will, and Understanding in a series of dances. Ed. Mark Eccles in *The Macro Plays* (EETS 262, 1969).

WISE, Thomas James (1859–1937), bibliographer, collector, and editor, who formed the great Ashley Library (see LIBRARIES). In 1934 his credit as a bibliographer was gravely damaged by the publication of a book (*An Enquiry into the Nature of Certain 19th-Century Pamphlets* by J. Carter and G. Pollard) which proved that a large number of rare pamphlets whose authenticity depended upon Wise's statements were in fact forgeries—in particular an edition of E. B. Browning's *Sonnets from the Portuguese said to have been published in Reading in 1847.

WISHART, William (c.1692–1753), Scots cleric and controversialist, and co-founder of the *Rankenian Club. An early collaborator with *Arbuckle, *Turnbull, and *Hutcheson, he was an energetic exponent of the moral sense philosophy of *Shaftesbury and Hutcheson. In addition to sermons, he published anonymous satires on *Berkeley's *Alciphron* in 1734 and *Doddridge's *Life of Col. Gardiner* in 1747. As principal of Edinburgh University, he led the successful opposition to *Hume's appointment as a professor in 1744–5.

Wishfort, Lady, a character in Congreve's **The Way of the World*.

Witch, The, a play by T. *Middleton, written before 1616, not printed until 1778.

The principal part of the plot is based on the story of the revenge exacted by Rosamond in 572 on her husband Alboin, ruler of Lombardy. In Middleton's play the duchess is obliged by her husband to drink a health at a banquet out of a cup made from her father's skull and, to avenge herself, purchases by her pretended favours the help of a courtier Almachides, to kill her husband. (The same subject is treated in *D'Avenant's *Albovine*, and in *Swinburne's *Rosamund, Queen of the Lombards*.) In this and the subordinate intrigue, the assistance of the witch Hecate is called in, and part of the interest of the play lies in the com-

parison between Middleton's Hecate and the witches in Shakespeare's **Macbeth*. *Lamb in his *Specimens* indicated the difference between them.

'Witch of Atlas, The', a fantasy poem by P. B. *Shelley, written in the summer of 1820, on his return from a solitary pilgrimage to Monte San Peligrino, Lucca, in Italy, published 1824.

Shelley composed this playful work of 78 stanzas in *ottava rima* within the space of three days. The beautiful Witch (whom he had presumably met on his pilgrimage) is the daughter of Apollo, and the spirit of mischief and poetry. She besports herself amid pyrotechnic imagery of magic boats, airships, storms, and fireballs. Her mysterious companion is the Hermaphrodite, and together they circle the globe, weaving spells over recalcitrant kings, priests, soldiers, and young lovers (whose inhibitions are blissfully dissolved). Mary *Shelley disliked the poem; Shelley replied in verse, asking if she were 'critic-bitten'.

Witch of Edmonton, The, a tragi-comedy by *Dekker, *Ford, *Rowley, 'etc.' (possibly *Webster?), first performed probably 1621, not published until 1658. It is partly based on the story of Elizabeth Sawyer, who was hanged as a witch in April 1621.

Frank Thorney marries his fellow servant Winifred, without his father's knowledge and against his will. To save himself from being disinherited, at his father's bidding he also marries Susan Carter, and presently, to extract himself from his embarrassment, murders her and attempts to throw the guilt on her two rejected suitors, but is discovered and in due course executed.

In a second distinct plot, the old woman of Edmonton is persecuted by her neighbours because she is, in her own words, 'poor, deform'd and ignorant', and to revenge herself she sells her soul to the devil, who appears to her in the form of a dog. 'Some call me witch; | And being ignorant of my self, they go | About to teach me how to be one.' Her character is notable for the characteristic sympathy shown by Dekker for the poor outcast, and the tone of the play is markedly humane. Both plots reflect the theme of revenge, but are otherwise little connected.

WITHER, George (1588–1667), poet and pamphleteer, born at Bentworth in Hampshire, educated at Magdalen College, Oxford. His satires *Abuses Stript and Whipt*, published 1613, in spite of the innocuous character of their denunciations of Avarice, Gluttony, and so on, earned him imprisonment in the Marshalsea. There he wrote five pastorals under the title of *The Shepherds Hunting*, a continuation of *The Shepherds Pipe*, which he had written in conjunction with William *Browne, the 'Willie' of these verses. In the second of these, Wither (in the character of Philarete) describes the 'hunting of foxes, wolves and beasts of prey' (the abuses) which got him into trouble with the government. His *Fidelia*, a poetical epistle from a faithful nymph to her inconstant lover,

appeared in 1617 (privately printed 1615) and again, with the famous song 'Shall I, wasting in despair', in 1619; it was this song, printed by Percy in his **Reliques*, that was to rescue Wither's reputation from a century of neglect.

Wither's self-aggrandizing *Motto: Nec Habeo, nec Careo, nec Curo* (1621) led to another, but not his last, spell of imprisonment. In 1622 appeared *Faire-Virtue, the Mistress of Phil'Arete*, a long sequence of poems in various verse forms (octosyllabics, sonnets, diamond-shaped verses, etc.) in praise of his semi-allegorical mistress. From this time Wither's poetry became increasingly religious and satirical in tone, which led to accusations that he was a Puritan, and his portrayal as 'Chronomastix' in *Jonson's masque *Time Vindicated* (1623). He published *The Hymnes and Songs of the Church* in 1623, a poem on the plague in 1628, a book of *emblems in 1634–5, and *Heleluiah* in 1641. During the Civil War he raised a troop of horse and wrote many pamphlets for Parliament, and in 1642 was captain and commander of Farnham Castle, but after the war devoted much energy to petitions and litigation on behalf of his own lost property.

No complete edition of Wither's work has been published, but several collections were printed by the Spenser Society from 1871, and there is a two-volume edition with a biographical introduction by F. Sidgwick (1902).

Wititterly, Mr and Mrs, in Dickens's **Nicholas Nickleby*, typical snobs.

Wits, The, a comedy by *D'Avenant, published 1636, revised by him after the Restoration, and generally considered his best comedy.

Young Pallatine, a wit, who lives in London on an allowance, but finds it unequal to his wants, is in love with Lucy, who sells her jewels to provide him with money and is in consequence turned out by her cruel aunt, who suspects her of misconduct. She takes refuge with Lady Ample, the rich ward of Sir Tyrant Thrift, who proposes to force an unwelcome marriage on his ward before he loses control over her. Meanwhile Pallatine's wealthy elder brother comes to town, with old Sir Morglay Thwack, for a spell of dissipation. He tells young Pallatine that he will never more give him money, but that he must live by his wits, as he himself and Thwack propose to do. In pursuit of this purpose they become involved in a series of adventures, are thoroughly fooled, and the elder Pallatine is released from his troubles only on making liberal provision for his brother and Lucy. Thrift is likewise fooled and held to ransom.

WITTGENSTEIN, Ludwig Josef Johann (1889–1951), born in Vienna, and educated at Linz and Berlin. He came to England in 1908; he lived most of his adult life in Cambridge, where he was professor of philosophy (1939–47). Trained as an engineer, he came to philosophy through the study of the philosophy of math-

ematics with B. *Russell. He himself published only the *Tractatus Logico-Philosophicus* (1922); in this aphoristic and difficult book he presents the view that the only meaningful use of language is as a picture of empirical, scientific fact; otherwise language will be tautological, as in logic and mathematics, or nonsensical, as in metaphysics and judgements of value. About 1930 he began to doubt the correctness of this approach; he gradually developed the view that language had a vast multiplicity of uses, which he likened to the multiplicity of tools in a carpenter's tool-bag, and that the traditional problems of philosophy arose from a misunderstanding of the use of those concepts in terms of which the problems arose; this misunderstanding he likened to mental cramp or bewilderment, and held that the problems could be dissolved by carefully bringing out the true character of the language in which they were framed. Thus there were no philosophical results, in the form of answers to questions, but only the growth and dissolution of philosophical puzzlement. Among other posthumously published writings, the *Philosophical Investigations* (1953) contain a full account of this later position.

Wives and Daughters, the last and unfinished novel of E. *Gaskell, published in the **Cornhill Magazine*, 1864–6, and in volume form 1866.

This novel, Mrs Gaskell's masterpiece, centres on two families, the Gibsons and the Hamleys. Mr Gibson, surgeon in the little country town of Hollingford, is a widower with one daughter, Molly, who is a child when the story starts, but as she grows up her father feels he ought to marry again for her sake, and proposes to a widow, Mrs Kirkpatrick, formerly governess in the family of Lord Cumnor, the local magnate. Molly passionately resents her father's marriage, and is made unhappy by her graceful stepmother's shallow selfishness, but she loyally tries to accept the new situation, and her lot is improved when her stepmother's daughter by her previous marriage, Cynthia, who has been brought up in France, joins the household. Cynthia is a fascinating beauty, more sincere than her mother, but with few moral principles.

The Hamleys are an ancient county family—the proud and hot-tempered squire, his invalid wife, their elder son Osborne who is handsome and clever and his parents' favourite, and a younger son, Roger, sturdy, honest, and a late developer. Molly Gibson often stays with the Hamleys, and discovers by accident that Osborne is secretly married to a French nursery-maid. Molly, who at first found Roger unattractive, has begun to love and admire him, but he becomes engaged to Cynthia, and, being by now a successful scientist, goes off on an expedition to Africa. Cynthia is in fact already secretly engaged to Preston, Lord Cumnor's clever but ill-bred agent, and she enlists Molly's help in extricating herself from this entanglement, by a series of secret meetings which compromise Molly's reputation. Osborne Hamley is bitterly estranged from his

father, but when Osborne dies and the secret of his marriage is revealed, Squire Hamley, repenting his harshness, adopts Osborne's baby son. Cynthia throws over Roger Hamley and marries a man more suited to her, and when Roger returns he has realized that it is Molly whom he really loves. Like the plants and insects that Roger shows Molly through his microscope, the habits, loyalties, prejudices, petty snobberies, rumours, adjustments of a whole countryside hierarchy are displayed by Mrs Gaskell with minute and loving observation, equally acute for the aristocratic Lady Cumnor and her satirical and kind-hearted daughter Lady Harriet, who befriends Molly, and for old Silas, Squire Hamley's dying gamekeeper. Unlike some of Mrs Gaskell's earlier novels, *Wives and Daughters* is expertly constructed, convincing in all its incidents and dialogues, and peopled by fully realized characters.

WODEHOUSE, Sir P(elham) G(renville) (1881–1975), born in Guildford, the son of a civil servant who became a judge in Hong Kong. He spent much of his childhood in England in the care of various aunts, and was educated at Dulwich College, which he always remembered with affection. He soon abandoned a career with the Hong Kong Bank for literature; he began by writing short stories for boys' magazines, and later published extensively in the **Strand Magazine*, **Punch*, etc., establishing himself as one of the most widely read humorists of his day. His first novel was published in 1902, and his prolific output, of over 120 volumes, included *The Man with Two Left Feet* (1917), the collection of stories which first introduced **Jeeves and Bertie *Wooster*; a series of *Jeeves* volumes (*My Man Jeeves*, 1919; *The Inimitable Jeeves*, 1923; *Carry On, Jeeves*, 1925, etc.); and other works featuring such favourite characters as Lord Emsworth (and his prize sow, the Empress of Blandings), Mr Mulliner, Psmith, several redoubtable aunts, and many patrons of the Drones Club. Wodehouse's amiable career, which also embraced successes in musical comedy, the theatre, and Hollywood, was interrupted by the Second World War, when he was captured by the Germans at Le Touquet in 1940. He was interned and then released, but not allowed to leave Germany, and unwisely accepted an invitation to broadcast to America. Despite the innocuous nature of the broadcasts, this caused a scandal in England, and after the war he settled in America (where he had previously lived for some years), taking American citizenship in 1955. He continued to write prolifically until the end of his life, and to retain the warm admiration of his many readers. See Frances Donaldson, *P. G. Wodehouse* (1982).

WODROW, Robert (1679–1734), minister of Eastwood, near Glasgow, and university librarian of Glasgow. His works include a *History of the Sufferings of the Church of Scotland from the Restoration to the Revolution* (1721–2). He also kept private notebooks (partly in cipher) published by the Maitland Club in 1842–3 as *Analecta, or Materials for a History of Remarkable*

Providences. He was a great book-collector, and left a valuable collection of broadsides and pasquinades (see J. H. Burton, *The Book-Hunter*, 1862). He is commemorated in the Wodrow Society, devoted to the history of Presbyterianism and the works of eminent Presbyterians.

WOFFINGTON, Peg (Margaret) (c.1714–60), celebrated actress, daughter of a Dublin bricklayer. She was engaged by *J. *Rich* for Covent Garden in 1740, and was immediately successful, acting in a great number of leading comic roles. She had many lovers, and lived for some time with **Garrick*. She is the subject of *Masks and Faces* (1852), a play by *C. *Reade* and *Tom *Taylor*, on which Reade based his novel *Peg Woffington* (1853).

WOLCOT, John (1738–1819), satirist, who wrote under the pseudonym 'Peter Pindar'. He began his career as a physician, took holy orders, then returned to the practice of medicine until 1778, when he came to London and began the writing of vigorous and witty satirical verses. Among these were *Lyric Odes to the Royal Academicians* (1782–5), mocking their painting; a **mock-heroic poem*, **The Lousiad*, published in five cantos between 1785 and 1795, and various other satires on George III. *Bozzy and Piozzi*, in which **Boswell* and *Mrs *Thrale* set forth their reminiscences of *Dr *Johnson*, appeared in 1786, as did his *Poetical and Congratulatory Epistle to James Boswell*. In 1787 appeared *Instructions to a Celebrated Laureate*, which professes to teach **Warton* how he should celebrate the visit of George III to Whitbread's brewery.

WOLFE, Charles (1791–1823), educated at Trinity College, Dublin, curate of Donoughmore, Co. Down, from 1818 to 1821. He was the author of the well-known lines on 'The Burial of Sir John Moore', his only poem of note, apparently based on **Southey's* narrative in the *Annual Register*, and first published in the *Newry Telegraph* in 1817. His *Poems*, with a memoir by *C. L. Falkiner*, were published in 1903.

WOLFE, Humbert (1886–1940), poet and civil servant, born in Milan and educated at Bradford Grammar School and Wadham College, Oxford. He was a prolific essayist and published several volumes of poetry: *London Sonnets* (1920) was followed by other volumes including the successful *Requiem* (1927) and the posthumously published *Kensington Gardens in Wartime* (1940). He is remembered as a writer of serious light verse, more urbane than Georgian in tone.

WOLFE, Reyner or Reginald (c.1530–73), bookseller and printer, who came from Strasbourg and established himself in London at St Paul's Churchyard. He was the first printer in England to possess a large stock of Greek type of good quality, and he printed in 1543, with Greek and Latin text, the *Homilies* of **Chrysostom*, edited by **Cheke*, the first Greek book printed in this country. In 1547 he was appointed king's printer in Latin, Greek, and Hebrew. He also came under the

patronage of Archbishop *Parker. His son John Wolfe (d. 1601) inherited the business.

WOLFE, Thomas Clayton (1900–38), American novelist, born in North Carolina, the son of a stonemason, and educated at the university there and at Harvard, where he studied playwriting. He made his name with his autobiographical novel *Look Homeward, Angel* (1929), which describes at length and with much intensity the adolescence of Eugene Gant; this was followed by a sequel, *Of Time and the River* (1935), and various posthumous works, which include *The Web and the Rock* (1939) and its sequel *You Can't Go Home Again* (1940). Passionate, prolix, rhetorical, and shapeless, Wolfe's novels lacked discipline; he was unable or unwilling to prune his own work, which owed much in its published form to editorial assistance, but its emotional power won many readers, particularly among the young. He died of an infection following pneumonia.

WOLFE, Tom (1931–), American novelist and journalist; born Thomas Kennerly Wolfe Jr in Richmond, Virginia, he began his career as a journalist reporting for the *Washington Post* (1959–62). With his contemporaries Joan *Didion and Hunter S. *Thompson he was a pioneer of New Journalism (he co-edited the anthology *The New Journalism* in 1973), bringing to journalism techniques of writing usually employed by fiction writers. He published a number of volumes of non-fiction in the 1960s and 1970s (much of which had first appeared in periodicals such as *Rolling Stone* magazine), including *The Electric Kool-Aid Acid Test* (1968) and *The Right Stuff* (1979), about the early stages of the American space programme. His other works of non-fiction include *From Bauhaus to Our House* (1981), a succinct overview of 20th-cent. architecture.

He is now best known for his satirical first novel *The Bonfire of the Vanities* (1987), a sharply critical look at Reagan's America, which traces the downfall of ambitious Wall Street dealer Sherman McCoy. Wolfe published his second novel, *A Man in Full*, in 1998.

WOLFF, Tobias (1945–), American writer of short stories and memoirs, educated at Oxford and Stanford. His first collection of stories, *Hunters in the Snow*, was published in 1982. In this collection he introduces his recurring preoccupation with ordinary characters who are somehow alienated from society, whether because their dreams do not coincide with the reality of life in small-town America, because they have critical moral dilemmas they need to solve, or because they have painful confessions to make and difficult memories to placate. This was followed in 1984 by *The Barracks Thief*, a short novel set during the Vietnam War, *Back in the World* (1986, stories), and *The Night in Question* (1996, stories). He is perhaps most widely known for two volumes of autobiography; *This Boy's Life* describes his early adolescence and his difficult relationships with his unstable mother and violent stepfather.

This was followed by an account, often comic as well as moving, of his experiences of service in Vietnam, *In Pharaoh's Army* (1994).

WOLFRAM VON ESCHENBACH (fl. c.1200–20), a Bavarian knight and a great German epic poet, whose principal works were the epics **Parzival* and *Willehalm*. He also composed fragments of **Tituler* and several *Tagelieder* (dawn pieces) the most famous of which begins 'Sine klāwen'. Wolfram appears as a character in **Wagner's Tannhäuser*. (See MINNE-SINGERS.)

WOLLSTONECRAFT, Mary (1759–97). After an unsettled childhood, she opened a school at Newington Green in 1784 with her sister Eliza and a friend; there she made the acquaintance of R. *Price and other eminent Dissenters. In 1786, after writing *Thoughts on the Education of Daughters* (1787) (see EDUCATION, LITERATURE OF), she went to Ireland as governess to Lord Kingsborough's children; she returned in 1788 and spent some years writing reviews and translations for the radical publisher J. *Johnson, who published her novel *Mary* (1788), her *A Vindication of the Rights of Men* (1790, a reply to *Burke) and her most famous work, **A Vindication of the Rights of Woman* (1792). During these years she met the members of Johnson's circle, which included W. *Godwin, *Holcroft, and *Fuseli. In 1792 she went to Paris, where she met Gilbert Imlay, an American writer, by whom she had a daughter, Fanny, in 1794; in the same year she published her 'View' of the French Revolution. In 1795 she travelled through Scandinavia, accompanied by her maid and her daughter, a journey which produced her remarkable and observant travel book *Letters Written during a Short Residence in Sweden, Norway and Denmark*, published by Johnson in Jan. 1796. She returned to London later in 1795, where Imlay's neglect drove her to two suicide attempts; she reintroduced herself in 1796 to Godwin, and in 1797 she married him. She died from septicaemia shortly after the birth of her daughter, the future Mary *Shelley. Godwin published a memoir in 1798, edited her *Posthumous Works* (which included her unfinished novel *Maria*) in the same year, and portrayed her in his novel *St Leon* (1799). See C. *Tomalin, *The Life and Death of Mary Wollstonecraft* (1974); *A Short Residence*, published with Godwin's *Memoirs*, ed. R. *Holmes (1987); *The Works*, ed. Janet Todd and Marilyn Butler (1989).

Wolsey, *The Life and Death of Cardinal*, see CAVENDISH, G.

Woman in the Moone, *The*, a prose play by *Lyly, published 1597. The shepherds of Utopia ask Nature to provide a woman to comfort their 'sole estate'. Nature creates Pandora, endowing her with the qualities of the Seven Planets. Pandora's moods and actions vary as the planets in turn assume the ascendant, with consequent complications among the shepherds.

Woman in White, The, a novel by Wilkie Collins, published 1860.

The narrative, related in succession by Walter Hartright and other characters in the story, starts with his midnight encounter on a lonely road with a mysterious and agitated woman dressed entirely in white, whom he helps to escape from pursuers. When working as a drawing master in the family of Mr Fairlie, a selfish valetudinarian, he falls in love with his niece Laura, who strikingly resembles the woman in white. She returns his love, but is engaged to Sir Percival Glyde, whom she marries. It comes to light that Sir Percival, whose affairs are embarrassed, has married Laura to get possession of her wealth, that he was responsible for the confinement of the woman in white, Anne Catherick, in an asylum, and that Anne Catherick and her mother know a secret concerning Sir Percival, the revelation of which he is determined to prevent. Unable to obtain Laura's signature to the surrender of her money, Sir Percival and his friend Count Fosco (a fat, smooth villain, admirably conceived) contrive to get Laura confined in an asylum as Anne Catherick, while Anne Catherick, who dies, is buried as Laura Glyde. The device is discovered by the courage and resource of Marian Halcombe, Laura's half-sister, and Laura is rescued. Hartright, who has been abroad, returns and takes Laura and Marian under his care, and discovers Sir Percival's secret (that he was born out of wedlock and has no right to the title). Sir Percival is burnt to death while tampering with a parish register in a last effort to save his position. Fosco is forced to supply the information which restores Laura to her identity, and is killed by a member of an Italian secret society which he has betrayed.

Woman Killed with Kindness, A, a domestic tragedy by T. Heywood, acted about 1603, printed 1607.

Frankford, a country gentleman, is the husband of Anne, a 'perfect' wife. But his happiness is ruined by the treachery of Wendoll, a guest to whom Frankford has shown every kindness and hospitality. Frankford discovers the adultery of Anne and Wendoll, but instead of taking immediate vengeance on her, he determines to 'kill her even with kindness'. He sends her to live in comfort in a lonely manor-house, only prohibiting her from seeing him or her children again. She dies from remorse, after having sent for Frankford to ask forgiveness on her deathbed and received it.

The sub-plot, in which Susan Mountford is used as a pawn to redeem her bankrupt brother from prison, but finds herself loved by her new husband, offers interesting perspectives on the main plot. The play is one of the most successful examples of English domestic tragedy.

Woman's Prize, The, or *The Tamer Tamed*, a comedy by J. Fletcher, written 1604-?17, printed 1647. It shows the second marriage of Petruccio, from Shakespeare's *The Taming of the Shrew*; Katharine is dead, and he marries Maria, who locks him out of his house on his

wedding night, and further humiliates him until he is thoroughly subdued.

Woman Who Did, The, see ALLEN, G.

Women Beware Women, a tragedy by T. Middleton, published 1657, 30 years after his death; a composition date has not been established.

Set in Florence, the action involves two interwoven plots. The sub-plot is concerned with the guilty love of Hippolito for his niece Isabella. Hippolito's sister Livia acts as go-between, persuading Isabella she is no blood relation of her uncle: Isabella then consents to marry a foolish young heir as a screen for her own passion for Hippolito.

The main plot is loosely based on the life of the historical Bianca Cappello, who became the mistress, and then the consort, of Francesco de' Medici (1541-87), second grand duke of Tuscany. In Middleton's version, she is at the opening of the play innocently but secretly married to the poor but honest young Leantio, a merchant's clerk. The duke sees her at a window and falls in love with her: in II. ii, while Livia outwits Leantio's mother at chess (a scene invoked by T. S. Eliot in *The Waste Land*), the duke gains access to Bianca and seduces her. Thereafter both she and Leantio are plunged into the corruption of the court, and consumed by it. Bianca becomes the duke's mistress: the duke, reproved by the cardinal, his brother, for his sin, contrives the death of Leantio, who has sworn everlasting enmity to Bianca, and accepted both financial and amorous compensation for her loss. These various crimes, in the last act, meet with retribution in a wholesale massacre of the characters, through the theatrical medium of a masque accompanied by poisoned incense: Bianca destroys herself by drinking deliberately from a poisoned cup.

Women in Love, a novel by D. H. Lawrence, published in London 1921.

The sisters Ursula and Gudrun Brangwen (who first appeared in *The Rainbow*) live in Beldover, a Midlands colliery town. Ursula has been teaching for some years at the grammar school and Gudrun has just returned from art school in London. Ursula is in love with Rupert Birkin (a self-portrait of Lawrence), a school inspector involved in an unsatisfactory affair with Hermione Roddice, an eccentric and dominating literary hostess. Gudrun meets Gerald Crich, friend of Birkin and son of the local colliery owner. As a boy Gerald has accidentally killed his brother and now he feels responsible when his sister Diana is drowned. His father Walter is dying and he takes over management of the mine, his ruthless efficiency being both feared and respected by the miners; but with Gudrun he becomes increasingly helpless. Birkin breaks free from Hermione and her demanding love and hopes to find with Ursula the complete union between man and woman in which he believes. Gerald suffers in his relationship with Gudrun, his mixture of violence and

weakness arousing a destructive demon in her. Birkin recognizes an emptiness in Gerald, and offers him love and friendship to be based on a new intimacy between men, but Gerald is unable to accept. Ursula and Birkin are married and together with Gudrun and Gerald they take a trip to the Alps where they meet the corrupt sculptor Loerke, the 'wizard rat', with whom Gudrun flirts. While Ursula and Birkin move towards a real tenderness and fulfilment the relationship between Gudrun and Gerald becomes purely destructive until finally, in blankness and despair, Gerald wanders off into the snow and dies. Lawrence completed *Women in Love* in 1916 but was unable to find a publisher until 1920 in the USA and the following year in London where it was described by a reviewer as an 'analytical study of sexual depravity' and an 'epic of vice'. Lawrence himself thought it his best book.

Women's Press, the, see FEMINIST CRITICISM.

women's suffrage. The campaign for women's suffrage began in 1866 when a group of women presented a petition to J. S. *Mill requesting female enfranchisement. Mill moved an amendment to the *Reform Act of 1867 to include women, which was defeated. Thereafter organizations sprang up all over the country and joined forces to form the National Union of Women's Suffrage Societies (NUWSS). Owing to their agitation and to that of the female textile workers, by the end of the century a majority of MPs had pledged themselves to vote for women's suffrage bills, which passed their second readings three times only to be blocked by governments.

To invigorate the campaign Mrs Emmeline Pankhurst (1858–1928) founded in 1903 the Women's Social and Political Union (WSPU), and her daughter Christabel (1880–1958) in 1905 initiated mildly militant tactics, designed to make the incoming Liberals take the women's demand seriously. Because of their youthfulness militants were known as suffragettes, and members of the NUWSS, led by Millicent Garrett Fawcett (1847–1929), as suffragists.

In 1912, when it became evident that other means were failing to break Asquith's resistance, the Pankhursts resorted to destruction of empty property on a massive scale, which antagonized the public. The war brought the campaign virtually to an end; women's patriotism (coupled with a fear of renewed militancy) induced Parliament in 1918 to enfranchise women over 30, provided they occupied or were the wives of occupiers of premises of not less than £5 annual value.

The campaign was supported by many writers; in 1908 the Women Writers Suffrage League was founded by Cicely Hamilton (1872–1952), journalist, playwright, and novelist, and journalist Bessie Hatton. Its president was Elizabeth Robins (1862–1952), who under the pseudonym 'C. E. Raimond' had written several novels; her play *Votes for Women* (1907) was highly influential. Other supporters included O. *Schreiner, M. *Sinclair, A. *Meynell, S. *Grand,

R. *West, and V. *Hunt. Suffragists and suffragettes were widely portrayed in the literature of the period: see V. *Woolf's *Night and Day*, H. G. *Wells's *Ann Veronica*, G. B. *Shaw's *Press Cuttings*, and many other works. Accounts of the movement were also written by leading feminists, including the Pankhursts and E. Pethick-Lawrence (1867–1954). It produced many periodicals, including *Women's Suffrage Journal*, the *Common Cause*, *Votes for Women*, and *Women's Dreadnought*.

WOOD, Anthony, or, as he latterly called himself, Anthony à Wood (1632–95), historian and antiquary, educated at New College School, Oxford, Thame School, and Merton College, Oxford. He prepared a treatise on the history of the University of Oxford, which was translated into Latin and edited (with alterations) by *Fell and published as *Historia et Antiquitates Univ. Oxon.* (1674). Of this an English version by Wood, issued by John Gutch, is the standard edition. He received much ill-acknowledged help from *Aubrey. Wood published *Athenae Oxonienses* (1691–2), a biographical dictionary of Oxford writers and bishops, containing severe judgements on some of these, and was expelled from the university in 1693 at the instance of Henry Hyde, for a libel which the work contained on his father, the first earl of *Clarendon. Several antiquarian manuscripts left by Wood were published posthumously. His *Life and Times*, ed. A. Clark, occupy five volumes of the Oxford Historical Society's publications (1891–1900) in which series, also edited by Clark, appeared his *History of the City of Oxford* (3 vols, 1889–99).

WOOD, Ellen, née Price, better known as Mrs Henry Wood (1814–87), daughter of a glove manufacturer. She lived till her marriage at Worcester, whose neighbourhood she used as the background for her *Johnny Ludlow* short story series (1868–89). In 1836 she married Henry Wood, a banker, and lived in the Dauphiné till she returned in 1856 to spend the rest of her life in London. She had an immense success with her first novel *East Lynne* (1861), a celebrated example of the novel of *sensation. She subsequently owned and edited the magazine the **Argosy*, and wrote nearly 40 novels, among the best of which are *Mrs Halliburton's Troubles* (1862), *The Channings* (1862), and *The Shadow of Ashlydyat* (1863). Her ingenious plots about murders, thefts, and forgeries, her numerous court scenes and well-planted clues, make her in such novels as *Lord Oakburn's Daughters* (1864), *Elster's Folly* (1866), and *Roland Yorke* (1869) one of the forerunners of the modern *detective story. The sensational, and occasionally supernatural, events in her novels are presented in solidly detailed settings of middle-class country-town communities of doctors and lawyers, bankers and manufacturers. She often used industrial and trade union problems—slumps, unemployment, strikes—in her novels; her hostile description of a strike in *A Life's Secret* (1867) caused

her publisher's office to be besieged by an angry mob. In spite of a commonplace style and a strong element of moralizing, many of her novels were world best-sellers, outstripping even *Dickens in Australian sales. *East Lynne* was repeatedly dramatized and filmed, and translated into many languages, from Welsh to Hindustani. See C. W. Wood, *Memorials of Mrs Henry Wood* (1894).

Woodcourt, Allan, a character in Dickens's **Bleak House*.

WOODFORDE, the Revd James (1740–1803), fellow of New College, Oxford. He held curacies in Somerset, then was rector of Weston Longeville, Norfolk, from 1774 (in residence from 1776) until his death. His diary, known as *The Diary of a Country Parson* (5 vols, ed. J. Beresford, 1924–31), was published in extracts, and covers the period of the American War of Independence and the French Revolution, but in the main the life he describes is matter-of-fact, concerned with local friends, minor travels, and daily events. His love of food and drink is recorded in frequent descriptions of meals ('Fowls boiled, Rabbits smothered in onions', etc.). He is uninterested in literary matters, or in landscape and the natural world (though he writes of agricultural matters). The prose is not distinguished, and the abiding popularity of the work is due more to its social interest and period charm than to its literary qualities.

Woodhouse, Mr, the heroine's father in J. Austen's **Emma*.

Woodlanders, The, a novel by T. *Hardy, published 1887.

The scene is set in Little Hintock, a village deep in the woods of Dorset. In this luxuriant woodland country, lovingly described, live a group of native woodlanders, whose living depends upon trees, and certain outsiders with whom their lives become entwined. Giles Winterbourne, who tends trees and travels in the autumn with his cider-press, loves and is betrothed to Grace Melbury, daughter of a well-to-do Hintock timber merchant. But when she returns from her finishing school she appears as the social superior of Giles. At about the same time Giles suffers financial misfortune, and these facts together induce Grace's father to bring the engagement to an end and to press his daughter into marriage with Edred Fitzpiers, a handsome and attractive young doctor who has settled nearby. Meanwhile Marty South, a village girl who had always loved Giles, has to sell her splendid hair to help herself and her sick father to live. Fitzpiers is soon lured away from Grace by a wealthy widow, Felice Charmond, who has come to live in the great house. The hope of divorce brings Grace and the faithful Giles together again. But the hope is illusory, and when Fitzpiers returns from his travels with Mrs Charmond Grace flies for refuge to Giles's cottage in the woods. Not wishing to offend her by remaining in the cottage, Giles, although ill, makes

for himself a shelter of hurdles: Grace discovers his condition, drags him back into his hut, and fetches Fitzpiers to assist her, but despite their efforts Giles dies. The loving, faithful Marty meets Grace by Giles's deathbed, and together they regularly visit his burial-place. With Mrs Charmond's death Grace and Fitzpiers are reconciled, and Marty is left alone to tend Giles's grave.

Writing to a friend in 1912, Hardy said of *The Woodlanders*, 'I think I like it, as a story, the best of all.'

Woodstock; or, The Cavalier. A Tale of the Year 1651, a novel by Sir W. *Scott, published 1826. The work was written when misfortunes were heaping themselves upon the author: his financial ruin, the death of his wife, and the serious illness of his beloved grandson; and there are clear parallels between the situation of Sir Henry Lee and himself. Incredibly, thus situated, he has produced an outstanding novel. Set in the Civil War, the novel centres on the escape from England of Charles II after the battle of Worcester. The scene is laid in the royal lodge and park of Woodstock, of which the old Cavalier, Sir Henry Lee, is ranger. His nephew Everard Markham, who, to his uncle's displeasure, has taken the Parliamentary side, is in love with Lee's daughter Alice. Charles arrives, disguised as the page of Lee's son Colonel Albert Lee. The climax, when Cromwell arrives to capture the king, and discovers that he has escaped, results first in Cromwell's ordering the execution of all his prisoners, down to Sir Henry's wolfhound, and then, more generously, in his pardoning them.

WOOLF, Leonard Sidney (1880–1969), author, Fabian, and social reformer, the second son of a Jewish barrister who died in 1892. He was educated at St Paul's, then at Trinity College, Cambridge, where he became a member of the *Apostles and was much influenced by G. E. *Moore. He entered the colonial service and in 1904 went to Ceylon, which was to form the background for his first novel, *The Village in the Jungle* (1913), a sympathetic study of the difficulties and dangers of rural life, threatened by superstition, drought, disease, and the encroaching jungle: the effect of imperial government is shown as minimal. Woolf returned to England on leave in 1911, and in 1912 left the colonial service to marry Virginia Stephen (see below). After the publication of his second and last novel, *The Wise Virgins* (1914), he devoted himself to social studies, journalism, and political writing, although he and his wife continued to share a close intellectual comradeship and a commitment to the *Hogarth Press; her delicate mental health exacted constant care and attention, but despite this his energy and output remained impressive. He wrote on the Co-operative movement, socialism, imperialism, the League of Nations, and international affairs, was literary editor of the *Nation* (1923–30), and co-founder and joint editor of the *Political Quarterly* (1931–59). *After the Deluge* (2 vols, 1931 and 1939) and *Principia*

Politica (1953) were his most sustained attempt to formulate a political philosophy, but the five volumes of his autobiography, written after his wife's death, reached a wider audience: *Sowing* (1960), *Growing* (1961), *Beginning Again* (1964), *Downhill All the Way* (1967), and *The Journey Not the Arrival Matters* (1969) together constitute a clear-sighted view of a life devoted to social progress and international understanding, and rich in intellectual and literary friendships. See D. Wilson, *Leonard Woolf: A Political Biography* (1978) for an account of Woolf's political thought and writings.

WOOLF, (Adeline) Virginia (1882–1941), daughter of Leslie *Stephen and Julia Duckworth (1847–95), born at Hyde Park Gate, where she lived with her sister Vanessa (later Vanessa *Bell) and her brothers until her father's death in 1904. The Stephen children then moved to Bloomsbury, where they formed the nucleus of the *Bloomsbury Group. In 1905 she began to write for the **Times Literary Supplement*, a connection which lasted almost until her death. In 1912 she married Leonard *Woolf; she was already working on her first novel, *The Voyage Out*, published in 1915. Realistic in form but already foreshadowing the lyric intensity of her later work, it describes the voyage to South America of a young Englishwoman, Rachel Vinrace; her engagement there to Terence Hewet; and her subsequent fever and rapid death. Virginia herself had meanwhile experienced one of the bouts of acute mental disturbance from which she had suffered since her mother's death, and it was partly as therapy for her that she and Leonard founded, in 1917, the *Hogarth Press; its first production was *Two Stories*, one by each of them. Her second novel, also realistic, *Night and Day* (1919), set in London, centres on Katherine Hilbery, daughter of a famous literary family (modelled on Vanessa), whose pursuits are contrasted with her friend Mary's involvement with *women's suffrage. *Jacob's Room* (1922), a novel evoking the life and death (in the First World War) of Jacob Flanders (clearly related to the death of her brother Thoby in 1906), was recognized as a new development in the art of fiction, in its indirect narration and poetic impressionism; it was hailed by friends such as T. S. *Eliot ('you have freed yourself from any compromise between the traditional novel and your original gift') and attacked by, e.g., J. M. *Murry for its lack of plot. Shortly afterwards she published one of her important statements on modern fiction, 'Mr Bennett and Mrs Brown', in the *Nation and Athenaeum*, 1 Dec. 1923 (afterwards revised and reprinted in various forms), which attacked the realism of Arnold *Bennett and advocated a more fluid, internal approach to the problem of characterization, etc. From this time onwards she was regarded as one of the principal exponents of *Modernism, and her subsequent major novels, **Mrs Dalloway* (1925), **To the Lighthouse* (1927), and **The Waves* (1931), established her reputation securely. The

intensity of her creative work was accompanied by mental suffering and ill health, but she was able to intersperse her more serious works with more playful productions, such as *Orlando* (1928), a fantastic biography inspired by her friend V. *Sackville-West, which traces the history of the youthful, beautiful, and aristocratic Orlando through four centuries and both male and female manifestations; *Flush* (1933), a slighter work, is the 'biography' of E. B. *Browning's spaniel. **The Years* (1937) is in form a more conventional novel, whereas her last work, **Between the Acts* (1941), is again highly experimental. It was shortly after finishing it, and before its publication, that the last of her attacks of mental illness led to her drowning herself in the Ouse, near her home at Rodmell, Sussex.

Virginia Woolf is now acclaimed as one of the great innovative novelists of the 20th cent., many of whose experimental techniques (such as the use of the *stream of consciousness, or interior monologue) have been absorbed into the mainstream of fiction; her novels have been particularly highly regarded from the 1970s onwards by the new school of *feminist criticism. She was also a literary critic and journalist of distinction. **A Room of One's Own* (1929) is a classic of the feminist movement; a sequel, *Three Guineas* (1938), articulates Woolf's view that tyranny at home, within patriarchy, is connected to tyranny abroad. Her critical essays were published in several collections, including **The Common Reader* (1925; 2nd series, 1932), and the posthumous *The Death of the Moth* (1942), *The Captain's Death Bed* (1950), and *Granite and Rainbow* (1958). A volume of short stories, *A Haunted House* (1943), collects earlier stories and some not previously published. She was also a tireless letter writer and diarist. Her letters (ed. Nigel Nicolson and J. Trautmann, 6 vols, 1975–80) are a dazzling, at times malicious evocation of a world of literary and social friendships and intrigues, with a cast list that includes *Strachey, the *Sitwells, Ottoline *Morrell, R. *Fry, and many others; her diaries (5 vols, ed. Anne Olivier Bell and A. McNeillie, 1977–84) are a unique record of the joys and pains of the creative process. See also *Virginia Woolf* (2 vols, 1972), a biography by her nephew Quentin Bell; *Deceived with Kindness* (1984), a poignant memoir by her niece Angelica Bell; and *Virginia Woolf* (1996) by Hermione Lee.

WOOLMAN, John (1720–72), American Quaker, who travelled during many years preaching the faith, and both wrote and spoke against slavery. He is best remembered for his *Journal* (1774), notable for its purity and simplicity of style. *Lamb wrote, 'Get the writings of John Woolman by heart, and love the early Quakers.'

WOOLNER, Thomas (1825–92), poet and sculptor, one of the original *Pre-Raphaelite brethren, who contributed to the **Germ* two cantos of what was to become *My Beautiful Lady* (1863). At first he met with small success as a sculptor, and in 1852 sailed for the Australian gold

fields (his departure inspiring Ford Madox Brown's picture *The Last of England*), but returned in 1854 and became a prosperous portrait sculptor, doing busts and statues of (among many others) *Tennyson, *Newman, C. *Kingsley, and J. S. *Mill. His other poems include the blank verse *Pygmalion* (1881). 'The Piping Shepherd', which appears as a frontispiece to *Palgrave's *Golden Treasury*, is by him.

Wooster, Bertram (familiarily known as 'Bertie'), an amiable, vacuous young man-about-town in the stories of P. G. *Wodehouse; the employer of *Jeeves.

Wopsle, Mr, in Dickens's **Great Expectations*, a parish clerk who turns actor and plays Hamlet with indifferent success.

WORDE, Wynkyn de (d. 1535), printer from Wörth in Alsace, probably met *Caxton in Cologne and was brought by him to London in 1476. He was Caxton's principal assistant until his death in 1491/2 whereupon de Worde succeeded to the printing business which he managed until his death, moving it to Fleet Street. He printed many important literary works in the 1490s, and the catalogue of his works is evidence of bibliographical demand between 1490 and 1535: for instance he sometimes printed several editions of the same grammar in a single year. See H. R. Plomer, *Wynkyn de Worde and His Contemporaries* (1925); J. Moran, *Wynkyn de Worde* (Wynkyn de Worde Society, 1960).

WORDSWORTH, Dorothy (1771–1855), the sister of William *Wordsworth and his treasured companion throughout their adult lives. After an unsettled and partly orphaned childhood, away from her three brothers, Dorothy settled with William in 1795, and from that time they lived together, through William's marriage until his death. After a short time in Dorset they moved to Alfoxden in Somerset, to be near *Coleridge at Nether Stowey. Here in 1798, when she, William, and Coleridge walked and talked, as Coleridge wrote, 'as three persons with one soul', she began her first journal. This was the *Alfoxden Journal*, but the manuscript has disappeared and only the months Jan.–Apr. 1798 remain. It is, however, valuable, not only for its close description of the Quantocks and the sea, but for the revelation of the companionship of the three friends in the heady year of the **Lyrical Ballads*. In 1799 William and Dorothy moved to Dove Cottage at Grasmere in the Lake District. The *Grasmere Journal* covers the years 1800–3 and was begun 'because I shall give William pleasure by it'. The entries are again filled with her love of landscape, season, walking, and weather; her skill with words is evident in the precise descriptions both of the world about them and of the daily events of life in Dove Cottage.

Dorothy kept several other journals of travels and expeditions, which also were not published until after her death. She wrote a brief journal of a *Visit to*

Hamburg and a Journey. . . to Goslar 1798–99. In 1805 she finished *Recollections of a Tour Made in Scotland 1803*, which exists in five manuscripts; the earlier, less formal, versions vividly describe the wild countryside and weather, the tremulous horse, the uneatable oatcake, and the wet sheets. (Coleridge, overwhelmed, abandoned the expedition at Loch Long.) Her spirited accounts of *An Excursion on the Banks of Ullswater 1805* and *An Excursion up Scawfell Pike 1818* were both used by Wordsworth in his *Guide to the Lakes* (1823). A long *Journal of a Tour on the Continent 1820* conveys her intoxication with, especially, Switzerland, and the rubs of life on the road with William. A sprightly *Journal of a Second Tour in Scotland* followed in 1822, and a *Journal of a Tour in the Isle of Man* in 1828.

It is clear from passages in his notes and from certain of his poems (for instance, the untitled 'Daffodils') that Wordsworth made use of his sister's journals. Coleridge seems also to have used the Alfoxden journal for certain passages in *'Christabel'. Several of Wordsworth's poems, as well as the famous closing lines of *'Tintern Abbey', are addressed to Dorothy, including 'The Glow Worm', 'Ode to Lycoris', and 'To the Same'. Dorothy died, after many years of illness and senility, from arteriosclerosis. In his life (1933) her editor Ernest de Selincourt finds her 'probably . . . the most distinguished of English writers who never wrote a line for the general public'.

WORDSWORTH, William (1770–1850), born at Cocker-mouth, Cumbria, the son of an attorney; he attended (with Mary Hutchinson, his future wife) the infants' school in Penrith and, from 1779 to 1787, Hawkshead Grammar School. His mother died in 1778, his father in 1783, losses recorded in **The Prelude*, which describes the mixed joys and terrors of his country boyhood with a peculiar intensity. He attended St John's College, Cambridge, but disliked the academic course. In 1790 he went on a walking tour of France, the Alps, and Italy, and returned to France late in 1791, to spend a year there; during this period he was fired by a passionate belief in the French Revolution and republican ideals, and also fell in love with the daughter of a surgeon at Blois, Annette Vallon, who bore him a daughter (see E. Legouis, *William Wordsworth and Annette Vallon*, 1922). (This love affair is reflected in 'Vaudracour and Julia', composed ?1804, published 1820, and incorporated somewhat anomalously in Book IX of *The Prelude*.) After his return to England he published in 1793 two poems in heroic couplets, *An Evening Walk* and *Descriptive Sketches*, both conventional attempts at the *picturesque and the *sublime, the latter describing the Alps. In this year he also wrote (but did not publish) a *Letter to the Bishop of Llandaff* (see WATSON, R.) in support of the French Republic. England's declaration of war against France shocked him deeply, but the institution of the Terror marked the beginning of his disillusion with the French Revolution, a period of depression reflected in his verse drama **The*

Borderers (composed 1796–7, pub. 1842) and in 'Guilt and Sorrow' (composed 1791–4, pub. in part in 1798 as 'The Female Vagrant'). In 1795 he received a legacy of £900 from his friend Raisley Calvert, intended to enable him to pursue his vocation as a poet, which also allowed him to be reunited with his sister Dorothy (above); they settled first at Racedown in Dorset, then at Alfoxden in Somerset, where they had charge of the son of their friend Basil *Montagu. The latter move (aided by T. *Poole) was influenced by a desire to be near *Coleridge, then living at Nether Stowey, whom Wordsworth had met in 1795. This was a period of intense creativity for both poets, which produced the **Lyrical Ballads* (1798), a landmark in the history of English *Romanticism. (See ANCIENT MARINER; IDIOT BOY, THE; TINTERN ABBEY.) The winter of 1798–9 was spent in Goslar in Germany, where Wordsworth wrote sections of what was to be *The Prelude* and the enigmatic *'Lucy' poems. In 1799 he and Dorothy settled in Dove Cottage, Grasmere; to the next year belong 'The Recluse', Book I (later **The Excursion*), 'The Brothers', *'Michael', and many of the poems included in the 1800 edition of the *Lyrical Ballads* (which, with its provocative preface on *poetic diction, aroused much criticism). In 1802 Wordsworth and Dorothy visited Annette Vallon in France, and later that year William married Mary Hutchinson, his financial position having been improved by the repayment of a debt on the death of Lord Lonsdale. In the same year he composed *'Resolution and Independence', and began his ode on *Intimations of Immortality from Recollections of Early Childhood', both of which appeared in *Poems in Two Volumes* (1807), along with many of his most celebrated lyrics. To the same period belong the birth of five children (of whom the eldest, John, was born in 1803), travels with Dorothy and Coleridge, and new friendships, notably with Sir W. *Scott, Sir G. *Beaumont, and *De Quincey. Wordsworth's domestic happiness was overcast by the death of his sailor brother John in 1805 (which inspired several poems, including 'Elegiac Stanzas Suggested by a Picture of Peele Castle', 1807), the early deaths of two of his children (one of which inspired his sonnet 'Surprised by joy', 1815), and the physical deterioration of Coleridge, from whom he was for some time estranged, and with whom he was never entirely reconciled. But his productivity continued, and his popularity gradually increased. *The Excursion* was published in 1814, *The White Doe of Rylstone* and two volumes of *Miscellaneous Poems* in 1815, and **Peter Bell* and **The Waggoner* in 1819. In 1813 he had been appointed stamp distributor for Westmorland, a post which brought him some £400 a year, and in the same year moved from Allan Bank (where he had lived from 1808) to Rydal Mount, Ambleside, where he lived the rest of his life. The great work of his early and middle years was now over, and Wordsworth slowly settled into the role of patriotic, conservative public man, abandoning the radical politics and idealism of his

youth. Much of the best of his later work was mildly topographical, inspired by his love of travel; it records journeys to Scotland, along the river Duddon, to the Continent, etc. He was left a legacy by Sir George Beaumont in 1827, and in 1842 received a Civil List pension of £300 a year; in 1843 he succeeded *Southey as *poet laureate. He died at Rydal Mount, after the publication of a finally revised text of his works (6 vols, 1849–50), and *The Prelude* was published posthumously in 1850. His prose works include an essay, *Concerning the Relations of Great Britain, Spain and Portugal . . . as Affected by the Convention of Cintra* (1809), castigating the supine English policy, and *A Description of the Scenery of the Lakes in the North of England*, written in 1810 as an introduction to Wilkinson's *Select Views of Cumberland*.

De Quincey wrote of Wordsworth in 1835, 'Up to 1820 the name of Wordsworth was trampled underfoot; from 1820 to 1830 it was militant; from 1830 to 1835 it has been triumphant.' Early attacks in the **Edinburgh Review* and by the anonymous author of a parody, *The Simpliciad* (1808), were followed by criticism and satire by the second generation of Romantics; *Byron and *Shelley mocked him as 'simple' and 'dull', *Keats distrusted what he called the *'egotistical sublime', and *Hazlitt, and later *Browning, deplored him as *'The Lost Leader', who had abandoned his early radical faith. But these doubts were counterbalanced by the enormous and lasting popularity of much of his work, which was regarded by writers such as M. *Arnold and J. S. *Mill with almost religious veneration, as an expression in an age of doubt of the transcendent in nature and the good in man. A great innovator, he permanently enlarged the range of English poetry, both in subject matter and in treatment (a distinction he would not himself have accepted).

Wordsworth's *Poetical and Prose Works*, together with Dorothy Wordsworth's *Journals*, ed. W. Knight, appeared in 1896, and his *Poetical Works* (ed. E. de Selincourt and H. Darbishire, 5 vols) in 1940–9 and 1952–4. *Letters of the Wordsworth Family 1787–1855* were edited by W. Knight in 1907, and *Letters of William and Dorothy Wordsworth* (ed. de Selincourt) appeared in 1935–9. His biography by M. Moorman was published in 1968 (2 vols), and a long-lost collection of letters between Mary and William appeared as *The Love Letters of William and Mary Wordsworth*, ed. B. Darlington (1982). See also Stephen Gill, *William Wordsworth* (1989).

Workers' Educational Association, a movement founded in 1903 by Albert Mansbridge (1876–1952) to promote 'the Higher Education of Working Men', which soon received recognition from most universities. It provided tutorial classes (one of the pioneer tutors being R. H. *Tawney), and continues its work today, providing day and evening classes for demo-

cratically organized voluntary groups, with courses worked out in partnership between tutor and students.

World, by 'Adam Fitz-Adam', a weekly 'paper of entertainment', owned by R. *Dodsley, and edited by E. *Moore. It ran from 1753 to 1756, and its contributors included *Chesterfield, Horace *Walpole, and *Jenyns.

Worldly Wiseman, Mr, in Bunyan's **Pilgrim's Progress*, an inhabitant of the town of Carnal Policy, who tries to dissuade *Christian from going on his pilgrimage.

World's Classics, the, a series of cheap reprints of standard works of English literature, launched in 1901 by G. *Richards; its first titles included **Jane Eyre*, **The Vicar of Wakefield*, and *Barham's *The Ingoldsby Legends*, and the spine decoration of the series was designed by L. *Housman. In 1905 the series was bought by Henry Frowde for the *Oxford University Press; he introduced pocket editions on thin paper and by 1907 the ordinary edition was available in eight different styles, at prices ranging from 1s. to 5s. 6d. The series (which includes some translations, e.g. of *Tolstoy, *Montaigne, and others) was relaunched in paperback in 1980 and rebranded as Oxford World's Classics in 1998.

World Wide Web (www), a global *hypertext medium based on the Internet, invented in 1990 by Tim Berners-Lee. Viewed on a computer screen, Web pages range in appearance from plain text to complex colour graphics. Links may be followed from page to page. Search engines will locate pages containing specified words or phrases. Information can be found rapidly by a combination of these methods. A fast, cheap publishing medium less permanent than print, the Web carries a mixture of scholarly, personal, and social traffic.

Worthies of England, *The History of the*, by T. *Fuller, published 1662, after his death.

The work is a kind of gazetteer of England, in which the author takes the counties one by one, describes their physical characteristics, natural commodities, and manufactures, with comments on each, some his own aphorisms ('Knives . . . are the teeth of old men'), some proverbial ('Bean-belly Leicestershire, so called from the great plenty of that grain growing therein'). After these come short biographies of the local saints, Protestant martyrs, prelates, statesmen, writers, etc., and lists of the gentry and sheriffs. This work (which was used without acknowledgement by A. *Wood) is the source of many well-known anecdotes, such as that of *Raleigh laying his cloak for the queen in 'a plashy place'.

Worthies of the World, the Nine, 'three Paynims, three Jews, and three Christian men', namely Hector of Troy, Alexander the Great, and Julius Caesar; Joshua, David, and Judas Maccabaeus; Arthur, Charlemagne, and

Godefroi de *Bouillon (Caxton, preface to *Le *Morte D'Arthur*.) The list of worthies in Shakespeare's **Love's Labour's Lost*, v. ii, is not quite the same, for it includes Pompey and Hercules.

WOTTON, Sir Henry (1568–1639), educated at Winchester and New and Queen's colleges, Oxford, where he became a close friend of *Donne. He entered the Middle Temple, then became agent and secretary to the earl of Essex, 1595, and was employed by him in collecting foreign intelligence. He was ambassador at the court of Venice and employed on various other diplomatic missions from 1604 to 1624. While on a visit to Augsburg he wrote in his host's album his famous definition of an ambassador, 'vir bonus peregre missus ad mentiendum Reipublicae causa', 'which he would have been content should have been thus englished "An Ambassador is an honest man, sent to lie abroad for the good of his country"' (I. *Walton); Scioppius mentioned this in his printed diatribe against James I (1611). Wotton was provost of Eton, 1624–39. He published *Elements of Architecture* (1624). A collection of his poetical and other writings appeared under the title *Reliquiae Wottonianae*, containing his famous 'Character of a Happy Life' and 'On His Mistress, the Queen of Bohemia' ('You meaner beauties of the night') in 1651 (enlarged edns, 1672, 1685). His life was written by his friend Izaak Walton (1651). His poems appeared in J. Hannah's edition *The Courtly Poets from Raleigh to Montrose* (1870) and *Life and Letters*, by L. Pearsall *Smith, appeared in 1907.

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

Wrayburn, Eugene, a character in Dickens's **Our Mutual Friend*.

'Wreck of the Deutschland, The', a poem by G. M. *Hopkins occasioned by the shipwreck in Dec. 1875 of a German transatlantic steamer off the Kentish coast. Among the dead were five Franciscan sisters from Westphalia; the poem identifies them as victims of Bismarck's anti-Catholic 'Falk' laws, which forced many into exile. The complex, two-part poem juxtaposes the extraordinary bravery and Christian witness of the 'tall nun' ('a prophethess towered in the tumult, a virginal tongue told') with the situation of the speaker, 'way in the loveable west, | On a pastoral forehead of Wales', who has also experienced his master's 'lightning and lashed rod'. Ultimately the speaker reconciles the terrible deaths in the 'widow-making unchilding unfathering deeps' with Christ's sacrifice and God's providence. When Hopkins joined the Society of Jesus in 1868, his scruples precluded writing poetry; in 1875, when his rector suggested that 'someone should write a poem on the subject' of the *Deutschland* catastrophe, Hopkins seized the opportunity. The text experiments with a new metric he 'long had haunting [his] ear', *sprung rhythm. The *Month*, a Jesuit journal, would not publish the poem in 1876; R. *Bridges included it in

the 1918 edition of Hopkins's poetry, but cautioned readers about 'the dragon at the gate'. Some critics consider 'The Wreck' an *ode.

WREN, Sir Christopher (1632–1723), son of Christopher Wren, dean of Windsor, 1635–58, educated at Westminster School and Wadham College, Oxford. He was a prominent member of the circle of scholars who later were founder members of the *Royal Society. With them he studied anatomy, mathematics, and astronomy, being appointed professor of anatomy at Gresham College, London, in 1657 and Savilian professor of astronomy at Oxford in 1661. His first architectural works were the chapel of Pembroke College, Cambridge (1663–5), and the Sheldonian Theatre, Oxford (1664–9). A few days after the Fire of London in 1666, he presented a plan for rebuilding the City, but it was not adopted. He was, however, made surveyor in charge of the City churches, and designed 52 of them. He had prepared a scheme for repairing St Paul's before the fire, and when it became clear in 1668 that it must be rebuilt he prepared designs: work began on the new building in 1675 and it was finished in 1710. Wren also designed many other buildings, including the library of Trinity College, Cambridge, and Tom Tower, Christ Church, Oxford. *Parentalia, or Memories of the Family of the Wrens* (1750) is a collection of family documents made by Wren's son Christopher.

Wren, Jenny, the business name of the doll's dressmaker in Dickens's **Our Mutual Friend*. Her real name was Fanny Cleaver.

WREN, P(ercival) C(hristopher) (1885–1941), born in Devon and educated at Oxford. He had a varied and much-travelled life, working at one time as a member of the French Foreign Legion, and later for some years in India as assistant director of education. His first book of stories, *Dew and Mildew* (1912), was set in India, but he did not achieve popular success until the publication of *Beau Geste* (1924), the first of his Foreign Legion novels, a romantic adventure story which became a best-seller, and which was followed by *Beau Sabreur* (1926), *Beau Ideal* (1928), etc.

WRIGHT, David (1920–94), poet, born in Johannesburg, who lost his hearing at the age of 7. He was educated at Oriel College, Oxford, and subsequently lived in London, Cornwall, and the Lake District. His volumes of poetry include *Poems* (1949), which appeared in Tambimuttu's **Poetry London* imprint: he himself was a founder editor of the quarterly review *X*, 1959–62. He also published translations of **Beowulf* (1957) and **The Canterbury Tales* (1964). *Deafness: A Personal Account* was published in 1969.

WRIGHT, Joseph, of Derby (1734–97), English painter, who worked mainly in Derby. Wright's subjects are novel—scientific experiments, industrial activity—and he was celebrated for effects of light—candlelight, moonlight, the flames of a forge, the windows of a mill

at night. Wright was patronized by J. *Wedgwood and Arkwright, and his works reflect the scientific curiosity that dominated intellectual life in the industrial Midlands. He was a friend of E. *Darwin, whose poem *The Botanic Garden* is close in subject and feeling to Wright's pictures; painter and poet move easily from modern engineering to classical allegory. In the 1770s and 1780s Wright, a friend of W. *Hayley, began to choose his subjects from literature; he was attracted by the macabre and by the Romantic melancholy of contemporary literature. He painted scenes from Shakespeare, *Milton, and from contemporary writers, including *Beattie, *Sterne, and *Langhorne. *The Dead Soldier*, from Langhorne, became a highly popular engraving.

WRIGHT, Joseph (1855–1930), lexicographer and philologist, of working-class Yorkshire origins and largely self-educated; editor (1891–1905) of the *English Dialect Dictionary* (published at his own expense) and author of the *English Dialect Grammar* (1905) and several primers and grammars of Old and Middle English, Old and Middle High German, and Gothic; his wife Elizabeth Mary Wright was his collaborator in several of his works.

WRIGHT, Judith (1915–), Australian poet, brought up in New South Wales, where she still lives. Her first book, *The Moving Image* (1946), made her reputation, which has been enhanced through more than a dozen later volumes, most recently the *Collected Poems* of 1994. From the beginning, her poems have been shapely in form, lyrical and meditative, concerned with love (as in her classic 'Woman to Man'), and with the rural and wild landscapes of Australia. Since the 1960s she has been much involved with the conservation movement and its political implications: this has resulted in a sharper, more combative tone, angry with what she sees as white Australia's betrayal of the Aborigines in matters of landownership and spiritual inheritance.

WRIGHT, Kit (1944–), poet, born in Kent, educated at Oxford; he now lives in London. Wright has been much praised as a master of light verse for his comic observations of human behaviour and his characteristic offbeat wit. His poems reveal a fascination with English eccentricity, and, as in *The Bear Looked over the Mountain* (1977), compassionate portraits of characters who are often lost, failed, or doubting their sanity. *Bump-Starting the Hearse* (1983) includes 'The Day Room', a moving sequence on life in a psychiatric ward, and both books are collected in *Poems 1974–1983* (1988). His third collection is *Short Afternoons* (1989). Wright is also a successful children's author.

WRIGHT, Richard (1908–60), black American writer, brought up in Memphis, and largely self-educated; he joined the Communist Party in the 1930s, but left in the 1940s, as he records in **The God that Failed* (1950). His best-known novels are the powerful and violent *Native*

Son (1940) and *The Outsider* (1953), both of which deal with tragedy in the lives of black victims of poverty and politics.

WRIGHT, Thomas (1810–77), educated at Trinity College, Cambridge. He was instrumental in founding the *Camden, *Percy, and Shakespeare societies. His published works, mainly on historical, literary, and antiquarian subjects, included *Biographia Literaria* (1842–6) and *A History of Domestic Manners and Sentiments in England during the Middle Ages* (1862). Among the many volumes he edited are *Queen Elizabeth and Her Times* (1838), *The Vision and the Creed of Piers Plowman* (1842), and *Anecdota Literaria* (1844).

‘Wulf and Eadwacer’, an Old English poem in 19 lines of varying length, one of the group called ‘Elegies’ from the *Exeter Book. Its theme seems to be the separation of lovers, but it is very unclear, despite its powerfully suggestive atmosphere. It is often translated by modern poets, including Craig Raine in *Rich* (1984). See also *The Old English Elegies*, ed. M. Green (1983).

WULFILA, see ULFILAS.

WULFSTAN (d. 1023), archbishop of York, author of homilies in English including the famous ‘Address to the English’, *Sermo Lupi ad Anglos*, in which he describes the desolation of the country brought about by the Danish raids and castigates the vices and demoralization of the people. Like his predecessor Oswald he held the sees of Worcester and York simultaneously from 1002 to his death (whereupon he was buried at Ely); this pluralism is possibly the reason why he is called *reprobus* and *impius* by some contemporary commentators. He was bishop of London in 996 and he reformed the monastery of St Peter’s, Gloucester, in 1022. He had contacts with *Ælfric, with whom he shares a distinction as a writer of sermons in rhythmical, alliterative prose; only four sermons and one Pastoral Letter can be ascribed to him with any probability, on stylistic grounds. He drafted codes of laws for Ethelred from 1008 to 1015, and for Cnut (*Canute), despite his earlier deploring of the Danish raids, from his accession in 1016 to Wulfstan’s death in 1023.

Ed. D. Whitelock, *Sermo Lupi ad Anglos* (1939; rev. 1963); ed. D. Bethurum, *Homilies* (1957).

Wuthering Heights, a novel by E. *Brontë, published 1847.

The story is narrated by Lockwood, temporary tenant of Thrushcross Grange, who at the opening of the novel stumbles unsuspecting into the violent world of Wuthering Heights, the home of his landlord Heathcliff. The narration is taken up by the housekeeper, Nelly Dean, who had been witness of the interlocked destinies of the original owners of the Heights, the Earnshaw family, and of the Grange, the Linton family. In a series of brilliantly handled flash-

backs and time-shifts, Emily Brontë unfolds a tale of exceptional emotional and imaginative force. Events are set in motion by the arrival at the Heights of Heathcliff, picked up as a waif of unknown parentage in the streets of Liverpool by the elder Earnshaw, who brings him home to rear as one of his own children. Bullied and humiliated after Earnshaw’s death by his son Hindley, Heathcliff’s passionate and ferocious nature finds its complement in Earnshaw’s daughter Catherine. Their childhood collusions develop into an increasingly intense though vexed attachment, but Heathcliff, overhearing Catherine tell Nelly that she cannot marry him because it would degrade her, and failing to stay to hear her declare her passion for him, leaves the house. He returns three years later, mysteriously enriched, to find Catherine married to the insignificant Edgar Linton. Heathcliff is welcomed by Hindley, by now widowed with a son, Hareton, and a hardened gambler. Heathcliff’s destructive force is now unleashed; he marries Edgar’s sister Isabella and cruelly ill-treats her, hastens Catherine’s death by his passion as she is about to give birth to a daughter, Cathy, and brings Hareton and Hindley under his power, brutalizing the latter in revenge for Hindley’s treatment of himself as a child. Edgar Linton dies, after doing his best to prevent a friendship between Cathy and Heathcliff’s son Linton; Heathcliff has lured Cathy to his house, and forces a marriage between her and young Linton in order to secure the Linton property. Young Linton, always sickly, also dies, and an affection springs up between her, an unwilling prisoner at the Heights, and the ignorant Hareton, whom she does her best to educate. Heathcliff’s desire for revenge has now worn itself out, and he longs for the death that will reunite him with Catherine; at his death there is a promise that the two contrasting worlds and moral orders represented by the Heights and the Grange will be united in the next generation, in the union of Cathy and Hareton.

Early reviewers tended to dwell on the novel’s morbid and painful aspects, but their neglect has been overtaken by what is now a general recognition of the mastery of an extremely complex structure, acute evocation of place, poetic grandeur of vision, and a highly original handling of *Gothic and Romantic elements inherited from lesser works.

WYATT, Sir Thomas (1503–42). He came from a Yorkshire family, and was educated at St John’s College, Cambridge. He held various diplomatic posts in the service of *Henry VIII in France, Italy, Spain, and the Netherlands. His first visit to Italy in 1527 probably stimulated him to translate and imitate the poems of *Petrarch. In the same year he made a version of a *Plutarch essay, based on Budé’s French translation, *The Quayete of Mynde*, which he dedicated to the queen (Catherine of Aragon) whom the king was in process of divorcing. Wyatt’s relationship with Henry VIII’s next bride, Anne Boleyn, was more

problematic. He was certainly closely acquainted with her before her marriage and, according to three 16th-cent. accounts, confessed to the king that she had been his mistress and was not fit to be a royal consort. Possibly this frankness explains why Wyatt was not executed, along with Anne's other lovers, in 1536, suffering only a period of imprisonment in the Tower. After his release his career soon recovered; he became a sheriff of Kent, and in 1537–9 held the important post of ambassador to Charles V's court in Spain. He celebrated his departure from Spain, June 1539, in the epigram 'Tagus fare well'. In 1540 the tide of Wyatt's fortunes turned, with the execution of his friend and patron Thomas *Cromwell, which is probably referred to in the sonnet (based on Petrarch) 'The piller pearisht is whearto I Lent'. Wyatt himself was arrested, on charges of treason, in July 1541; though released two months later he never fully regained favour. He died in Oct. 1542, of a fever contracted by hard riding on a last diplomatic errand for the king.

Wyatt's poetry is beset by problems in three main areas; authorship, biographical relevance, and artistic aims. Though the canon of Wyatt's poems is generally taken to include all the poems in the Egerton manuscript, even this cannot be proved with certainty, and there are many other poems whose attribution to him depends mainly upon association. The authenticated poems and translations include sonnets, rondeaux, epigrams, satires, lute songs, and a version (based on *Aretino) of the seven Penitential Psalms, whose framing poems depict David repenting of his adulterous love for Bathsheba. Much controversy surrounds Wyatt's artistic purpose in making translations from Italian poems. His metre must have been perceived as irregular even 20 years later, since *Tottel in his *Songes and Sonettes* (1557) adapted many of Wyatt's poems to conventional iambic stress, including 'They fle from me that sometyme did me seke'. Critical estimates of Wyatt's poetry in the 20th cent. varied widely. C. S. *Lewis called him 'the father of the Drab Age', but others have viewed him as a complex and original writer whose love poems anticipate those of *Donne. The poems have been frequently edited, for instance by K. Muir and P. Thomson (1969), by Joost Daalder (1975), and by R. A. Rebholz (Penguin, 1978). Muir and Thomson's *Life and Letters* (1962) assembles most of the biographical material; Thomson's *Critical Heritage* collection (1974) assembles critical views through the ages.

WYCHERLEY, William (1641–1715), of a Shropshire family. He was educated first in France, then at The Queen's College, Oxford, but he never matriculated, afterwards enrolling as a student in the Inner Temple. His first play, *Love in a Wood, or, St James's Park*, a comedy of intrigue set in St James's Park, was probably acted in 1671, and published in 1672, and brought him the favour of the duchess of Cleveland, the king's

mistress. In 1679 he secretly married the widowed countess of Drogheda, daughter of the first earl of Radnor, and incurred thereby the displeasure of Charles II, who had offered him the tutorship of his son, the duke of Richmond. His second play, **The Gentleman Dancing-Master*, was probably acted 1671, published 1673; **The Country Wife* was published and probably first acted 1675; his last play, **The Plain-Dealer*, was probably acted 1676, published 1677. His *Miscellany Poems* (1704) led to a friendship with *Pope, who revised many of his writings. His *Posthumous Works* appeared in 1728.

Wycherley's plays, admired by *Lamb but condemned by *Macaulay as licentious and indecent, are highly regarded for their acute social criticism, particularly of sexual morality and the marriage conventions; his characterization and thematic organization are also strong, and his last two plays have been successfully revived many times. The standard edition is by A. Friedman (1979). (See also RESTORATION.)

WYCLIF, John (c.1330–84), probably born at Hipswell (near Wycliffe), a village near Richmond in north Yorkshire. He came to Oxford in 1354 and was connected with Merton, Balliol, and the Queen's colleges during his period there, from 1354 to 1381. He was a protégé of *John of Gaunt, and it was probably at his instance that he preached against *William of Wykeham and the Good Parliament in 1376. He was a trained scholastic who lectured and wrote on logic, 1361–72, and modern accounts of him often stress the philosophical (in which area he could be called an extreme exponent of *Realism) rather than the radically reforming side of him. His attacks on the authority and abuses in the Church, and ultimately his denial of Transubstantiation, led to repeated attempts to condemn him from at least 1378 onwards; he was finally condemned in 1380, and in 1381 he retired to Lutterworth, the living of which he had held since 1374, where he remained until his death on 31 Dec. 1384. His followers were known as *Lollards, and many of them were executed in the first quarter of the 15th cent. (such as *Oldcastle in 1417 and John Badby in 1410: for the latter, see *Hoccleve's *Regiment of Princes*, 285–7). He was also an influence on John Huss and his followers in Bohemia, and through them perhaps ultimately on *Luther. His great significance lies in the Bible translations which he instigated and in the importance he and his followers have in the writings of such poets as *Chaucer and *Langland. Modern authorities, such as Anne Hudson, are reluctant to attribute particular English works, at least in the versions in which they survive, to Wyclif himself rather than to the Wyclifites in general. The earliest versions of Bible translations come from the 1380s and are traditionally associated with Purvey and Nicholas of Hereford. Recently such works as the 294-item Wyclifite sermon cycle have come under scholarly scrutiny, but Hudson says their literary merit is slight.

H. B. Workman, *John Wyclif* (2 vols, 1926); K. B. McFarlane, *John Wycliffe and the Beginning of English Nonconformity* (1952); G. Leff, *Heresy in the Later Middle Ages* (1967), ii. 494–605; A. M. Hudson (ed.), *Selections from English Wycliffite Writings* (1978).

WYKEHAM, William of, see WILLIAM OF WYKEHAM.

WYLIE, Elinor Morton Hoyt (1885–1928), American poet and novelist, who left her first husband to elope with Horace Wylie, and left Wylie to marry the poet William Rose Benét (1886–1950), brother of S. V. *Benét. Her works include *Nets to Catch the Wind* (1921, poems); *The Venetian Glass Nephew* (1925, novel); and *The Orphan Angel* (1926; in England as *Mortal Image*, 1927), a novel based on *Shelley's life after his supposed rescue from drowning, infused by her 'patent adoration' of Shelley, which E. *Garnett tried to dissuade her from publishing. Her *Collected Poems* appeared in 1932. Beautiful, vain, and histrionic, she aroused both passionate admiration and passionate hostility; the latter, notably, from V. *Woolf, whom she met in London in 1926. See S. Olson, *Elinor Wylie; A Life Apart* (1979).

WYNDHAM, Francis (1924–), short story writer, editor and novelist, the author of two volumes of interlinked short stories, *Out of the War* (1974) and *Mrs Henderson and Other Stories* (1985); his milieu is that of the slightly fraying nostalgic upper middle class and its bohemian fringes: and the sexuality of the Older Woman is a recurrent theme. *The Other Garden* (1987) is a novella set during the Second World War and narrated by a young man who observes the misery and difficulties of the domestic front, particularly those of the repressed but compelling Kay Demarest, living a tragic and second-hand life through movie stars and novels. See *The Collected Fiction* (1992) with an introduction by A. *Hollinghurst. Wyndham co-edited (with Diana Melly) the *Letters of Jean *Rhys* (1984).

WYNDHAM, John, the best-known pseudonym of John Wyndham Parkes Lucas Beynon Harris (1903–69), son of a barrister, who pursued several different careers before settling to a successful life as a writer, principally of *science fiction, a genre to which he was attracted partly through his early admiration of H. G.

*Wells and *Verne. He preferred the description 'logical fantasy' for his own works, which included *The Day of the Triffids* (1951), *The Kraken Wakes* (1953), *The Chrysalids* (1955), and *The Midwich Cuckoos* (1957). Several of his works were filmed; most are distinguished by the contrast between a comfortable English background and the sudden invasion of catastrophe, usually of a fantastic or metaphysical rather than a technologically suggestive nature.

The word 'triffid' has passed into the language to describe almost any kind of imaginary hostile and dangerous plant: Wyndham's species, lethal and mobile monsters on average 7 feet high, were so called because of their three-pronged roots, on which they propelled themselves.

WYNKYN DE WORDE, see WORDE.

Wynnere and Wastour, an alliterative dream-poem of about 500 lines in a north-west Midland dialect, based on events of 1352–3 and thought to have been written shortly after that, discussing the economic problems of the day. The poet says that he saw in his dream two opposing armies drawn up against each other on the plain, with Edward III encamped above them. The king sends his son, the *Black Prince, to intervene and prevent the battle. The leaders of the two armies explain their causes: with Winner (the gainer of wealth in society) are the pope and the traditionally avaricious friars; with Waster (the prodigal spender) are the nobility and the soldiery. In the king's judgement speech (which is unfinished), he sends Waster to the markets of London to stimulate the economy and Winner to the rich courts of the pope and the cardinals. In its concerns and methods, the poem has often been compared to, and said to be an influence on, **Piers Plowman*. Ed. F. Berry in B. Ford (ed.), *The Age of Chaucer* (1959).

WYNTOUN, Andrew of (c.1350–c.1425), a canon regular of St Andrews and author of *The Orygynale Cronykil* (c.1420), a metrical history of Scotland in octosyllabics, from the beginning of the world to the accession of James I. He becomes a valuable authority later in the work; among his stories is that of Macbeth and the witches, and of Macduff and Malcolm. The chronicle was first published in 1795. (See HUCHOWN.) Ed. F. J. Amours (Scottish Text Society, 6 vols, 1902–5, 1914).